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His Creative Process Revealed

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World Radio History

cover stories

Scott Weiland

After recent stints with super-group Velvet Revolver and his longtime mates Stone Temple Pilots, the mercurial, controversial frontman steps out on a solo tour in support of his new album, *"Happy" in Galoshes*. In this Q&A, Weiland discusses all aspects of his career, including what's up with that album title.

By Gary Graff **34**



COVER PHOTO AND INSIDE BY ROSS HALFIN



A&R Roundtable

As we've done so often in the past, *MC* gains access to a number of highly regarded A&R executives to find out what these insiders are thinking and how they will evaluate talent in '09. Each reveals his mode of operation and what artists must do if they want to be signed in the coming year.

By Bernard Baur

21st Annual A&R Directory

Music Connection kicks off '09 with a directory that every ambitious musician is salivating for — a completely updated list of A&R executives. With this hit-list, all the names, numbers and addresses of major label (and select indie) talent scouts will be right at your fingertips.

Compiled By Aaron Meza **58**



23rd Annual Directory of Music Attorneys

Industry watchers know how important a music attorney can be when it comes to the prospects and fortunes of an artist's career. Using this exclusive, updated *Music Connection* directory with over 480 contacts, anyone can reach out to the best legal eagles.

Compiled By Aaron Meza **66**

features

- 18.** Producer Crosstalk: Lenise Bent.....By Rob Putnam
- 20.** Exec Profile: Rob Litowitz.....By Andy Kaufmann
- 28.** Songwriter Profile: Raul Malo.....By Dan Kimpel
- 40.** Artist Profile: Eagles Of Death Metal.....By Albert Vega
- 42.** Q&A with Jon Brion.....By Michael Mollura
- 44.** Insider Commentary: The Creation Of The Musician Middle Class.....By Michael Laskov
- 86.** Tip Jar: 8 Ways to Navigate The New Music Business.....By Owen Sloane

departments

- 08.** CLOSE•UP
- 09.** ASSIGNMENTS
- 10.** NEW TOYS
- 14.** UP•CLOSE
- 16.** STUDIO MIX
- 21.** A&R•LEGAL•MANAGEMENT
- 24.** SIGNING STORIES
- 26.** SONG BIZ
- 30.** FILM•TV•THEATER
- 32.** MIXED NOTES

reviews

- 46.** CD REVIEWS
- 48.** NEW MUSIC CRITIQUES
- 50.** CLUB REVIEWS

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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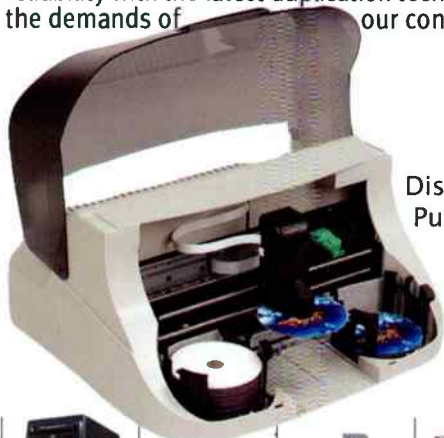
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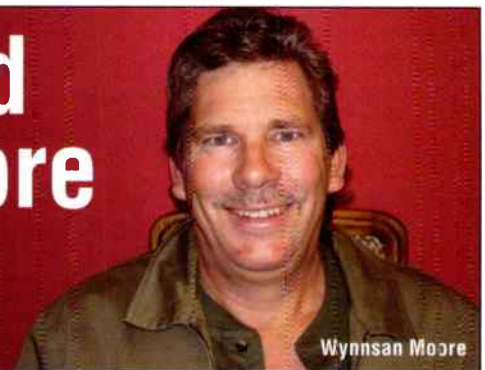
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CLOSE-UP

Third Encore



Wynnsan Moore

By Jonathan Widran

Originally launched in 1989 by two roadies for the Eagles who were frustrated by the lack of good rehearsal studios in Los Angeles, Third Encore has been expanding and thriving even beyond its original level of success and popularity in the 10 years since entrepreneur Wynnsan Moore took ownership.

While it's always expanding its clientele to include more up-and-coming bands, the core of the multi-faceted facility's business is established touring artists and bands that come to prepare for their tours and other live performances. Over the years, Third Encore — whose main location is a six-building, 60,000 square-foot studio lot near the Burbank Airport — has hosted everyone from Linkin Park, Ozzy Osbourne, the Who and Michael Jackson to Dave Koz and Colbie Caillat.

Originally occupying just one building and 15,000 square feet, Third Encore now has five large rehearsal studios ranging in size from 1,600 to 2,400 square feet. The newest state-of-the-art studio (Studio E) opened in mid 2008 and features an organic, "live sound atmosphere," a digital Yamaha mixing board, a super high end Adamson speaker system and a handful of attached rooms that can be used as mixing rooms or artist lounges. The first act in Studio E was Mötley Crüe rehearsing for their current Saints of Los Angeles Tour.

Third Encore also provides backline services, renting onstage equipment like amps, keyboards, guitars and pianos to touring musicians and rents out storage spaces for gear. In addition, it rents out office space to music-related businesses. Pearl Drums has its West Coast Artist Relations office and Tour Supply houses a national headquarters there.

"What really sets us apart is our great customer service and extreme attention to detail, and the fact that there are only a handful of facilities around the country who offer all of these services under one umbrella," says Moore. "The vibe is that of a completely private and secluded, low key place where musicians can come and feel comfortable and not be hassled by

press, paparazzi, fans or anyone else. A lot of our success is due to our experienced staff. Doug Poulin and Lynn Watson, who handle day to day operations, have been with Third Encore for over 10 years and do a great job helping the bands achieve their rehearsal goals."

Seven years ago, Moore began expanding Third Encore's business to include 24 hour lockout studios in other locations throughout Los Angeles. He started by buying a 5,000 square foot building in North Hollywood, gutting it, and creating a new facility with 16 lockouts. And since then he's snapped up one building per year. The most recent is a new 8,000 square foot building in Van Nuys, CA, with 29 studios.

"Lockouts used to be these dreary, poorly maintained buildings where the restrooms were rarely cleaned, sound control between rooms was non-existent and bands sweated in the summer and froze in the winter," adds Moore. "They were just plain sketchy. We pioneered the Premium lockout — clean facilities where everything works, acoustically designed walls between studios and air conditioning/heating. 'Safe, Clean and Professional' is our motto."

Third Encore now has seven locations in California, six in the Van Nuys and NoHo area and one in Anaheim. With a total of 150 lockout spaces that range from 8x8 drum rooms to 15x20 band rooms, Third Encore now has more lockout studios than any other company in Southern California.

"We've established a premium standard for lockout facilities, and yet our prices are very competitive," says Moore. "We charge the same as our competitors do for places with a much lower quality product because we own the buildings and are not subject to rent increases. The most fulfilling part of running Third Encore is interacting with bands and their managers, helping fulfill needs for musicians that can't be met anywhere else and simply being around passionate people who are excited about what they do."

Contact Third Encore
 818-753-0148





Michelle Zarr
Attorney
BMI

Michelle Zarr has joined BMI as Attorney. Zarr will be based in Nashville, working closely with BMI's General Licensing department, handling arbitration proceedings and other legal duties. Most recently, Zarr was employed by Sony/ATV Music Publishing in New York, as Director, Business & Legal Affairs. She

has also worked in private practice for Moses & Singer, LLP and Abbey Gardy, LLP, in New York. Additional previous employers include BMG Entertainment in N.Y. and the Office of the Attorney General, N.Y. Zarr has also worked in radio and TV production as a script writer and producer. Contact jbailey@bmi.com.



Peter Anton
V.P. Digital Media
The Recording Academy

The Recording Academy has appointed Peter Anton as its V.P., Digital Media. Under Anton's leadership, the Digital Media department will work closely with The Academy's business units to identify and implement strategies that will benefit all constituent groups. Anton also will provide high-level digital

media strategy to move The Recording Academy brand forward in today's online space. Previously, Anton was Senior V.P. of Sportnet, a division of the Wasserman Media Group. Anton was also co-founder/President and CEO of TMINUS10 — a 550DMV/Sony Broadband Venture — creating innovative entertainment delivery solutions. For more, call 310-392-3777.



Pete Ganbarg
Executive V.P. of A&R
Atlantic Records

Pete Ganbarg has joined Atlantic Records as Executive Vice President of A&R, based at the company's New York headquarters. Ganbarg, who began his A&R career 20 years ago, has served as a major label A&R executive for SBK/EMI, Arista and Epic Records. Since 1989, Ganbarg has worked on

projects whose worldwide sales total more than 60 million units. Since 2003, Ganbarg has been the head of Pure Tone Music, a leading A&R consulting firm. Pure Tone's label clients include Atlantic, Arista, RCA, Capitol, Columbia, SonyBMG and Burgundy Records. For more, e-mail Sheila Richman at sheila.richman@atlanticrecords.com.



Jim Mahoney
Vice President
A2IM

A2IM has promoted Jim Mahoney to Vice President. Formerly Membership Director, Mahoney has spent nearly 20 years working in various capacities entirely within the independent music sector. Prior to joining A2IM in 2007, Mahoney had spent the previous seven years as president of Fat Beats, Inc., a

tastemaker hip-hop company that operates a music label, a wholesale distribution company and several retail locations. Earlier in his career, Mahoney served as senior director of urban product development at Roadrunner Records and national director of marketing and promotions at Profile Records. Contact Chris Chafin, CChafin@shorefire.com.



Jerry Heller
Ruthless: A Memoir
Simon & Shuster

Jerry Heller has hit the speaking engagement and lecture circuit following the enormous success of his book *Ruthless: A Memoir*, from Simon & Shuster. A music industry legend, Heller, who has had an illustrious career spanning over more than five decades, has represented acts such as Elton John,

Pink Floyd, Van Morrison, Joan Armatrading and numerous others. He is best known for managing controversial rap group NWA and bringing Gangsta Rap to the mainstream. For more on this industry mogul's lecture schedule, visit www.trackstarentertainment.com.



Mark Bright
President and CEO of Word Ent.
Warner Bros. Records

Warner Bros. Records has named record producer and music publishing executive Mark Bright as President and CEO of Word Entertainment. As the new President and CEO, Bright will oversee Word Entertainment's entire operation, including the label group, publishing, distribution and church re-

source divisions. Reporting to WBR Chairman and CEO Tom Whalley, Bright will be based in Word Entertainment's Nashville, TN, headquarters. Bright succeeds Word's CEO Jim Van Hook, who has decided to retire after more than 30 years in the faith-based music industry. Contact luke.burland@wbr.com.



Vincent Tan
Business Developer-Asia Region
Crown Audio

Crown Audio has appointed Vincent Tan to the position of Business Developer for the Asia region. In this role, Tan will be responsible for supporting the sales within the region and working closely with the customer base to ensure all products are tailored to meet their needs. Tan will report to Director

of Marketing for Installed Sound, Brian Divine. Previously, Tan served as an Engineering Manager for Spectrum Conferencing Pte Ltd. He has also held the position of IT Manager for Electronics & Engineering Pte Ltd. For more, e-mail Phillip Weiss at pweiss@griffinpr.com.



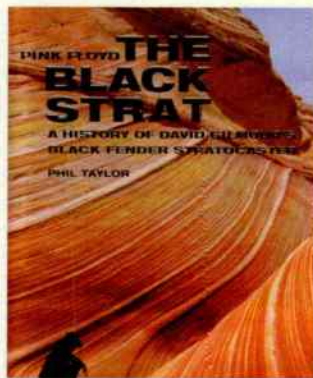
Bill Raimondi
Groupwide Director, Sales, U.S.
Distr./Strategic Accounts
Harman Professional

Harman Professional has promoted Bill Raimondi to the position of Groupwide Director, Sales U.S. Distribution/Strategic Accounts. In his new position, based in Atlanta, Raimondi will manage and direct sales of the U.S. distribution channel and strategic account activity

for Harman Professional. Before joining Crown, Raimondi had a proven track record with over 20 years of sales and marketing experience from both the retail and manufacturing perspectives. Raimondi can be reached at 770-619-5888 or Bill.Raimondi@harman.com. MC

The Black Strat from Hal Leonard

The *Black Strat* by Phil Taylor makes a good vehicle to chronicle the history of Dave Gilmour of Pink Floyd and Gilmour's black Fender Stratocaster guitar. This book coincides with Fender's signature edition David Gilmour Black Stratocaster — an exact copy of the original instrument. Taylor is Gilmour's longtime guitar tech and, by default, the ideal "prism" to view the life of Gilmour's guitar from the day he bought it new in 1970 from Manny's Music to the present day.



Immediately interesting to guitar players on a number of levels, *The Black Strat* tells how the stock Strat was first bought as a replacement guitar when all of Pink Floyd's instruments were stolen. Regarded merely a "tool" by Gilmour, this storied instrument has traveled the world many times over and entertained millions of people — it's a wonder that it is still around given all the opportunities for its damage or loss.

Like any other artist's tool, the guitar underwent modification after modification in hopes of it functioning as the ideal "agent" to channel Gilmour's music and the sonic vision of Floyd's ever evolving music soundscape. Each modification is meticulously photographed, complete with schematics and added parts information. In a way, these mods track the (then) current thinking of guitarists and the technology available to achieve their sonic goals.

As a chronicle of Pink Floyd history and without over-glorifying the band, *The Black Strat* succeeds with many excellent back-stories that celebrate their awesome worldwide appeal. With many photos of Gilmour and the band, *The Black Strat* sells for \$32 and is from Hal Leonard. It's available at music and bookstores nationwide, or through Music Dispatch at 800-637-2852 or www.musicdispatch.com.

Avastor SDX Portable Hard Drives

Following the success of the HDX line of professional hard drives comes the smaller and more competitively priced SDX models. The SDX has a 7200-RPM SATA II internal drive mechanism with up to 32 MB of cache memory. The SDX-1000 retains one of the HDX-1500 features: quad interfacing. Manufactured using the Oxford Bridge chipset, you can connect the SDX-1000 model using your choice of interface connections: Firewire 400, Firewire 800, USB 2.0 or the nascent eSATA for up to 3GB/sec. transfer rates.

Besides their smaller size, other main differences are the external power supply and super bright power on/off and disc access LEDs. I received a 500 GB SDX-1000 Quad drive and it got busy copying Pro Tools session data. Its first job: copy/backup 265 GB.

It blew through that little task without breaking a sweat due to its built-in super-quiet cooling fan. I next archived my entire 195 GB sample library as insurance against loss. Again the SDX performed flawlessly and I liked the bright activity lights and its small size — about the size of an average paperback book.

The SDX line is available in three models: SDX-200 (USB 2.0), SDX-400 (FW400/USB 2.0) and SDX-1000 (Quad), each with various GB (1 TB) capacities. They start at \$135 MSRP. For more, visit www.avastor.com.



Blue Microphone Icicle

The Icicle is a USB microphone interface that can be used with any computer and with any microphone — even condensers that require 48-volt phantom power. About the size and shape of an expensive cigar tube, Icicle starts with a low noise, studio quality pre-amplifier with gain control. It's a fully balanced analog design and feeds a "plug n' play" 44.1kHz/16-bit CD-quality analog to digital converter.

Icicle lets you plug any mic into its XLR connector and I found it very convenient for connecting a long cable from my mic on a boom stand that swings in and out from in front of my computer screen. I use the mic and Icicle combo to make Skype calls or for iChat sessions. There is plenty of adjustable gain available — important when using very sensitive condenser mics or recording very loud sound sources.

Icicle's white case glows with the name "Icicle" lighting in blue. It's PC or MAC ready and requires no power supply and no driver or any other software. Its hassle-free hook up is a no brainer for podcasting, voiceovers or live chatting. It sells for \$59.95 MSRP and comes with a matching white six-foot USB cable. For more information, check Blue Microphones at www.bluemic.com.



McDSP NF575 Noise Filter Plug-in

A notch filter is an audio processor that removes a tiny chunk of the audio spectrum without harming or significantly changing the overall sound. As a record mixer, I get songs recorded and produced in less than ideal situations. Sometimes hum and/or noises are inadvertently recorded on guitar and vocal tracks. McDSP's *NF575* plug-in runs in DAWs under both TDM and RTAS formats in either MACs and PCs and will remove hum and noises completely without detriment to the instrument's or vocal's sound.

The *NF575* has five notch filters, each tunable over a wide frequency range and capable of deep 40dB notches. The five notches are also harmonically linkable to take care of fixed frequency noises. For that guitar track with excessive 60Hz line hum, there is a preset that not only cuts the fundamental 60Hz hum but also gets rid of the 2nd (120Hz), 3rd (180Hz), 4th (240Hz) and 5th (300Hz) harmonics.

Besides fixing problems, I found the *NF575* great for interesting filter effects on vocals and loops because of its double precision processing and ultra low latency. You can attenuate sets of certain frequency bands to purposely produce a "comb filter" effect not possible with most equalizers. The additional high and low pass filters are both fully parametric with slopes of up to 36dB/octave and work well to limit a track's frequency response for eliminating problems at either end of the spectrum or making a track sound old fashioned or broken. Like all the McDSP plug-ins, the extensive interface graphics show what the processor is doing at all times. The *NF575* costs \$495 and is downloadable at www.mcdsp.com.



MV2 Dynamic Processor from Waves

One of two new dynamic processors (the other is a surround version called MV360), the MV2 comes as a mono or stereo dual zone compressor. Dual zone means that the MV2 has two sections each with its own fader: the low level section compresses and raises the level of audio below a certain threshold leaving higher levels as the were. The second section functions like the Waves Renaissance Vox plug-in to handle higher levels. MV2 is now included in Waves Mercury, Diamond, Platinum, Gold and Broadcast & Production bundles, and it is available at no additional charge to existing users of those bundles covered by the Waves Update Plan.


I installed the MV2 into my Pro Tools rig easily—it runs under the new Waves 6.0 Waveshell. For lead vocals it's the best at bringing up soft sections without squashing heavily when the singer starts singing louder. This is always the main consideration when setting a conventional vocal compressor: a compromised must be reached where the soft vocal passages are louder with little detriment to the loud moments. MV2 makes this issue an easily forgotten memory.

I highly recommend MV2 for its easy operation and great sound. I found it to work especially well for male singers for lifting verses sung at or near the bottom of their singing range. It should be the first compressor choice especially for novice users of compressors. For more information, visit www.waves.com.





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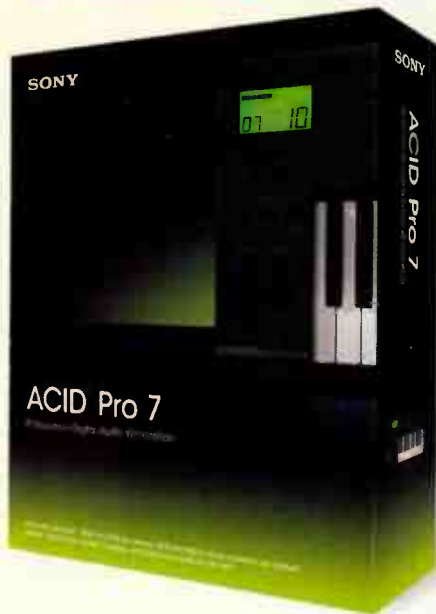
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Sony Creative software Acid Pro 7

With Acid's 10-year anniversary comes *Acid Pro 7* with many advanced features aimed squarely at the modern music maker. A new integrated mixing console resides on the same screen as the main timeline and manages *Acid Pro 7*'s multitrack audio and MIDI. I found *Acid Pro 7* to work beautifully and especially liked the high-end elastique timestretch tools from Zplane. They make time stretching sound better than ever with few artifacts.

Your computer resources are well conserved with MIDI track freeze

and Sony has added great features such as: tempo curves, which make song tempos malleable in any way; Beatmapping for using audio sources of disparate tempos and time signatures in the same song; input buses for greater control over routing input signals; track output meters for both MIDI and audio sources; metronome count-off; and the included DVD has over 3,000 Acid loops and over 1,000 MIDI files for great song starts. Visit www.sonycreativesoftware.com/acidpro.

Other new additions that propel *Acid Pro 7* to the next level are: full VST and VSTi integration; native FLAC, AAC, Dolby™ AC-3 Studio, and MPEG-2 formats support; the Garrigan Aria Acid Pro Player sample playback engine; Izotope's Acid Pro Effects rack with flanger, phaser, analog-sounding delay, dynamics and more; Native Instrument's Guitar Combo; and Submersible Music's KitCore drums.

For PCs only, *Acid Pro 7* is Vista compatible and has an MSRP of \$399. For more, check www.sonycreativesoftware.com.

AmpliTube Metal from IK Multimedia

AmpliTube Metal, the evil-twin offspring of AmpliTube 2, is the first guitar amp and effects modeling software dedicated entirely to heavy metal guitar sounds. There are 48 models of modern and vintage amps, cabinets, stomp boxes and rack effects dialed in at industrial strength.

Ready to Rock as a stand-alone application (for live performance) or as a VST/AU/RTAS plug-in, I immediately heated things up with the default, 150-watt top and cabinet after installing it into my *Pro Tools* rig. If you're familiar with AmpliTube 2 then you know that you can build the ultimate rig by selecting a high gain amp top (five to choose from), cabinet (13 cabs) and microphone (six most used models), effects rack (nine expensive-sounding effects), stomp boxes (14!) and a great digital tuner. Pedals include models based on: ProCo RAT™, Electro-Harmonix® Big Muff, DigiTech® Whammy™, and several vintage BOSS® effects.

AmpliTube Metal also includes AmpliTube X-GEAR™ (\$99.99) so it can be integrated with all current and future Powered by AmpliTube products including full MIDI and StompIO/computer control for live usage.

AmpliTube Metal is Mac OS X (including Leopard) and XP/Vista compatible and available from IK's online store and dealers for \$269.99. For more information, visit www.amplitube.com/metal.



Careers In Audio from Course Technology PTR

The music and record businesses are just a couple of possible career paths for people interested in sound and/or audio electronics. *Careers in Audio* from Course Technology is for anybody — beginners to people already working in the audio industry — who are looking to advance or reinvent their careers.

As with all of audio technology, audio careers are advancing and this book has all of the information you will need to keep your audio career on track. This book is divided into sections with up-to-date information on expected salaries, potential risks for a given career path, balancing work and life, traits and skills valued in the audio industry and much more.

I liked the interviews with the many successful audio professionals that give you a real-world view of the way it really is. The book also includes an extensive list of educational facilities, published works, websites, discussion boards and professional organizations to help you make your audio career search as easy as possible.

This book sells for \$34.99 and there is more information at www.courseptr.com.



Lace Music Products Aluma P™ Bass Pickups

Minimal damage to our earth's atmosphere and natural resources is made possible by Lace's Aluminetone® manufacturing technology, the Aluma P bass pickups generate high output, no noise and full fidelity.

The Aluma P and Aluminetone family of pickups use 95 percent less copper wire than standard pickup designs and are made from recyclable aluminum. Besides lower weight, the aluminum primary winding offers a faster attack and a distinctive tone over copper.

The Aluma P system uses two separate pickups for the high and low strings without the need of a humbucking coil or a pre-amp. The same pickup set will work for traditional four-string basses and, with a little rearranging, they'll work for five and six-string basses as well.

The black anodize pickup sells for \$159.99 while the chrome model goes for \$179.99 MSRP. Contact Lace Music Products at www.lacemusic.com.



Cardo Systems S-2™ Bluetooth® Stereo Headphones

If we are to be truly "wired," why not have both our cell phone and MP3 player use the same set of headphones? The Cardo S-2™ Bluetooth stereo headphones allow you to enjoy music and simultaneous access to your Bluetooth-enabled mobile phone.

You'll have hands-free, voice-controlled operation of your phone while driving, (the law now in more and more states), and convenient use of a Bluetooth MP3 player using these comfortable, lightweight and easily adjustable headphones. Incoming calls override streaming music, so users never miss a call. Switching between the cell phone and a music player happens at the push of a button.

Cell phone calls and the music player are controlled via dedicated buttons on the headphones. The S-2 headphones fold for storage and cover a wireless range of up to 33 feet from your phone and charge up in three hours. You get up to 8 hours of talk and music time and up to 250 on standby.

The Cardo S-2 Bluetooth stereo headphones are available at select wireless dealers and retailers for \$84.99 MSRP. Visit www.cardosystems.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.

FIVE COOL CHARACTERS

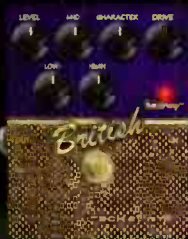
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Up your game with the high-rolling SansAmp Character Series and play with fat stacks of tone.



BRITISH

The legendary crunch of British steel and Greenback-style speakers delivers searing blues to UK anarchy from this Anglo-voiced pedal. Tough Bluesbreaker overdrive, the throaty roar of a Plexi or the ballsy smack-down of a '70s Metalface, it all adds up to a well-tasty spot o' bovver, Brit-style.



CALIFORNIA

Come for the chiming, woody cleans, the gnarly 'wicker-grille' overdrive and the supernatural silky sustain of the lead tones. Stay for the devastating chunk of a high gain rectifier. With the velveteen punch of a US-style speaker emulation, you have everything you need to create your own California dream tone.



LIVERPOOL

That distinctive diamond grille tone is yours for the tweaking. From the jangle of mop-top pop to the top-boosted growl of mod rock, this amp style has a voice that shook generations. Push it to the limit and it will, it will, rock you.



BLONDE

This Blonde dishes out pure American tone to the stratosphere. Sparkly, spanky cleans that overdrive with a satisfying low-end rumble become the punchy bark of hard-pushed tweed, maxing out in a fat sizzle of lead boosted tone. This Blonde is one wild ride through history.



VT BASS

The tower of power pumping through a stack of 10-inchers is the legendary bass tone for players who enjoy being heard. Bask in thick, articulated tones, from chunky funk with the ubiquitous flip top, to the higher gain growl of indie rock. Clean focused thump to dirty earthquaking rump, you dial it in.

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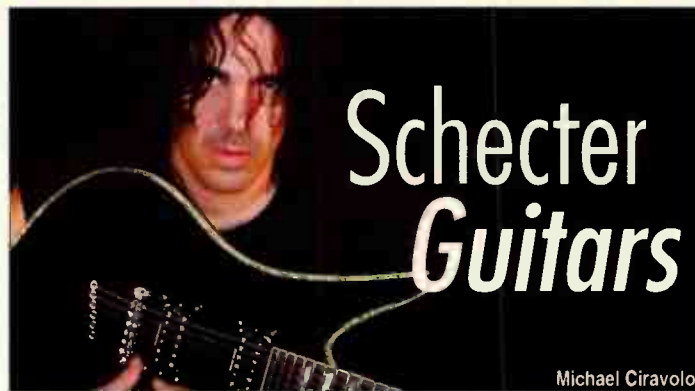
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UP-CLOSE



Schecter Guitars

Michael Ciravolo

By Jonathan Widran

When Schecter Guitars President Michael Ciravolo joined the Burbank, CA-based company in 1994, it was enjoying success as a modest business that also happened to be the first guitar parts company anywhere, specializing in making necks, bodies and pickups, beginning in 1976. Ciravolo brought in his extensive background as a guitarist with the "dark pop" band Human Drama and talent as a guitar designer to transform Schecter from an upper-end specialty shop into a globally renowned operation featuring cutting edge guitars at very competitive prices.

Since the last time MC profiled the company in 2004, Schecter Guitars (www.schecterguitars.com) has continued the pattern of double digit annual growth that began in 2000. In addition to having their colorful, innovative lines carried by 800 dealers throughout the U.S. (including Guitar Center and the massive mail order house Musicians Friend), the company now enjoys a large international distribution base that has doubled and tripled over the past few years and solid sales figures in countries like Canada, Australia, Germany, England, Israel, Croatia and Portugal.

In addition, 83 Best Buy locations now have "Best Buy musical instrument stores" that carry the ever-expanding Schecter lines. Celebrity endorsees include the Cure, Stone Temple Pilots, Avenged Sevenfold, Seether and Papa Roach. Although their focus is on designing and manufacturing electric guitars (there are currently 125 variants) Ciravolo says that from 20 to 25 percent of their business is now generated by the manufacture and selling of electric basses. This coming year, Schecter is also making a high end acoustic guitar; they recently designed one for Robert Smith of the Cure.

"We're not exactly a corporation but we've evolved into a successful mid-size guitar company and with great sounding and dynamically designed lines that we're proud to offer musicians throughout the world," says Ciravolo. "While some of the larger corporations have lost sight of what guitar players actually want, every one of our 43 employees are musicians who play in all different kinds of bands, from punk and emo to Texas blues and heavy metal. So we're in touch with and react to the trends as they happen rather than having to play catch up. My diverse team is also a great sounding board for immediate feedback for my own ideas."

Ciravolo cites another big key to Schecter's success: their extreme attention to detail once the guitars are shipped to them for set up after being manufactured in factories in South Korea and China. "They undergo a pretty serious setup to meet our standards including fret shaping, neck adjustments and intonation," he says. "What makes a great guitar is having quality components like EMG and Seymour Duncan pickups, as well as TonePros and Floyd Rose bridges when a player takes the guitar off the wall in a store...a guitar also needs to have the right feel. The body shapes are important because, let's face it, most musicians like to look cool and want their guitars to both sound amazing and turn heads."

One of the company's most popular recent series is the Hellraiser line, whose models feature EMG active pickups which Ciravolo describes as "in your face sounding, the fast attack." Schecter recently added the new Solo 6 single cutaway guitar to the line, which now has variants of five different shapes. Among their new basses are those in the Riot series, which are available in four-, five- and six-string models with a natural wood look.

"When our new lines come out each year," he says, "I see it like an artist would when an album labored so long over finally comes out, and the public has a chance to react. The guitars themselves are like the songs and the catalog is like the album cover. Staying on top is all about evolution, staying contemporary and learning what people like. We try a lot of things and hit a lot of niches. While there are definitely ups and downs like any other business, there's an overall family vibe at Schecter, a strong camaraderie between employees. We all believe strongly in the work we do and the contributions we make."

Contact Schecter Guitars, www.schecterguitars.com



Recording Music. Recording History.



Film
 Appaloosa
 Valkyrie
 Brothers
 Seven Pounds
 There's Something About Mary
 21
 Bedtime Stories
 Beverly Hills Chihuahua
 My Sister's Keeper
 Chess
 Hoodwinked 2
 Revolutionary Road
 Crazy Heart
 Flight Before Christmas
 Across The Universe
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 Pursuit of Happyness
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 Let's Go to Prison
 Elizabethtown
 You Don't Mess with a Zohan
 Cinderella Man
 Don't Come Knocking
 Get Rich or Die Trying
 Material Girls
 Barnyard
 A Mighty Wind
 Intolerable Cruelty
 Master and Commander:
 Far Side of the World
 The Fighting Temptations
 Moulin Rouge
 The Omen
 The Incredible Hulk
 Sex And The City
 You Don't Mess With The Zohan
 Love Guru
 Stepbrothers
 NowhereLand
 The Incredible Hulk
 NowhereLand
 Mirrors
 Zombie Strippers
 Taladega Nights
 Mirrors
 Spy Games
 Meet the Fockers
 Friday Night Lights
 Wall-E
 The Love Guru
 Lemony Snicket
 Christmas with the Kranks
 Meet the Browns
 Mr. 3000
 The Final Cut
 Get Rich or Die Tryin'
 Cold Mountain
 Queen of the Damned
 Max Payne
 Time Line
 Against the Ropes
 Spiderman II
 Dead and Gone
 Wanted
 Be Cool
 The Prince and Me
 The Lady Killers
 Hancock
 Chasin' Gus' Ghost
 Cursed
 Public Enemies
 Almost Famous
 Standing In The Shadows of Motown
 Riding in Cars with Boys
 The Bodyguard
 Down from the Mountain
 Ali
 Be Cool
 Shallow Hal
 Erin Brockovich
 The Hurricane
 Men of Honor
 Concert for George
 Under The Tuscan Sun
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 Primal Scream
 Rufus Wainwright
 Usher
 John Williams
 Red Hot Chili Peppers
 Cat Power
 Nelly
 Aerosmith
 Corinne Bailey Rae
 Fog Fighters
 Tori Amos
 John Brion
 Jeff Beck
 Cat Empire
 Beck
 Bonnie
 Sheryl Crowe
 Maroon 5
 Alison Krause & Robert Plant
 Vampire Weekend
 Smokey Robinson
 All American Rejects
 Dr. Dog
 John Legend
 The Black Kids
 The Virginians
 Andrea Bocelli
 Michael Buhlmann
 Neil Diamond
 Faith Evans
 Gavin DeGraw
 Janet Jackson
 Melissa Etheridge
 Lucinda Williams
 Dixie Chick
 Randy Newman
 Army of Anyones
 Coldplay
 David Cook
 American Idol
 Duff
 Tyler Hilton
 Chaka Khan
 Kelly
 Brett Denver
 Serena Ryder
 Zoro 7
 Gotan Project
 Dastar
 John Mayer
 Mohy
 White Stripes
 Nine Inch Nails
 Stone Temple Pilots
 Pink Floyd
 Metallica
 Mary J Blige
 Santana
 Supertramp
 Fleetwood Mac
 Nikki Costa
 Ben Harper
 She Wants Revenge
 Meat Loaf
 Duncan Sheik
 George Benson/Al Jarreau
 Terry Lewis / Jimmy Jam
 Neil Young
 Korn
 Quincy Jones
 The Darkness
 Los Lobos
 Courtney Love
 Courtney Love
 Guns N' Roses
 Diddy
 Mariah Carey
 Alanis Morissette
 She & Him
 Ry Coodler
 Ben Lee
 Peter, Bjorn and John
 Solomon Burke
 Pussycat Dolls
 John Fogerty
 Robert Randolph
 Nelly Furtado & Keith Urban
 Slipknot
 New Kids on the Block
 Kelly Clarkson
 Rolling Stones
 Sarah McLachlan
 Tom Jones
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 The Dandy Warhols
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The Village



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VILLAGE STUDIOS

World Radio History

MARSH'S NEW SUITE: Stephen Marsh opened a new custom mastering suite on Cosmo Street in the heart of Hollywood, CA, that has rapidly become one of L.A.'s busiest. Among the projects keeping Marsh and colleague **Stephanie Villa** busy have been extensive soundtrack and score work, a longtime specialty of the house.

Marsh recently completed two soundtrack albums for *Sex And The City* (volumes I and II) with executive producers **Salaam Remi** and **Jason Linn** and mastered a third album of SATC score music with composer **Aaron Zigman**. Other recent soundtracks include *Four Christmases* and *Nights In Rodanthe* and a score album with composer **Javier Navarrete** for the upcoming adventure film *Inkheart*. Visit www.StephenMarshMastering.com.

RECORDING AT AVATAR: **Dream Theater** recorded in Studio A, produced by **John Petrucci** and

Mike Portnoy with engineer **Paul Northfield** assisted by **Rick Kwan**.

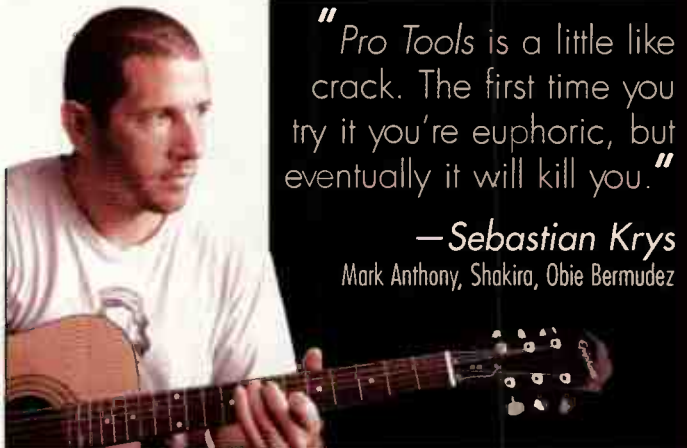
Sean Lennon was recording and mixing in Studio B. Sean Lennon produced with engineer **Scott Hollingsworth** assisted by **Aki Nishimura**.

The *Forbidden Broadway* cast recorded in Studio C. The session was produced by **Hugh Fordin** with engineer **Cynthia Daniels** assisted by **Justin Gerrish**.

FUTURE DISC GRAMMY NOMS: Two recent Oregon-based **Future Disc** mastering projects have garnered a total of 11 Grammy nominations: eight for artist **Nik-kole** and three for **Anna Maria**. Visit www.futurediscsystems.com.

CORRECTION: In our November issue, the Producer Crosstalk with **Sterling Winfield** incorrectly stated that **Winfield** had been a producer for the band **Nickleback**. **Winfield** actually recorded a **Dimebag Darrell** solo for a **Nickelback** song used after **Dimebag Darrell's** death. **MC**

PLAYBACK



"Pro Tools is a little like crack. The first time you try it you're euphoric, but eventually it will kill you."

—**Sebastian Krays**

Mark Anthony, Shakira, Obie Bermudez

INTERVIEWED IN *MC* ISSUE NO. 1 JANUARY 2008

GRILLO MASTERS A STORYTELLER AT BIG SURPRISE



Engineer/producer/guitarist **Carmen Grillo** and keyboardist **Rob Mullins** (seen L-R) were in Grillo's **Big Surprise Music** studio mastering Mullins' latest album, *Jazz Straight Ahead*. Grillo also mastered Mullins' most recent release, *Storyteller*. Other projects Grillo is recording or producing include singer/songwriter **Gavin Christopher** and jazz guitarist **Tommy Kay**. Go to www.bigsurprisemusic.com.

MYCHAEAL DANNA RECORDS AT OCEAN WAY



Composer **Mychael Danna** recently booked **Ocean Way Recording** for the score to 2009's *Time Traveler's Wife*. A romantic drama about a Chicago librarian with a gene that causes him to involuntarily time travel and the complications it creates for his marriage, the film stars **Eric Bana** and **Rachel McAdams** in the lead roles.

RUSTY RECORDINGS AT TEMPLE STUDIOS



Hollywood, CA's progressive metal band **Rusty Eye** have entered the final stages of production for their forthcoming independent release, *Possessor*, at **Temple Studios** — formerly **Cornerstone** — owned and operated by **Raymond Herrera** (**Fear Factory**, **Arkaea**) and **B-Real** (**Cypress Hill**). The band's third full-length, which will be self-released in early 2009, was produced by drummer/vocalist **Miss Randall** and engineered by **Jeremy Blair**. Pictured (L-R): **Blair**, **Alex Mitchell**, **Ms. Randall**, **Mr. Rust** and **Baron Murtland**. Visit MySpace.com/rustye.

A DIVINE TIME FOR SHELDON TARSHA



Recording artist/producer Sheldon Tarsha, who produced the Rock Top 30 Internet single "Dirty" from his debut album *Prophecies*, will have music in the soundtrack for an upcoming indie film called *Sex in the USA* by director Jan Wellmann. Tarsha is pictured here at his North Hollywood, CA, recording studio putting the finishing touches on his second album, *Divine Universe*.

POINTER SISTERS GET EXCITED @ MELROSE MUSIC



Bonnie and Anita Pointer of the Pointer Sisters had an emotional reunion at Melrose Music Studios in Hollywood, CA. It was the first time they had been together to record in 20 years. They're cutting lead and backing vocals at Melrose for the song "Answered Prayer" by the songwriting team Taylor/Poe. Pictured (L-R): Lloyd Poe, Anita Pointer, Robyn Taylor, Bonnie Pointer and studio owner/engineer Dave Williams.

MCNAIR'S SUITE MOVE TO MASTERDISK IN N.Y.



Mastering Engineer Dave McNair has a new suite at Masterdisk Studios in New York. Previously at Scott Hull's studio, McNair made the jump recently when Hull purchased Masterdisk and expanded his business. In his new mastering suite McNair has paired his beloved Dangerous Master Transfer Console with the Dangerous Monitor, utilizing the Monitor's pristine-sounding DAC for all of his playback listening. Visit www.masterdisk.com.

PARHAM RECORDS HIT TRACKS IN VEGAS



Tom Parham has launched Hit Track Studios, a world-class recording and mastering facility located in the heart of Las Vegas. The studio uses the Classic SSL 4064 G+ Console with Ultimatum for Hit Track's control room with a large 35 x 60 concrete live room dubbed "The Club." And there is a second 32 x 25 wood live room dubbed "The Church." Parham has converted a 7,000 square foot mansion into the studio, sitting on a one-acre private resort. For more, go to tomparham.com.

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PRODUCER CROSTALK



Lenise Bent

Supertramp, Fleetwood Mac, The Knack

By Rob Putnam

Producer, engineer and mixer Lenise Bent has been in the business for a considerable time. Indeed, past clients include Supertramp, Fleetwood Mac and the Knack. Bent worked as chief engineer for production veteran Mike Chapman (featured in Producer Crosstalk earlier this year), eventually moved into audio post-production and then into film work. Recently she shifted back into making records.

As a seasoned producer and engineer, Bent has learned more than a few valuable lessons. "I expect that the person I'm working with is a real musician. If they say they're a singer, it's because they can sing and not because I'll have to Auto-Tune them."

Many of the artists she works with now are people who are making their first record — one that they're paying for. Mindful of this, Bent makes it her practice to optimize studio time. "I'll make it as cost efficient for them as possible," the producer says. "For example, we may only use a big studio for the tracking date, vocals and the mixing. Still, we have to have a proper recording chain in place for the rest of the process. We need an excellent high-end pre-amp and microphone. And I'm a vintage Neve girl. I love the sound you get out of them. That's the instrument I play"

In the tech-heavy production world of today, there are still elements of old-school audio that Bent misses. "A project I was working on recently reminded me of vinyl, so I went home and fired up my turntable. I had forgotten how good, exciting and emotional the listening experience can be. Secondary and tertiary harmonics were in place; all these things that speak to your gut. For the life of me, I don't know why 16-bit CD is a format that's still in use today. We have the technology to make much better sounding music."

The biggest challenge Bent has ever faced was when she was brought in to mix a project that had been executed under less than ideal circumstances. Consequently, she felt constricted by the project parameters. "It had been recorded in someone's home and not recorded very well," she recalls. "The heartbreak I found when I got into the studio was that there were a lot of things that were distorted and they'd gotten used to that sound. The engineer didn't understand dither or sonics so he'd have six plug-ins. It was frustrating for me because in a proper studio I could have done good things with what they had. Finally I had to say 'Why are we here? Why did you hire me if you're not willing to utilize what I can bring to this?' That's why it's important to understand the elements you're getting ahead of time."

The three most important things she's learned as a producer and engineer are:

- If the song isn't good, all of the spit and shine isn't going to make it a good record.
- It's vital to get the best sound possible in the studio. I would rather have the singer perform the vocal a few more times than to have to fix it in Auto-Tune, apply EQ, compress or limit it. If the voice is sounding thin, move the mic. Or change it.
- Be very aware of the process: recording, mixing and mastering. They're all extremely important. Don't cut corners on any of them. If you have to economize, do your overdubs in a production studio.

Currently Bent is working with new alternative artist Richie Wirz and co-producing harmonica bluesman Gary Allegretto's new project. She continues to work with new and emerging artists.

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Rob Litowitz

Partner

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FAX: 202-408-4400
Web: www.finnegan.com, www.parkinsonsong.com
E-mail: rob.litowitz@finnegan.com
Artists: Withheld by request

BACKGROUND: He spends the majority of his working life litigating issues involving elements such as pharmaceutical companies and bio-tech innovations, but Rob Litowitz's passion is music. Accordingly, his practice includes a significant pro bono element, aiding musicians with his expertise in trademark law. Beginning in '97, Litowitz started hosting concerts in association with the International Trademark Association, which then led to the creation of Parkinson, a benefit-oriented indie label devoted to eradicating Parkinson's. His latest charity recording, *Interludes*, supports MusiCares, an organization devoted to helping musicians with financial and medical emergencies.

One Man Trio:

I maintain this separate world of music activities that's outside my day-to-day legal practice. I basically have three music areas that I'm involved with. One is running a house concert series in my home, which is completely social. Second, our firm hosts an annual reception in connection with a gathering of trademark lawyers. Beginning about 10 years ago, I started booking recording artists to perform at that reception to distinguish it from the run of the mill cocktail parties. We've had years of fairly well-known performers like Jonatha Brooke, Chuck Prophet and Catie Curtis, all people who contributed to the *Interludes* CD. And the third thing I do is run a benefit foundation to raise money for Parkinson's called Parkinson. We've had three benefit concerts and a double CD called *38 Songs of Hope*.

“Most people think if they do a Google search on the name they want and they don't find anybody using that name they're home free. That's not necessarily the case.”

Entering Entertainment Law:

I always thought I would be interested in entertainment law. I took my first job [at a law firm] because it had this intellectual property component. When I got there, I found out it was very minimal and I just sort of ended up doing trademark and intellectual property litigation. It's something I fell into and found I have an aptitude for. I began to realize there was very little copyright entertainment work outside of New York and Los Angeles and I didn't have any plans to go there anytime soon. This aspect of my practice, hosting these parties and putting out this *Interludes* CD, are all part of finally tapping into one of the initial interests that motivated me to go to law school.

Doing What He Loves:

I spend most of my time litigating pharmaceutical cases for drug companies. This is really a labor of love, this music aspect of what I do. I feel very fortunate to be able to integrate that into what is otherwise a very business-oriented practice.

Name Wisely:

Before electing a name for a band or a label, it's wise to conduct a thorough search to see what's out there to make sure you're not running into any potential problems with others who've used the same or similar names. I've had situations where artists got into scuffles with more established artists, which you wouldn't necessarily expect if you know the differences in the respective genres, but you can never anticipate what somebody else is going to perceive as a problem. We've had to deal with some of those situations — established entertainment icons coming after relatively obscure performers who have a name that's similar to the name of the more famous performer.

For the Byrds:

I handled some matters involving ownership of the band name, the Byrds. The registration ended up in the hands of the estate of the original drummer, Michael Clarke, and when he died a Florida promoter was putting out a band under the name of Byrds Celebration. The promoter had secured the federal registration for the Byrds from the estate of Michael Clarke and wherever this

band Celebration would be booked the promoters would always shorten the name to just the Byrds. It was causing all sorts of confusion and we were able to resolve that.

Singing a Hopeful Song:

[Putting together the benefit album *38 Songs of Hope* was] an incredible amount of work, but it was interesting to see the process. It was a great team effort. I have a friend who was a fabulous session and side musician from Austin who took a real interest in this project and got me in touch with all sorts of people. And then through my relationship with the Byrds issue I was able to get a track from Crosby & Nash. Then through connections and happenstance we were able to secure a Bonnie Raitt track and having Crosby & Nash and Bonnie Raitt was a magnet for others to contribute. Before we knew it, we had more tracks than we knew what to do with, so we made it a double CD.

An Ounce of Prevention:

Take care to secure ownership of compositions and make sure you've taken whatever steps are necessary to obtain copyright protection. Make sure you have agreements with your fellow band members, so if things change everyone's rights are protected. And seek out legal advice before you commit [to a name] and start building a reputation. It's always smartest to do it at the beginning. It's better to resolve those issues earlier rather than later.

Changes in Trademark Law:

[Trademark law] went through a major transformation about 15 years ago with the rise of the internet. It opened up expansive new areas for trademark protection and trademark enforcement, such as issues with domain names, registering them and enforcing them, maintaining the proper interplay between brick-and-mortar trademark and internet domain names. Going forward, I'm not sure what the next big thing is going to be. The boom in Silicon Valley obviously provided a major transformation in trademark law and the next big thing is probably around the corner. Registrars are opening up all sorts of opportunities that would allow Internet users to essentially create their own top

level domain, which could spawn a whole new generation of trademark issues.

Ask a Lawyer:

Most people think if they do a Google search on the name they want and they don't find anybody using that name they're home free. That's not necessarily the case. You really need to conduct a professional search which means, in most cases, hiring a trademark lawyer. We just had [a case] where the band came to us and was very confident that their name was clear. We found out some things that made us advise them not to pursue that name because we thought they might be risking a conflict with an established band. As far as they were concerned, there couldn't be any problem because their name was different and they were in a different genre. We had to point out to them, their lawyers may come after you anyway, just because they may want to keep anyone from having a trademark registration that is in any way similar to their client's.

Don't Mix Brands:

I'm reading an article about bands whose names derive from brand names. Most of them never caused any conflicts — Buffalo Springfield was the name of a steamroller company, Grand Funk Railroad was taken from the name Grand Trunk Railroad, REO Speedwagon was a car company. But I was involved in a case that involved COMSAT, the satellite company. There was a band from England called The Comsat Angels and COMSAT sued and made them change the name.

Measuring Infringements:

Typically, when you approach a question of whether one name infringes another name, you go down a checklist that provides a matrix for the analysis of whether the two names are too similar to coexist. The test is likelihood of confusion. Is there a likelihood that relevant purchasers of the defendant's product or service will be confused or deceived into believing that the defendant is sponsored by, put out by or somehow affiliated with the plaintiff? And what that really means is sometimes very difficult to predict.

MC

A&R REPORT

Music Connection's *A&R Report* 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, A&R buzz or rumors that need to be verified to BBatMC@aol.com.

OPPS

Skinnie Magazine and Black Mountain Productions are presenting the Indie World Show case Series, a unique competition and showcase. Utilizing an elaborate multimedia marketing campaign, the organizers are inviting all independent rock acts to register for "Indie Music Assault." This campaign will be promoted virally through the use of a "Vote for our band" widget. The Top 10 bands chosen will be paid a gig fee for their performance in the competition, which will take

place in May 2009 at Paramount Studios in Hollywood, CA. For complete information and details go to skinniemagazine.com.

SellaBand is seeking unsigned European and American Bands to perform at major U.S. arenas. This competition will give aspiring artists the opportunity to play at some of the most prestigious arenas in the U.S. "Our groundbreaking concept is "ArenaFest," says Johan Vosmeijer, CEO of SellaBand. "We aim to change what's been ailing the music industry, by being innovative." On SellaBand, artists can find funding, as well as worldwide distribution for their music. The only missing link to the event was the live element; and ArenaFest, according to Vosmeijer, is the perfect answer to that. Bands from North America and Europe can sign up and qualify to play at ArenaFest by logging on to arenafest.sellaband.com.

How would you like to have a "perfect mix" every time you play live? Well, Software Audio Console (SAC) is a program that turns your Windows PC into a virtual Live Mixing Console. SAC offers live sound mixing capabilities with virtual mixing technology. It has the look and feel of a fully controllable Front Of House (FOH) console, coupled with 24 monitor mixing consoles with digital split points from five locations. It creates a whole new way of mixing live sound while eliminating racks of physical equipment, snake cabling and splitters. All you need is your laptop to program and control it all. Go to softwareaudioconsole.com to find out more about this amazing breakthrough. There's even a discount currently being offered.

L.A. MUSIC AWARDS HONORS KERSHENBAUM



The 18th Annual L.A. Music Awards took place recently at The Music Box Theater, where renowned producer David Kershenbaum was given the "Lifetime Achievement Award." Pictured (L-R) at the event: Kershenbaum, MC Co-Publisher Michael Dolan, Executive Producer Susanna Griffie and L.A. Music Awards founder Al Bowman. Visit www.davidkershenbaum.com.

Maynard James Keenan, the eccentric and unpredictable singer of Tool and A Perfect Circle, will unveil the live incarnation of Puscifer in February 2009 at The Pearl inside the Palms Casino Resort in Las Vegas, NV. Keenan created Puscifer, a multifaceted, multimedia, multi-artist, and multi-personality project self-described as "a physical manifestation of the party that goes on in my head 24/7." Presented by Andrew Hewitt and Live Nation, tickets for Puscifer's debut are \$39.

Do contracts make your eyes glaze over? If so, check this out. After nearly four years and more than 3,000 hours of research, analysis and compilation, Music Law Press has published the first volume of Robert Nathan's and Burgundy Morgan's comprehensive guide to music industry legal issues, titled *...but where do I sign? Volume One: The Essentials*. Both Nathan and Morgan teach Music Contract courses in the Music Business Program at the Musicians Institute in Hollywood, CA. For more, or to order a copy, go to musiclawpress.com.

This series not only provides information and guidance for singers, songwriters, musicians and others in the music industry, but is equally directed toward attorneys and other professionals who do not regularly practice within the unorthodox world of the music business.

LABELS ~ RELEASES ~ SIGNINGS

An eccentric but epic Norwegian supergroup, the depresleys will be releasing their debut album in early 2009. Titled,

Leaking Blue, the disc contains a combination of organic and electronic instrumentation as well as quirky observations and lyrics. Produced by Paul Carlsen (Nirvana, John Prine, the Doors) and the depresleys, the record was recorded in Norway, Sweden and the U.S. The group, composed of prominent songwriters Gier Weggensen and Jon Ravneng, also includes preeminent session players like Rick Shlosser (Van Morrison, James Taylor, Juice Newton, Rod Stewart, Etta James, John Mellencamp), who has been called "the best live drummer in the world." Go to depresleys.com to learn more about this unique and exciting project.

Warner Bros. Records has announced the release of My Chemical Romance's breakthrough album *Three Cheers for Sweet Revenge* on vinyl. The limited-edition vinyl version of the New Jersey-based band's major-label debut includes one red vinyl disc in a custom jacket. Reprise Records originally released the band's commercial breakthrough in 2004. The album spawned three Top 10 Alternative Rock radio hits. The band recently completed their longest and most internationally comprehensive headlining tour in support of their 2006 platinum album *The Black Parade*. To find out more about this special release, you can go to mychemicalromance.com.

Oasis has released "I'm Outta Time" as a special iTunes exclusive EP. The EP includes previously unreleased material — i.e. a demo version of the Liam Gallagher penned single "I'm Outta Time" and remix versions of "The Shock of the Lightning"

MUSIC COMMUNITY CELEBRATES HOLIDAY SPIRIT



A free music conference was hosted by four respected music organizations, Los Angeles Women in Music, Coalition of Southern California Music Organizations, Just Plain Folks and Musician's Union Local 47. Featuring a variety of panels, vendors and a "Pitch-a-Song" session, the event was an informative holiday gift to the music community that raised over \$5,000 for the Musician's Relief Fund. Pictured (L-R): Pete Brach, MC's Bernard Baur, Kathy Ellis, Jimi Yamagishi, Toni Koch, Steve Scott, Leanne Summers and (with Santa) Judy Lapppu. For more, visit LAWIM.com or JPfolks.org.

and "To Be Where There's Life." Oasis is currently on their **Dig Out Your Soul** American tour playing to sold out audiences across the country. For more information, as well as tour dates, visit MySpace.com/oasis.

Natalie Portman's **Shaved Head's** cheekily entitled debut album, *Glistening Pleasure*, has hit the streets. Portman and company have won over audiences with a sassy combination of electro pop and rock that they hurl at audiences with reckless teenage abandon. To hear samples of their hyper-stylized electro pop, and to learn more, go to MySpace.com/natalieportmansshavedhead.

Taking Back Sunday have put a special postcard up for sale on their website with all proceeds going to multiple cancer charities that the band supports in honor of bassist **Matt Rubano's** mother Hinda, drummer **Mark O'Connell's** mother Roberta and guitarist **Eddie Reyes'** late niece Elizabeth.

The postcards features artwork donated by Arizona-based poster artist **James Rheem Davis**, and will contain a code that enables the recipient to download a digital version of the band's new song "Carpathia," from Taking Back Sunday's upcoming album *New Again*, which will be released by Warner Bros. Records in 2009. For more information about this good cause, you can visit

takingbacksunday.com and click ACTION.

OWL, one of the best-kept secrets on the L.A. club scene, are set to release their self-titled album on Overit Records, due to hit February 2009. The band are also releasing a video for the first single, "Pusher," and touring plans are in the works. The band is collaboration between bassist **Chris Wyse**, drummer **Dan Dinsmore** and guitarist **Jason Achilles Mezilis**. Wyse, bassist for **the Cult**, has performed with rock's elite, including one-time roommate **Jerry Cantrell**, **Camp Freddy**, producer **Bob Rock**, **Lusk's Chris Pittman** (now in **Guns N' Roses**), **Tal Bachman** and as one half of **Ozzy Osbourne's** rhythm section. For additional information, check out owltheband.net or MySpace.com/owltheband.

PROPS

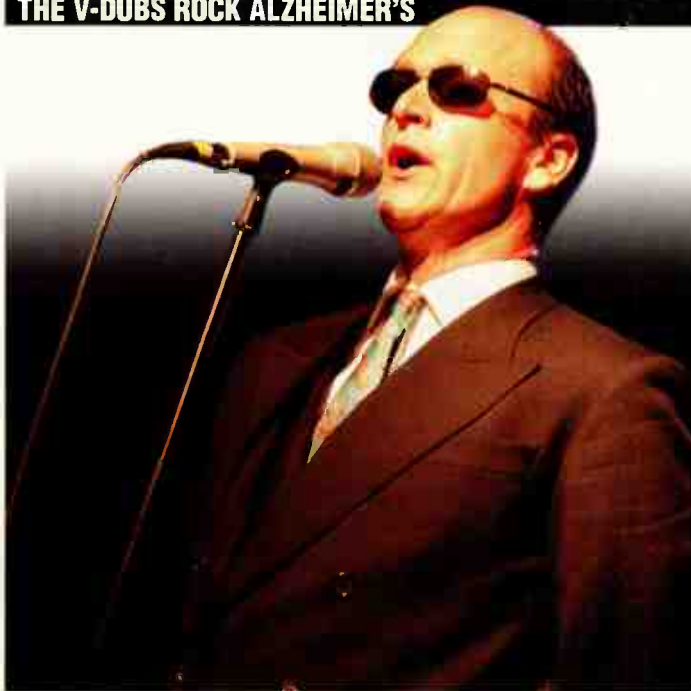
The Indie Bible is celebrating its 10th birthday. The publication has opened promotional doors for thousands of musicians around the world by showing them where to get their music reviewed, their songs played, and their CDs sold. The 10th edition features 4,200 publications that will review your music and 3,400 radio stations that will play your songs. There are over 9,000 contacts in all. Also included are 50 helpful articles written by

JODY RAFFOUL: BLUE COLLAR ARTIST



Originally hailing from a small town in Southern Ontario, Canada, Jody Raffoul relocated to Detroit, MI, where he perfected a style that is equal parts roots rock and pop. A confirmed road dog, Raffoul averages over 200 live shows per year. That work ethic caught the attention of Jon Bon Jovi, who personally picked Raffoul to open for him at Giant's Stadium. Raffoul's latest album, *Big Sky*, is the third in his career and is being distributed by Fontana/Universal. For more information about this hard working artist, go to MySpace.com/jodyraffoul.

THE V-DUBS ROCK ALZHEIMER'S



The V-Dubs hosted a huge benefit concert at Molly Malone's in Los Angeles, CA, to support Alzheimer's research. Organized by Jerry Clarke, the show included pro players **Jeanie Cunningham**, **Steve Altman**, **Larry Clarke**, **Eric Van Wyck**, **Rich Faugno** and **Paul Costa** among other guest players. With a packed house and a killer set that rocked the rafters, the band struck gold for their cause. Pictured is Jerry Clarke regaling, and cracking up, the crowd. Clarke asks that anyone interested visit the Alzheimer's Association site at www.alz.org.

music industry experts. You can order your copy at indiebible.com or musicregistry.com.

Beatles and Pink Floyd production legend **Alan Parson** wowed SAE, the world's largest audio, film, animation and multimedia training provider. From helping to record the Beatles *Let It Be* and engineering Pink Floyd's *Dark Side Of The Moon* to producing his own groundbreaking solo recordings, Parsons has become one of the most respected producers in the world.

He recently gave several masterclasses to SAE students in the U.S., U.K. and Germany offering some incredible advice and insight garnered from four decades at the top of music production.

Looking back at the start of his recording career, Parson recalled, "I was asked: 'Are you okay to go and work with the Beatles?' Well, I walked in to this basement room and there were all four Beatles, (producer) **George Martin** and (engineer) **Glyn Johns** waiting for me to arrive.

"It was quite terrifying actually, but from that period on my life changed." Parsons detailed snippets of his life to students in his tour of several SAE campuses around the world.

To find out more about this extraordinary producer, visit alanparsonsmusic.com.

THE BIZ

They're doing something right down under... The Australian Recording Industry Association (ARIA) has reported that CD sales have jumped as much as 57 percent compared to the same holiday period last year. "The release of highly anticipated blockbuster albums from **Kings of Leon**, **AC/DC** and **Pink** appear to have been the catalyst," said **Ed St. John**, ARIA Chairman and President/CEO of Warner Music Australia.

Several venerable **Sunset Strip** venues together honored an icon. The **Whisky A Go-Go**, **Roxy Theatre**, **House of Blues**, **Key Club**, **Viper Room** and **Cat Club** dimmed their outside lights for one minute to honor **Elmer Valentine**, who opened the **Whisky**, The **Roxy** and the **Rainbow Bar & Grill**. Valentine passed away in his sleep in December. **MC**

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**.



“We Had a Hit Single with Jesse McCartney, and it all Began with TAXI”

Andy Dodd and Adam Watts – TAXI members
www.reddecibelproductions.com www.adamwatts.com

Adam and Andy’s success through TAXI is a little bit different from all the other stories you’ve probably heard. They got their *biggest* deal after their membership ran out!

Here’s how it happened: “We joined TAXI in 2001 and found that it was a great motivator for us. We were members for two years. We learned a lot, wrote a ton of songs, and got a few film and TV placements -- some through TAXI, and some on our own.

We submitted a song we wrote with Jenn Shepard called “You Make Me Feel” to one of TAXI’s Industry Listings. We didn’t hear anything back for a while and eventually our TAXI membership ran out. Thankfully, we began to get so busy with production and writing gigs that we decided to wait and renew our membership at a later date.

Little did we know that TAXI had sent our song to a

production/management company that was looking for material for a young, male Pop artist they were developing.

Later that year, Jesse McCartney’s managers called us saying they had just heard “You Make Me Feel” on a CD they got from TAXI and wanted to have him cut the song. Although Jesse decided not to record “You Make Me Feel”, his managers asked us to write more songs for him. We wrote a handful and they ended up putting his vocal on two of the tracks we produced, “Take Your Sweet Time” and “Beautiful Soul”.

“Beautiful Soul” got played on Radio Disney, and Jesse’s



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management got the song to a label executive at Disney. Soon after, Jesse was signed to Hollywood Records. “Beautiful Soul” became his first single, and we both signed publishing deals with Disney Music Publishing.

Jesse McCartney’s album (entitled “Beautiful Soul”) has gone Platinum in the U.S. and Australia.

“Beautiful Soul” went to #3 on Radio and Records CHR Pop Chart, #5 on Billboard’s Top 40 Chart, #19 on Billboard’s Adult Top 40 chart, it’s a Platinum Digital Single Download, it’s on the Gold-selling ‘Cinderella Story’ Motion Picture Soundtrack, the Gold-selling ‘That’s So Raven’ TV Soundtrack, and the video was nominated for Best Pop Video at a 2005 MTV Video Music Awards.”

All of this came about because Adam and Andy sent a song to TAXI. Call for our free information kit.



Leigh Jones

Date Signed: March 2008
Label: Peak Records
Type Of Music: R&B/Soul

—CONTACTS—

Management: Kerry Gordy Enterprises
Booking: Dennis Ashley / ICM
Legal: Desiree Gordy
Publicity: J'ai St. Laurent-Smyth / Inque Public Relations
Web: www.myspace.com/leighjonesmusic
A&R: Andi Howard, Kerry Gordy, Leigh Jones, Al Bell



Hey Monday

Date Signed: April 2008
Label: Decaydance/Columbia
Type Of Music: Pop/Rock
Band Members: Cassadee Pope, lead vocals; Jersey Moriarty (bass), Mike Gentile, lead guitar; Alex Lipshaw rhythm guitar; Elliot James, drums

—CONTACTS—

Management: NA
Booking: Matt Galle / Paradigan Agency
Legal: Mike McKoy / Serling Kooks and Ferrara)
Publicity: Cat De Felice / Columbia Records
Web: www.heymondaymusic.com
A&R: Jay Harren / Columbia Records



Savage

Date Signed: May 2008
Label: Universal/Republic Records
Type Of Music: Hip-Hop

—CONTACTS—

Management: Andy Murnane / Clientele Management LLC, 516-643-6082
Booking: Andy Murnane
Legal: Craig E. Averill / Serling, Rooks & Ferrara LLP, 212-245-7300; Lindsay Gregg / Wadsworth Ray (New Zealand), 011-649-623-0515
Publicity: Katy Krassner, 212-830-0511
Web: www.myspace.com/savagekonz
A&R Rep: Imran Majid

For Los Angeles-based singer/songwriter Leigh Jones, meeting her manager/producer Kerry Gordy (son of Motown founder Berry Gordy) has proven to be a fruitful relationship.

While Jones has been surrounded by music her whole life as the daughter of a Berklee School of Music instructor, and graduate of L.A. County High School for the Arts, it was not until meeting Gordy in 2001 that her current musical path began to take shape.

"I met [Gordy] through a producer named Lorenzo Pryor," says Jones. "I had been doing more alternative-sounding material, but I knew it wasn't where my heart was. So I told [Pryor] that I wanted to do some neo-soul type stuff and he told me I was insane."

Flash forward to a year later, and Pryor contacted Jones about a friend of his who was looking for a girl to begin an R&B/soul project. Pryor's friend turned out to be Kerry Gordy, and after meeting a few days later, Jones and Gordy have worked together ever since.

"We hit it off right away," says Jones. "So we immediately began working together. He has a production/management company and he has so many great people as part of his team."

Eventually, the duo settled on two songs that they'd use to land a deal. Instead of shopping the demo around, however, the team had one particular label in mind, Peak Records. Fortunately for Jones and Gordy, the label liked what they heard and negotiations did not take long after contact was established.

"It was really important to me to find a label that was not looking to turn me into the next trend. I needed somebody who would judge me based on my music and that's what Peak turned out to be."

And with the legendary Berry Gordy adding support to Jones' full-length debut, look for the soul singer to continue gaining momentum. Leigh Jones' *Music in My Soul* is available now.

—Albert Vega

Hailing from West Palm Beach, FL, Hey Monday is the newest addition to join Fall Out Boy's Pete Wentz's label Decaydance, a section of Columbia Records. This high school pop-rock band, fronted by songstress Cassadee Pope, struck gold after attending the Atlantis Music Conference in September 2007. While browsing the conference booths, the charismatic lead singer and guitarist Mike Gentile caught the eye of Columbia A&R rep Jay Harren.

Pope says, "The main thing that got Jay Harren interested was our personalities. We demanded his attention. He heard that I could sing and he heard the potential."

By December 2007, the band, originally named Blake, showcased for Columbia executives and was set up to begin recording their first album. But before the contract papers could be signed, inner turmoil caused three of the members to move on from Blake and be replaced. In order to revamp the deflating band, Pope and Gentile lured players from other local bands. With the help of Columbia, Hey Monday settled its current lineup.

"The bigger things got, the worse things were getting [with Blake]," Pope says. "The old band members didn't want the same things and didn't have the same picture. It wasn't working out anyway and it was the best choice to part ways and continue with what [we had]."

Although only together for six months, Hey Monday is racking up the miles, and fans, on their tour with fellow Decaydance bands, the Academy Is, the Cab and We the Kings.

"[Touring] is really the main reason we wanted to be a band," Pope says. "Our favorite part [of the music business] is playing live shows and entertaining kids and seeing them go crazy. It makes all the hard work worth it."

Hey Monday's debut album *Hold On Tight* is now in stores.

—Nicole Albertson

With the exception of Flight of the Conchords, the U.S. market hasn't seen much talent from New Zealand (NZ). One exception is hip-hop artist Savage, who's been busy for the past eight years down under and is making a name for himself stateside. He got his start with Kiwi hip-hop outfit Deceptikonz, a band signed to the NZ indie label Dawn Raid Entertainment. Each of the four individual members also worked on solo projects in an effort to reach international markets.

For *Moonshine*, his 2005 solo project, Savage recorded the dual NZ chart-topping singles "Moonshine" (featuring Akon) and "Swing." Publishing companies Universal Australia and Dawn Raid pitched his material to Universal Studios and two of his songs achieved inclusion in the films *Superbad* and *Knocked Up*. As a result, "Swing" was added to iTunes, realized 30,000 sales in its first week and began to climb the American charts, Savage says. Major labels soon picked up the scent.

"I wanted to go with Universal/Republic because they're respected for giving artists a big push," Savage explains. "They made us an offer and we took it. I've been in the U.S. for the past four months promoting the single, meeting with program directors and performing at summer jams. The single went gold before the video came out and now it's at around 900,000 sales. I've just completed my album *Savage Island*. It's been an exciting rollercoaster journey."

Savage says, "My manager Andy Murnane is part owner of Dawn Raid. He knows so much about the industry and we do a lot of things on our own."

In light of his apparently easy career path, Savage concludes: "I don't want people to think that I'm an overnight success," he explains. "I've been doing this for many years now. The U.S. market is what everybody aims for because it's the peak of success when it comes to music."

Savage Island is available now.

—Rob Putnam



Outtasite

Date Signed: January 1, 2004
Label: Rhyme Cartel Records
Type of music: Alternative Hip-Hop
Band Members: Michael Singleton, Joel Davila

—CONTACTS—

Management: Bryan Olson
 bolsonent@aol.com
Booking: NA
Legal: NA
Publicity: Hello Wendy / Other Worldly
Web: www.outtasitemusic.com
A&R: NA

Hip-hop artist Michael Singleton, aka Outtasite, began his music career in the early '90s recording demos and doing spot shows for national acts in the Pacific Northwest. Outtasite's music is cool, slick hip-hop with rock influences and he takes pride in being able to pull off both genres with flair.

Fortunately for Outtasite, he never really had to chase after a label deal. Singleton did do occasional showcases early in his career, but ultimately he knew that he wouldn't get signed by taking a straightup approach. "I always knew I had to do it myself," Singleton says. "I had an indie, grassroots attitude toward the industry in general. But I always tried to do everything possible to draw attention to myself."

Outtasite got his first big break opening up for Grammy winner Sir Mixalot, which garnered him the exposure to plunge deeper into his own approach to music. "I drew inspiration and ideas for my own music career by traveling to different cities with Mix," Singleton says. "I got a lot out of being exposed to different crowds and styles."

The signing process for Outtasite was a relatively simple deal, since he signed with Rhyme Cartel Records and got to work with music business representatives he had known from this work on tour with Mixalot and other collaborations. "There was definitely a lot more trust involved than you would normally have between a first-time artist and record label," notes Singleton. "The whole process of trademarks, lawyers, copyrights all went pretty smooth for me and that was pretty sweet."

Since getting signed, Outtasite had to work hard at perfecting his craft before he could make it real. "There have been more stages of development for me than I can count," Singleton says with a modest amount of frustration. "A music career is a constant development, and always a work in progress. Things are always changing, the bar is always rising higher, and the goal-post is always moving."

Outtasite's debut album, the ironically titled *Careful What You Wish For*, is available now.

—Michael Mollura



Anglos

Date Signed: August 2008
Label: greatminds!
Type of Music: Indie Rock
Band Members: Roger Brogan, drums; Matt Herman, bass; Sean Miller, vocals and keys; Josh Thorpe, vocals/guitar

—CONTACTS—

Management: anglosmusic@gmail.com
 anglosmusic@gmail.com
Booking: anglosmusic@gmail.com
Legal: NA
Publicity: NA
Web: www.myspace.com/anglosmusic
A&R: NA

Early on, Anglos chose to step into the studio. With a completed project in hand, it wasn't long before an informal connection would lead them to a deal with L.A.-area indie, greatminds!, although a deal with no formal contract.

Anglos formed in 2007 when longtime friends Sean Miller and Josh Thorpe met Roger Brogan and Matt Herman. Coming from varied musical backgrounds, they agreed that it was important to have something to offer at the outset. Thorpe recalls, "We were rehearsing and not getting a lot of steam behind us. We decided to record in order to bring the band beyond us just getting together." The band also saw the importance of having CDs to sell after a show.

"Greatminds! used to be part of the label Number 3," says Thorpe. "Roger [Brogan] had done a 7-inch with Number 3 a few years back." Brogan ran into Toddrick of greatminds!, told him about Anglos and gave him an unmastered CD-R. "After hearing it, they didn't need us to talk them into a deal. They just enjoyed us as a band."

Anglos' deal with greatminds! is verbal; there's no signed contract. Says bassist Matt Herman, "They're trying to bring 'artist-friendly' back to record labels. We believe that this is better for both parties and will encourage a more sustainable view of the label/band relationship." Thorpe adds, "Releasing our first EP is the best scenario. Hopefully it will be the one that lets us quit our day jobs."

Anglos hope to become a touring band, but only when they're confident it's the right move. "We don't want to go out just because we can," Thorpe says.

Anglos' first EP, tentatively titled *Cleopatra 7*, dropped in late 2007. They released a 7-inch vinyl and a digital download file but, notably, no CD. Thorpe believes this is the obvious choice. "Often CDs just sit around and gather dust," he observes.

This is greatminds! first release as an offshoot of Number 3.

—Jennifer Shepherd



The Little Ones

Date Signed: September 2008
Label: Chop Shop Records
Type of Music: Alternative
Band Members: Edward Reyes, vocals, guitar; Ian Moreno, guitar; Brian Reyes, bass; Lee LeDouceur, keyboards; David Esau, drums

—CONTACTS—

Management: Jason Colton / Red Light Management
Booking: Jackie Nalpant / The Paradigm Agency
Legal: NA
Publicity: Glenn Fukushima / Atlantic Records, Glenn.Fukushima@atlanticrecords.com, 818-238-6833
Web: www.myspace.com/wearethelittleones
A&R: Alexandra Patsavas, John Rubeli

Former Warner Bros. Records A&R assistant Ed Reyes took his knowledge of the music industry and used it to make wise decisions for his band, the Little Ones. "I kept my band a secret at first," explains Reyes. "I did utilize my contacts to service our record to college radio; we felt it was a demographic that we should hit. I had some friends help me get a discount getting the record out. I wanted people to like the band for the right reasons. Not because I worked at Warner Brothers."

The band's number one priority was booking shows in Los Angeles. They spent a great deal of time writing and rehearsing. After recording a demo, they met Dave Newton of the Mighty Lemon Drops and Newton suggested using the songs as something other than a demo. They took his advice and put something together to sell at shows and use to book future shows.

"Instead of sending out CDs to labels, we sent them to booking agents and were lucky enough to find one," adds Reyes. "That helped get the attention of labels. Our CD filtered out through word-of-mouth. We also hired a friend to do publicity. He sent our CD to magazines and websites. That's how it got to a lot of labels."

The Little Ones signed with Astralwerks/EMI but were later dropped when their contract ended. Alexandra Patsavas and John Rubeli of Chop Shop Records were fans of the band. When they found out they were free agents, a dialogue began regarding how they could work together to release their new record. "We all hit it off," says Reyes. "We had similar goals and aspirations for the band, so it worked out really nicely that we were all on the same page."

The band's Chop Shop debut is available now.

—Oscar Jordan

VINTAGE ZEVON ALBUM RE-ISSUED



The quintessential self-titled 1976 concept album about life, lust, addiction and music in Los Angeles as experienced by the late singer/songwriter Warren Zevon is getting a well-justified reinvigoration: Zevon's eponymous opus will be reissued (including alternate versions of every song) as hit cable show *Californication* has been using tracks for the past two seasons. The special package features production by Jackson Browne, and cameos from members of the Eagles and Fleetwood Mac and other notables. See www.rhino.com.

HFA Gets Royal

Harry Fox Agency Inc. (HFA), a leading U.S. music rights licensing organization, has introduced a new option in its suite of HFA Online Reporting tools. The Report of Preliminary Royalty Payments gives HFA affiliated publishers the ability to review, by specific licensee, the aggregate amount of royalties due which have been processed by HFA and are pending distribution. This new option is updated daily.

HFA Online allows publishers to manage all of their business online, from song registration and catalog updates, to reviewing and responding to license requests, to viewing reports of licensing activity and royalty payment information. These reports can be downloaded directly to the desktop for use in popular database programs, and every license issued by HFA since 1972 is available through HFA Online.

HFA Affiliate Publishers can also see the status of pending Royalty

Compliance Examination activity, and respond to new licensing opportunities from HFA, all online.

Publishers interested in using HFA Online should make contact with HFA Publisher Services at publisher-services@harryfox.com or call 212-834-0100.

UCLA Master Class with Marty Panzer

For songwriters with a body of work, renowned lyricist Marty Panzer provides guidance in how to achieve the special quality that makes a lyric both lasting and successful: universal, relatable and touching the greatest number of people. Celebrating its 15th year, the goal of this workshop is to enable participants to raise their own standards, reaching farther, writing better.

Best known for his co-writes with Barry Manilow, the collaboration has resulted in 30 songs recorded by Manilow, many of which have

BENTLEY AND GAC CONCERT FOR W.O. SMITH



Great American Country sponsored a concert for the W.O. Smith Music School featuring Dierks Bentley and Rod Janzen. Founded in 1984, the W.O. Smith School is a non-profit organization that provides high-quality music education to children from low-income families for 50 cents per lesson. For more information, call 615-255-8355. Pictured (L-R): Rod Janzen, ASCAP's Pat Rolfe, Dierks Bentley and Mack Rolfe.

become American pop standards, including "Even Now," "It's a Miracle," "This One's For You" and "All the Time." Later, with Steve Dorff, Panzer co-wrote the Kenny Rogers classic, "Through the Years." These songs, along with recordings by Dionne Warwick, Gladys Knight, Julio Iglesias, Dusty Springfield, Michael Crawford, Frankie Valli, Dolly Parton and others, have earned Panzer 35 gold and platinum albums, four million-play awards, and record sales in excess of 70 million units.

For the seventh year, Marty Panzer and Concord Records are offering scholarships to reward excellence in the art and craft of lyric writing. The six highest-achieving students from the Winter 2009 Master Class will each receive a three-hour private one-on-one session with Panzer, and three additional "master class" advanced sessions. These students will also receive a three-CD compilation of Panzer's selected, *Lyrics That Have Succeeded and Endured*,

as well as a triple CD of *Lyrics By... Marty Panzer*, and Concord Records' newest CD release.

For more information call 310-825-9064. If you are from outside Southern California, call 800-825-9064. E-mail espa@unex.ucla.edu, or see www.uclaextension.org/enter_tainmentstudies.

Sarzo Off the Rails with Songwriting Contest

To celebrate his new book, *Off the Rails: Aboard the Crazy Train in the Blizzard of Ozz* — a first-hand account of his friendship on and off the road with Randy Rhoads and Ozzy Osbourne (see review p. 33) — storied rock bassist Rudy Sarzo (who also played with Whitesnake, Quiet Riot, Dio and Blue Oyster Cult) is launching a songwriting contest on Kompoz.com.

Musicians and fans are invited

JEFF BUCKLEY TRIBUTE IN CHI-TOWN



The 11th Annual Jeff Buckley Tribute Concert, held at Chicago's UnCommon Ground music club, was more than just a celebratory night for the birthday and memory of the late Jeff Buckley. The event also raised funds for The Old Town School of Folk Music Scholarship Fund, which allows musicians of all ages who can't afford music lessons to attend classes. Pictured (L-R): David Chavez (booking agent), Michael Cameron (owner of Uncommon Ground), Don Hatley, Julie Montgomery, Jann Klose, Emily Ivari, John Orr (tall guy in the back), Todd Kessler, Spencer Michaud and Matt Scutt. See www.uncommonground.com for more details.

RICHEY LAM SAYS "WAHOO"



Generation i from Virginia-born, Georgia-raised singer/songwriter Richey Lam, is a treasure of imaginative songs and soulful performances. Of particular note, "The Wahoo Song" sounds like an instant classic. Visit www.myspace.com/richey-lam.

BEYMAN BROS.: FRATERNAL FRIENDS DEBUT



Three longtime friends, Christopher Guest (*Spinal Tap*, *A Mighty Wind*, *Best In Show*), David Nichtern (Grammy-nominated composer, producer and “Midnight at the Oasis” writer) and CJ Vanston (Ringo Starr, Dolly Parton, Joe Cocker) have teamed up as the Beyman Bros., with a release, *Memories of Summer As a Child*. Evoking strains of Americana, bluegrass and jazz, the exquisitely played instrumental tracks make for an illuminated listening experience. Special bonus: photography courtesy of Guest’s wife, Jamie Lee Curtis. Listen at www.thebeymanbros.com.

to collaborate on Kompoz.com, and create a brand new song to be featured on RudySanzo.com by downloading bass grooves and riffs created by Sarzo (available at the web location), then assembling tracks. Details are at www.kompoz.com.

Gleason is “Goodman”

Most of Music Row is aware of Holly Gleason as a connected former media relations and artist development specialist. Readers might know her as a talented writer of fiery prose and a critic whose contributions include *Rolling Stone*, among other publications. But when Kenny Chesney had a No. 1 hit earlier this year with “Better as a Memory” written by SESAC writer Travis Hill under his alias Scooter Carusoe (see SESAC Country Awards Photo in the column) and total newcomer Lady Goodman, no one even guessed that Holly Gleason was the lady in question.

Lady Goodman was a pen name Gleason created to keep her identity a secret. She borrowed it from a character in the Cameron Crowe flick *Almost Famous*.

Gleason maintains the song wasn’t written for Chesney and said that she initially had qualms about sharing it with him. And when she did, she didn’t tell her longtime friend and client that she was one of its writers.

Gleason says that while she is still working as an artist development consultant, she’s exploring her songwriting abilities more thoroughly. Explore more at www.hollygleason.com.

Durango Songwriter Expo in Santa Barbara Wine Country

The next Expo from Durango Songwriters is slated for Feb. 26-28, 2009 in Santa Ynez, the fabled wine country just North of

BMI TALKS TRENDS



Broadcast Music, Inc. (BMI) recently hosted a cross section of hit songwriters, producers and industry notables for a panel discussion that provided insight on the current state of the music industry. Pictured (L-R) at the Microsoft Zune L.A. Loft: BMI’s Malik Levy and Nicole Plantin; producer Rodney Jerkins; and BMI’s Barbara Cane. See www.bmi.com.

Santa Barbara, California. Singer/songwriter Jim Lauderdale and a contingent of top-notch industry will be on hand.

The deadline to enter the Durango Songwriters “Write With a Hit-Maker Songwriting Contest” is Jan. 19th. This contest has been an incredible boon to the careers of many of the recent winners including Alissa Moreno who won the contest in 2006 and co-wrote the Rascal Flatts 2008 hit “Every Day” with Jeffrey Steele.

Registration information is at www.durango-songwriters-expo.com. Call 970-259-9747.

Satriani Seeks Gold from Coldplay

Joe Satriani has not only produced a dozen full-length studio albums of mostly instrumental compositions, he has also been a successful instructor, calling many great guitarists (Kirk Hammett of Metallica and Steve Vai) his

disciples and students. But Satriani is now looking to teach Coldplay, the British pop sensation, a lesson in court. He has targeted the Brit band in a recent lawsuit, maintaining that much of his 2004 instrumental “If I Could Fly” was lifted to create the pop band’s “Viva La Vida,” the title track to their No. 1 selling album, which has sold over two million copies to date.

Satriani seeks “any and all profits attributable to the alleged copyright infringement.” Coldplay was previously accused of stealing the tune from an indie act called Creaky Boards back in June; Coldplay vehemently denied that charge at the time. See www.satriani.com. **MC**

MICRO-BIO: The latest book authored by Dan Kimpel is *Electrify My Soul: Songwriters and the Spiritual Source*. *Passengers on Delta Airlines can hear Kimpel worldwide on Delta On Air.*

2008 SESAC NASHVILLE MUSIC AWARDS



Lady Antebellum’s Hillary Scott was named Songwriter of the Year at SESAC’s 2008 Nashville Music Awards on the strength of her co-written hits for her group. Scooter Carusoe was also honored for Song of the Year for his “Better As A Memory,” a multi-week No. 1 for superstar Kenny Chesney; Shaw Enuff Songs, the publishing company for Hillary Scott, was named SESAC’s Country Publisher of the Year. Pictured (L-R): SESAC’s Tim Fink; Scott; Victoria Shaw; Carusoe; and SESAC’s Trevor Gale and Pat Collins. See www.sesac.com for further details.

ARIZONA BAND THE SUMMER SET SIGNS



Phoenix-based pop/rock band the Summer Set (MySpace.com/thesummerset) have signed a co-publishing deal with Razor & Tie; legal rep is Ben McLane, Esq. (bcmclane@aol.com); and management is by Caleb Williams (caleb@artistapproved.com.)

Naughtones

Guitar Slingin'
New Classic Rock

See Them Live At
The Whisky
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Winner
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**L.A. Music Award for Independent
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www.myspace.com/naughtones

SONG BIZ

SONGWRITER PROFILE

Raul Malo

Playing the Odds with Lucky One

by Dan Kimpel

Defined by the interpretive power of his heroic voice, Raul Malo is one of modern music's most distinctive singers. With *Lucky One*, his first album of original material in seven years, his self-penned songs are the perfect match for his epic vocals. Malo, who first emerged as the frontman for the Grammy-winning platinum- and gold-certified country band the Mavericks is now a solo artist whose catalog of eclectic releases has included *You're Only Lonely*, produced by Peter Asher, a set list of country classics etched in smoky jazz, *After Hours* and a Christmas album. "Between tours, I had been stockpiling a bunch of original material," says Malo. "Finally the time came to do an original record."

Although based in Nashville, Malo doesn't lean on co-writing, preferring instead to write solo or with a select group of collaborators that includes his bass player, Jerry Weaver, hit writer Al Anderson and Alan Miller. Miller and Malo penned one of *Lucky One's* most evocative tracks, "So Beautiful." Notes Malo, "I like to do things a little differently than what most songwriters in town would consider normal. When I work with guys who also do music there's sometimes a tug and pull. What I like about Alan is that he's a lyricist. He doesn't get in my way musically at all. These songs are from my point of view and not everyone agrees with that. I don't like to wither away what I want to say to agree with somebody. I understand why people co-write; it's good business, but it's not always the most effective way to get a point of view across."

Lucky One is produced by Steve Berlin, from the band Los Lobos. "I trust his musical instincts," Malo states. "That's why he was brought on board. If I weren't going to listen to him what would be the point? He's a great collaborator in all aspects of the recording process, not just musically but sonically and arrangement wise as well." The sonic ornamentation includes tremolo guitars, Stax-era grooves and a catalog of musical reference points from Buck Owens to Roy Orbison and Doug Sahm. "I've got a wide musical vocabulary, so I need someone with as wide of a vocabulary and then some," says Malo. "It's a fun process with no egos. All Steve cares about — as do I — is the end result. He's a cool cat daddy for sure."

While Malo recorded many of the tracks at the venerable Sound Shop in Nashville, he also included some of his home demos. "Once in a while the demos would end up sounding really damn good. We ended up using three of my demos on this album." But first, he says, the tracks had to travel to the studio. "They were telling me to take the tracks, dump them on a hard drive and format them. I tried to do it at home and I got so frustrated that I unplugged my computer and took the whole damn thing down there. But my little recording gear held up."

It is the expansive melodies on *Lucky One* that allow the dramatic parameters of Malo's vast vocal range to shine. "I've always written for my voice," he confirms. "That's part of the reason I don't cut a lot of outside material. I have a pretty good idea of what I can do. One of the things in Nashville is that they want to stick you with all of the hot songwriters and cut their songs. These never challenged me vocally. I grew up listening to the greatest melodies in the world. My mom was a huge opera fan, so I heard opera all of the time and great singers like Nat King Cole, Bobby Darin and Frank Sinatra and songs like 'Stardust.' Somewhere along the line we've really lost the emphasis on melody. Our emphasis became more on the story, which is important, but to me as a singer, melody is the first thing."

"So I write songs to challenge me. There is a sense of drama that happens with melody when it is soaring, then to have the added bonus of a lyric is an undeniable thing. When they're matched, it's heaven."

Contact Cary Baker, cary@conqueroo.com

MC

ASCAP Members Dominate in 2008.

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20 out of Top 20

Pop 100 Songs
Pop 100 Airplay
Hot Mainstream Top 40
Hot Digital Tracks
Hot Mainstream R & B

10 out of Top 10

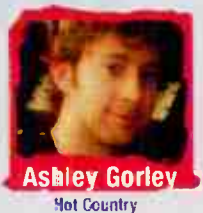
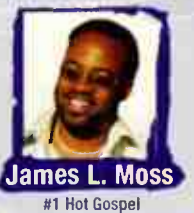
Hot 100 Songs
Hot 100 Airplay
Hot R&B Hip Hop Airplay
Hot R&B Hip Hop Songs
Hot Digital Songs
Hot Rhythmic Songs
Hot Christian Songs

9 out of Top 10

Top Soundtrack Singles
Hot Country Songs
Hot Dance Airplay

8 out of Top 10

Hot Adult Top 40 Songs
Hot Rap Songs
Hot Adult R&B Songs
Hot Latin Rhythm Songs
Hot Smooth Jazz Songs
Hot Christian AC Songs



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* Based on Songwriter charts, must be in top 10 Hot 100, Top 10 Pop 100, Top 10 Hot R&B/Hip-Hop, Top 10 Hot Country, Top 5 Hot Latin or #1 position on Hot Christian, Hot Christian AC, or Hot Gospel Songwriter charts. Also includes #1 position on Producer Charts, if member also meets the songwriter criteria.



Keshet Chaim Dance Ensemble

DROPS

► The Keshet Chaim Dance Ensemble, the premier American-Israeli contemporary dance company in the U.S., celebrates its 25th anniversary at California's Thousand Oaks Civic Arts Plaza on Feb. 1 with an evening combining the public premiere of five brand new dances by Israeli choreographer Kobi Rozenfeld and a retrospective of company favorites from its original repertoire in *Keshet for Life: 25 Years and Counting*. Keshet Chaim offers up an evening rich with Israeli culture punctuated by the beats of Middle Eastern drum sounds performed by *Naked Rhythm* (Alex Spurkel and Avi Sills). The evening will showcase works choreographed by Eytan Avisar, Tsion Marciano, Ilana Cohen (from Israel's seminal Inbal Dance Theatre) and Erica Goldman, in addition to Rozenfeld. For tickets call 818-986-7332 or visit www.kcdancers.org.

Capitol/EMI will release a new Brian Wilson DVD entitled *That Lucky Old Sun* on Jan. 27th. A companion to Wilson's critically acclaimed *That Lucky Old Sun* album, released Sept. 2, the DVD

features more than two and a half hours of content, including a full-length live performance of the album, a new feature-length documentary and additional behind-the-scenes footage from the album's recording sessions and some of Wilson's recently filmed promotional performances and interviews.

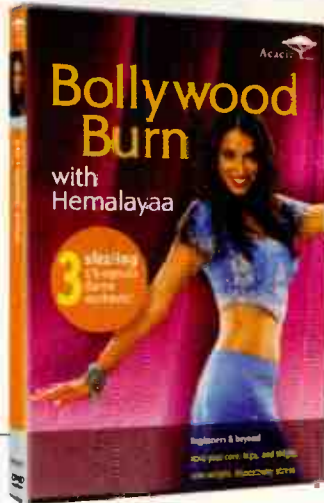
The new Grammy Museum in Los Angeles will debut its "An Evening With" signature public program with Brian Wilson on Jan. 15th. Wilson will be interviewed onstage by the Museum's Executive Director, Robert Santelli, before performing a few songs for an intimate audience of 200 people. For more information and to purchase tickets, visit www.grammymuseum.org. For further information, visit www.brianwilson.com or contact Jennifer Ballentyne at EMI Music Marketing, 323-871-5494.

► The band Taxi Doll, known for placements in TV shows including *CSI New York* and *The Hills*, have the late February release of their debut CD *Here and Now*. The group's track "Waiting" reached No. 3 on *Billboard's* Hot Dance Airplay chart in anticipation of the release. Log on to www.MySpace.com/taxidoll or contact Leah Selvidge at Other Worldly, 512-263-5440.

New from Music Video Direct is the DVD from Anthony B, *Live at Reggae Rising*. The performance is woven together with exclusive interview footage of Anthony discussing the topics of the songs with intimate revelations as to his message. It's a night concert set on the legendary California Redwood Forest, and was captured using eight HD cameras and 48 tracks of audio, which have been remastered into Dolby 5.1 Surround Sound. To order, visit www.mvdb2b.com.

► Offering four fun, quick workouts Bollywood style, Acacia has just released *Hemalayaa: Bollywood Burn* on DVD. Hemalayaa bases her work out on the vibrant and invigorating Indian dance moves set to original Bollywood music composed for the program. She previously created *Bollywood Dance Workout*, the third highest-selling fitness CD at Borders in 2007. To learn more about Hemalayaa or to order the DVD, check out www.AcaciaLifestyle.com.

On the coattails of the comedy *Soul Men*, in which Samuel L. Jackson and the late Bernie Mac play estranged R&B artists who attempt a reunion in middle age, Grammy-winning singer Sam Moore has his own story to tell. Long Island-based Historic Films Archive and Universal Music Group International have just released the performance documentary *The Original Soul Men: Sam and Dave*. The film is produced and directed by Joe Lauro, head of the Historic Films Archive, which tracked down and conserved the footage involved. The two-hour plus DVD tells the story of two legendary singers, Moore and Dave



Prater Jr. through their early years as young gospel performers who, under the spell of Sam Cooke and Jackie Wilson, abandon the church to form the greatest soul duo of all time. For more information, contact Lauro at www.historicfilms.com or call 631-477-9700.

Not all Holocaust movies are like *Schindler's List*; *Adam Resurrected* is more like the David Cronenberg/David Lynch version of that. The film stars Jeff Goldblum as a once popular cabaret star who, in the early '60s, is in an experimental insane asylum in the Israeli Negev desert. He is still haunted by his debasing experiences with a Nazi played by Willem Dafoe. In fact, there are moments that will clearly remind you of *The Last Temptation of Christ*, and the score by Gabriel Yaredi is eerie and beautiful at the same time, with vintage music of the Weimar as well as suspenseful electronically enhanced sounds. The Paul Schrader-directed film was produced by Ehud Blienberg and Werner Wirsing and based on the Yoram Kaniuk novel. See www.imdb.com/title/tt0479341/

Tank Productions in association with Macha Theatre/Film will present a world premiere musical revue from the conceiver of *Naked Boys Singing*, *Hangin' Out*, featuring musical direction by Gerald Sternbach, choreography by Ken Roht, book and direction by Robert Schrock and featuring songs by Adele Ahronheim, John Ballinger, Frank Evans, Chuck & Matt Hurewitz, Dan Kael, Adryan Russ, Mark Savage, Ben Schaechter, Robert Schrock, Rayme Sciaroni, Phil Swann, Karole Forman, Ruff Yeager and Mark Winkler. *Hangin' Out* will preview on Jan. 8 and will open on Jan. 9 at the Macha Theatre (formerly the Globe Playhouse) in West Hollywood, CA. *Hangin' Out* is scheduled to run for six weeks through Feb. 15th. Tickets are available now by calling 323-960-4443 or by visiting www.plays411.com/hanginout.



Taxi Doll

► CMT's hit series, **Gone Country**, returns for a third season with a one-hour premiere Jan. 24th. Respective episodes will be half-hour shows, with the series finale running one-hour on Mar. 7th. *Gone Country* features an eclectic cast that includes funk legend and Rock and Roll Hall of Famer, **George Clinton**; Miss USA 2006, **Tara Conner**; pop vocalist and actress, **Taylor Dayne**; drummer/lead vocalist of the **Monkees**, **Micky Dolenz**; world-renowned percussionist and entertainer, **Sheila E.**; actor **Richard Grieco**; as well as *American Idol* alum and television personality, **Justin Guarini**. With the goal of creating a hit country music single, each *Gone Country* cast member must uproot to Nashville for an intense two-week challenge, hosted by hit maker **John Rich** of the duo **Big & Rich**. For complete information, contact **Natasha Powell** at CMT, 615-335-8412.



John Rich

inspired is a plus. Send recent photos and contact information to pt4casting@gmail.com.

PROPS

New Broken Bow/Holeshot Records artist **Krista Marie** has inked a deal with **ESPN** to have her "Drive It Like I Stole It" song featured as the official theme song for **NHRA** (National Hot Rod Association.) The song will open **ESPN2's** weekly coverage of **NHRA** drag racing beginning with the Feb. 6 season opener in Pomona, CA. Marie will travel to selected races to perform and to submit special correspondence reports from the events on www.KristaMarie99.com. For further information, contact **B. Craig Campbell** at **Campbell Entertainment**, 615-210-3602.

Merrell Music has recently inked a distribution deal with **Wesscott Marketing** to distribute the **Cowboy Dan's Frontier** DVD series, hosted by award-winning children's entertainer and recording artist **Cowboy Dan Harrell**. The first DVD to release under the new deal, **Under Construction**, has just hit stores. "While watching one of **Cowboy Dan's** shows, it took me no more than just a few minutes to realize that he has a special way of communicating to children," says **Murray Adam**, Vice President of Sales and Marketing for **Wesscott Marketing**. **Cowboy Dan's Frontier** broadcasts nationally on the **Daystar Television Network**. For more information, contact **McCain & Co. Public Relations**, 615-262-1727.

► **KISS** is now rumored to be planning to launch a reality show to recruit four new members. According to longtime manager **Doc McGhee**, "I believe that **KISS** can go on forever. I believe that there is a way, and we are talking

to people and we're pretty close to getting it done, about finding the four new members of **KISS**." The show would be an *American Idol*-style competition with public voting to determine the replacements for the band's original members.

► International superstars **Tokio Hotel** are back with their brand new DVD **Tokio Hotel TV-Caught On Camera!** out Dec. 9 on **Cherrytree / Interscope**. Soon after taking home the **MTV Video Music Award** for Best New Artist and four **MTV Latin Music Awards** already in 2008, the band felt it was time to chronicle a record-breaking, extremely fun and very busy year, while providing an exclusive behind the scenes view of the biggest new band from Europe in many years.

With **Tokio Hotel TV-Caught On Camera!** the band gives a big thank you to their fans who made this phenomenon happen. They review their skyrocketing climb in an exclusive and private setting. The fans can join **Bill, Tom, Gustav** and **Georg** for a special TV night where the guys watch the highlights of their past 50 **Tokio Hotel TV** episodes and comment on their favorite scenes.

All the content has been digitally remastered for this DVD, deleted scenes have been included and some never before seen **Tokio Hotel TV** premium footage has been reserved just for this very special DVD. Exclusive talks with the band, behind-the-scenes footage of **Tokio Hotel TV** and a huge dose of backstage content turn this DVD into an essential fan item. For more information, see www.tokiohotelamerica.com. **MC**

Tokio Hotel



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



KATIE CASTELLO

Singer/Songwriter

Phone: Media Ho Publicity, 310-427-5010
E-mail: michelle@mediahopublicity.com
Web: www.katiecostellomusic.com, MySpace.com/katiecostellosongs
Breakthrough: 90210

Still finishing an independent studies program at **Mira Costa High School** in **Hermosa Beach, CA**, **Katie Costello** is already making the first in-roads to her musical career. Chart that up to her song "Kaleidoscope Machine," the title cut from her independent debut, which was featured on **iTunes' "Indie Artist Spotlight"** before being picked up by **KCRW**. The song received regular airplay on **KCRW's Morning Becomes Eclectic** and **New Ground** programs. In October the song was chosen as part of the **KCRW "Top Tune of the Day"** free download promotion.

"That was an interesting story," says the high school senior. "My old voice teacher had a connection with **KCRW** and she sent them the link to it on **MySpace**, so the first time it was on air it was an unmixed rough demo."

From there, influential program host **Nick Harcourt** recommended it to the producer of **90210**, who then placed "Kaleidoscope Machine" in the newly updated series.

That's great news for **Costello**. Like many in her generation, she finds that most of the music she listens to she finds through placements in film and TV. "I find it to be the most effective outlet for music," she says. "I would love to do more in that area."

And doing more she will, both by design and by the luck of the draw. "In pursuing anything, you need to read, write and perform as much as possible," she points out. "If you put as much of yourself into it as possible, people find you, you randomly meet someone or find you have a weird connection to the people who are looking for your music."



KISS



OASIS BRINGS THE CROWD TO TEARS: Oasis blew the roof off the Staples Center in downtown Los Angeles. Singer Liam Gallagher joked with the crowd — hanging a half circular tambourine from his mouth, making it look like a gigantic smile. During the band's best-known songs, the crowd sang louder than the band. Some superfans even shed tears as they sang along to "Wonderwall" and "Champagne Supernova." Visit oasisinet.com.

KEVIN STRAUSS



"LADY A" WIN BIG AT CMA'S: Lady Antebellum recently took a break from the 20-date CMT on Tour '08 with Jason Aldean to pick up the "New Artist Of The Year" honors at the 2008 Country Music Association (CMA) Awards. Pictured on stage (L-R): Lady Antebellum's Hillary Scott, Charles Kelly and Dave Haywood. For more details, visit <http://ladyantebellum.musiccitynetworks.com>.

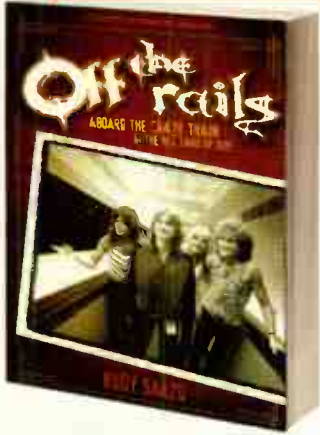
GRAMMY MUSEUM OPENS AT L.A. LIVE: The Grammy Museum debuted to rave reviews in Los Angeles on Dec. 6th. Among the innovative interactive exhibits are several related to the art of record production. Pictured celebrating the opening are (L-R): members of The Recording Academy Producers & Engineers Wing Ed Cherney, Al Schmitt, Mike Clink and Andrew Scheps.



WEST L.A. AT THE AMA'S: Rick Waite (Left) and Don Griffin (Right) of West L.A. Music are shown hanging out backstage with Aerosmith's Steven Tyler, a longtime West L.A. Music customer, at the American Music Awards held at the Nokia Theater L.A. Live. Tyler was on hand to give out the Artist of the Year award, won by Chris Brown. Check out www.westlamusic.com and www.aerosmith.com.



CONCORD GETS IN THE SPIRIT OF CHRISTMAS: Concord Music Group has entered into an exclusive arrangement with the Ray Charles Foundation to develop the artist's post-1960 catalog, which contains his classic work for the ABC and Tangerine labels. The reissue program kicks off with the digital-only release of Charles' *The Spirit of Christmas*. Pictured (L-R): Norman Lear, Co-owner Concord Music Group; Val Ervin, President of the Ray Charles Foundation; and John Burk, Sr. Vice President A&R Concord Music Group.



OFF THE RAILS: ABOARD THE CRAZY TRAIN IN THE BLIZZARD OF OZZ: Rudy Sarzo, former bassist for Ozzy Osbourne as well as Quiet Riot, Whitesnake and Dio, takes readers into the lion's den during Osbourne's early solo tours in this first-hand account, *Off The Rails*, a tribute to the author's friend and Osbourne guitarist Randy Rhoads. Although a majority of the book consists of hilarious and disturbing tales from the road, it is also a series of love stories, beginning with Sarzo and Rhoads' early days in L.A. metal band Quiet Riot. Sarzo describes that friendship as one of the most important of his life (Rhoads was responsible for starting Sarzo's career in Osbourne's band), and ends with the musician's death in a bizarre plane crash recounted with such vivid and striking emotional detail that even the hardest of hearts will break at the loss of one of metal's early guitar heroes. Sarzo also writes of the complexity of Sharon and Ozzy Osbourne's dysfunctional love in brilliant comedic prose. Take the advice of someone who actually read the book: it's worth checking out. *Off The Rails* costs \$18.95 and is available at RudySarzo.com. —Paula Muñoz



N.Y. GETS THE HENDRIX EXPERIENCE: B.B. King's N.Y. held its annual Jimi Hendrix birthday tribute with Frank Marino rocking to a packed house. Also performing that night were Lance Lopez, Johnny Jones, Andre LaSaille and Leon Hendrix. Pictured (L-R): Marino, LaSaille and David Kramer.



DAVIS AND DAYNE SHARE A MOMENT IN THE STARLIGHT: Valerie Davis and multi-platinum-selling pop artist Taylor Dayne hung out backstage after rockin' the house at the Burbank Starlight Bowl. Davis' solo rock project drops this winter on indie label www.ue3records.com. Her song "It Ain't Over" will soon begin heavy rotation on FOX Sports. Check Davis out at MySpace.com/valeriedavisrocks.



A SURREAL EXPERIENCE AT EDISON BAR: The Lucent Dossier Experience, a critically acclaimed troupe of performance artists, have been casting their surrealistic swirl of "Vaudeville Cirque" at Coachella and at other festivals in Tokyo, Portugal and beyond, not to mention the pages of Italian *Vogue* (as photographed by Steven Meisel). They've also appeared in Panic At the Disco's music video "I Write Sins, Not Tragedies." The troupe will be in residence Wednesday nights through spring of 2009 at the Edison Bar in Los Angeles. For more, visit www.lucentdossier.com.



AC/DC DELIVER A SHOCK: AC/DC ignited the crowd at the Forum in Los Angeles, starting the set with some rocking pyrotechnics. The crowd never stopped yelling as the group delivered hit after hit. AC/DC oozed confidence the entire night as they played their classics. Highlights included: "Dirty Deeds," "Hells Bells," "Shoot To Thrill," "Whole Lotta Rosie," and they ended the show with "For Those About To Rock." Go to www.acdc.com.



MUSIC INDUSTRY CHECKS OUT THE NEW L.A. SOUND GALLERY: American Federation of Television and Radio Artists (AFTRA) CEO Dennis Dreith and owner of Ocean Way studios Allen Sides, along with a host of music industry luminaries, partied the night away at the SSL-sponsored grand opening of the L.A. Sound Gallery (LASG), which features an SSL Duality and a tracking room that holds a 65-piece orchestra. Pictured (L-R) at the opening: LASG owner Jason Salazar, Dreith, LASG owner Matt Salazar and Sides. Go to lasoundgallery.com.

Celebrating **32** MUSIC CONNECTION 1977-2009

Tidbits From Our Tattered Past



1986—ROBT. SMITH—(Issue #15): In addition to features on Julian Lennon, Great White and producer Russ Titelman (Randy Newman, Steve Winwood) *Music Connection* featured the Cure's frontman Robert Smith in an exclusive interview. Said Smith of the band's career rise, "We won't compromise. I think that explains why we're getting bigger audiences." He also said "I don't want to become one of those terrible old rock & rollers like Mick Jagger or Jimmy Page, still leaping around the stage at 40!" Concert reviews of Joe Jackson and Marillion round out this issue.



1990—QUINCY JONES—(Issue #3): The multi-award-winning "Q" was busy promoting his new solo outing, *Back On The Block*, when he sat for an interview with *Music Connection*. Summing up how he approaches the production of a new record, Jones said, "When I do an album, it feels cinematic to me. I get a vision and try to figure out how to get it all into focus." Also in this jam-packed issue you'll find a feature-length exploration of a relatively new music genre, New Age. *Music Connection* looked at New Age labels and such rising artists as Enya, Kitaro and Andreas Vollenweider.

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



Getting Intimate with Scott Weiland

By Gary Graff

Give Scott Weiland props — he doesn't spend much time spinning his wheels or twiddling his thumbs. No sooner was he out of Velvet Revolver in early 2008 than he was back on the road with Stone Temple Pilots, rekindling a relationship that's been on and off again since 1986 and playing to a hyped critical reception. And while that was going on, Weiland was preparing for the release of his second solo album, "*Happy*" *In Galoshes*, a wildly eclectic two-CD set recorded mostly at creative partner Doug Grean's studio, with help from the non-Gwen Stefani members of No Doubt and indie rock icon Steve Albini. Nearly a decade in the making after 1998's *12 Bar Blues*, the 19-song epic finds Weiland, who's often made headlines with his drug use as well as his music, wrapping his arms around glam and industrial rock, electro-pop, jazzy sambas, phat dance tracks and ethereal tonal workouts. The intended statement: if you think you know Weiland, listen and learn — which we did while Weiland ordered some take-out Mexican just prior to the new album's release.

Music Connection: Okay, I'll bite; "Happy" In Galoshes?

Scott Weiland: It sort of means being happy when it's raining. Most of the work on the album was done when I was down, when there were separations and divorces. The studio is my second home, and that's where I would go and just write. I was free to experiment, to just let all my emotions out — and free from the bounds of being in a band, too, where there are rules.

MC: So these are very personal songs?

Weiland: Yeah, they are. It's a personal concept album. There's a song on there about my dad ("The Man I Didn't Know") and a couple of songs about my brother [Michael, who died from a drug overdose in 2007], but mostly it really tells the tale of the relationship between my wife and I from the beginning until, y'know, kind of the end. There were some periods of time when the pain created the most prolific periods I've ever had.

MC: You couldn't really use your ex-wife as a sounding board, could you?

Weiland: I would play [the songs] to her as I was writing, but it was usually after some sort of a separation. And a lot of times I would say, "This is a story. I'm in my storytelling phase..." (laughs) which I kind of was for a while. Like on the Velvet Revolver records, I sort of got tired of writing about myself all the time, so stepping out of myself and telling stories was a new challenge. But my own solo stuff is always personal.

MC: What happened with Velvet Revolver?

Weiland: I had already told Slash there was gonna be an STP tour; then basically Matt Sorum went on the website one night and started talking shit about me. So I responded from the stage, "This is the last Velvet Revolver tour." Some people thought I was kidding, but I meant it.

MC: How did it feel to be back with STP?

Weiland: I think the tour went two months too long. It was supposed to be a four-month tour, and we sold out almost everywhere that first four months. The last two months the audiences were a little thinner and the economy took a nosedive and people went back to school. And, y'know, we were touring based off a reunion, without a record. When it was originally proposed to me, the four-month tour, it made perfect sense to me. But when it was extended, I said, "I think we're asking for trouble." Same with Velvet Revolver; on the first record we were selling out everywhere but certain people wanted to continue to tour and some of the shows started to be on the weak side. There's only so many places to play, and I don't know who's going to keep coming to see you all the time with the same record.

MC: Will STP make a new album?

Weiland: When we signed to Atlantic Records it was a great label. It was a beautiful time in music. ... But now if it ends up we have to make a certain amount of records for Atlantic in order to be free, then I don't know if I have that in me.

MC: You'd think any label would love a new STP album.

Weiland: Yeah, they always make you feel that way, but when you say you want to put out a certain single, they say, "Okay, we're gonna do radio testing." That testing has failed every time. I've been doing this now for, like, 17 and a half years, and I kinda trust my own instincts. It's my gut instincts that have gotten me where I am. On the first [Velvet Revolver] record with RCA, we picked our singles. But on the second, they started testing and it just did not work.

MC: At this point, then, are you more vested in what you can do as a solo artist?

Weiland: Absolutely. The real priority now is making my own music. I've been waiting to do it for a long time, then Velvet Revolver came along

and it pushed the process back. But I want to start living a life, and I feel like I can do that when I'm writing and putting out my own records. I can be in control of when I tour, how often I want to tour, what I want to put on my records. If you look at Radiohead and a handful of other bands, it's like a trend: They make more money doing things in an unconventional way as opposed working with major labels. So it's time to do things differently, the way I'd like to do them.

MC: "Happy" In Galoshes has been in motion for a while, hasn't it?

Weiland: Yeah, a couple songs were recorded nine years ago; they were the first songs Doug and I ever did together. "Sentimental Halos" was one, and the other I'll let the listeners figure out on their own, though I will say an early one was "Hyper Fuzz Funny Car," and that was an ode to the Butthole Surfers 'cause Gibby [Haynes] is a good friend of mine. And some of the songs were recorded a few years ago and a good chunk were recorded just a year ago at Steve Albini's place in Chicago.

MC: When you're making an album over a long period of time like that, how do you know when it's finished?

Weiland: What happened was we just kept writing and recording songs. I decided that I wanted to put out a double album because I knew there was a lot of material, and I kept writing and writing and writing and Doug, who produces most of the stuff, said, "Uh, you gotta come over here and listen. I think we're a lot farther along than you think we are." So I said okay, and when I came over to the studio we had about 30, 32 songs recorded, and I figured that, yeah, we had enough for an album.

MC: What was the difference between doing this album and *12 Bar Blues*?

Weiland: Making my first solo album was an amazing experience, because I could do whatever the hell I wanted. I could use whatever color canvas and just see what stuck, and it just turned into this montage, this mish-mash of every sort of influence that I ever had acquired during my life. And this record was the same except it had a lot more focus. There wasn't that narcotic blanket to cover me from my emotions. And also I was working with Doug; he and I got really close. And we built my studio and gathered a bunch of amazing gear. So it was a lot like the first one, only better and more together and more focused.

MC: There's such a wide diversity of styles here, even more than on *12 Bar Blues*. Was that part of the mission?

Weiland: No. That's the thing; there was absolutely no mission. It was just, wherever the inspiration takes me and takes us, we followed. The whole idea was to throw in every influence that I've ever had, whether it be Latin or bossanova and mix it with a little modern kind of cheap beat box kind of vibe or some ethereal touch or whatever it could be.

MC: You have some interesting collaborators on the album, like the members of No Doubt.

Weiland: I've been friends with those guys for a long time. Adrian [Young]'s wife used to be our [STP] dressing room person and band assistant on the road. She was an angel and she toured with us for years, and then when we took a break from touring and took a couple years off the road, she went and toured with No Doubt and she and Adrian fell in love and got married and had kids. We stayed real close and I got a call from Adrian and he said, "Hey, I've got this song I think you'd really love" and actually sent me a few songs that were really great. There's one I'd like to work out with them and I think would be really cool to duet with Gwen [Stefani] on. But for me we focused on this other song, "Paralysis"; to me it had, like, a Smiths, David Bowie kind of feel, and I really gravitated toward that one.

MC: How did Steve Albini get involved?

Weiland: I've worked with some great producers, and he's my favorite. He makes drums sound like cannon, and he doesn't even call himself a producer anymore. He won't even allow a record to say "produced by Steve Albini"; it's "engineered and recorded by..." He does not use *ProTools* at all, and it's much more tedious, especially doing vocals. But the rewards are what you get out of it sonically.

MC: What is your solo show going to be like?

Weiland: More lo-fi, but definitely trippy and strange and weird and cool. It'll be a visual and sonic venture. We'll do one song from each of my [previous] bands, but different versions — like, "Interstate Love Song" and maybe "Fall to Pieces," as if arranged by Flaming Lips or Granddaddy; make 'em just a little more out there.

MC: It sounds like you want to keep things on a smaller scale now.

Weiland: If I never play another stadium or Madison Square Garden again, I'll be happy. I feel like I've made a pretty substantial mark in music that I'm very proud of, so now it's all about making decisions for myself where I can spend more time with my kids. Being in a band you have a fiduciary responsibility to other people as well, and I really want to just have fiduciary responsibilities to myself and to my children. So we've put together a cool thing, which allows me a lot of freedom. That's the only way I can do this and be happy.

Contact
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QUICK FACTS about Scott Weiland

- ★ Weiland was born Scott Richard Kline in Santa Cruz, CA. His surname changed after his stepfather, David Weiland, adopted him at age five.
- ★ The seeds of Stone Temple Pilots were planted at a 1986 Black Flag concert in Southern California.
- ★ Stone Temple Pilots was originally known as Mighty Joe Young and then Shirley Temple's

- ★ Pussy (the original STP) before changing the name again at the behest of Atlantic Records.
- ★ Weiland has been married twice and has two young children, Noah and Lucy, from his second marriage.
- ★ Weiland is working with author David Ritz on a memoir, *Desperation No. 5*, that's expected to be published in the spring of 2009.

'09 A&R Roundtable

by Bernard Baur

Music Connection's A&R Roundtable for 2009

highlights four of the hottest labels in the industry today. These companies are not only surviving during tough times, they're bucking the trend. In this feature, four A&R execs let you know exactly what they're looking for in an artist and what you need to do if you hope to get signed. This is the type of inside information every artist wants but hardly ever gets.



NETTWERK

NETTWERK PRODUCTIONS

Mark Jowett, Co-Founder, Head of A&R
www.nettwerk.com/productions

Nettwerk Productions is located in Vancouver, British Columbia, and is part of Nettwerk Music Group, which includes a top of the line management company. Mark Jowett co-founded the label with Terry McBride in 1984. It specializes in alternative acts with a unique sound, such as Sarah McLachlan, Barenaked Ladies, Ron Sexsmith, the Weepies, Delerium, and Donna DeLory.

HOW IS YOUR LABEL DIFFERENT

We focus on music we love and music we can market. Our artists tend to be unique and have artistic integrity. Our approach may be broad,

but our marketing is very targeted. We like acts that appeal to a new audience. We don't really go for mainstream acts. Instead, we prefer niche markets.

HOW DO YOU FIND NEW ACTS

Referrals are the main way we find acts. We also have a global reach and have strong contacts overseas. I use internet for research as well and will check out MySpace sites. You can learn a lot about an act there. I like it because I can hear some music, see what an act has been up to, watch a video, and determine whether or not they're active.

WHAT GETS YOUR ATTENTION

One song can get me excited. Then, I'll do some research and see what else I can find out. I'm interested in knowing if there's a team around the artist, what they're publishing status is, and who their potential audience may be. If everything looks good, I'll go further.

WHAT MAKES YOU SIGN AN ACT

I'll sign an act if I feel there's something special and unique about them. They also have to be active, committed to their career and serious about it. Another factor I'll consider is the quality of the team behind them.

IS ONE ASPECT MORE IMPORTANT THAN OTHERS

Yes. Any acts I sign must have a very strong live show. Touring is not a crucial aspect, but playing live is. If an act only plays a few times a year, they'll lose my interest. The reason for that is because playing live is a key aspect of our promotions.

"Any acts I sign must have a very strong live show. Touring is not crucial but playing live is. If an act only plays a few times a year, they'll lose my interest."
—Mark Jowett
Nettwerk

DO YOU ONLY OFFER 360 DEALS

No, we don't insist on it. We try to do deals that make sense for everyone, and we're pretty creative in that regard. There are a lot of factors that are considered before we do a deal. Sometimes we'll even do a digital (only) or a singles deal.

WHAT SHOULD ACTS (or their rep) NEVER DO

If I get the impression that they think a record label should do everything for them, I'll pass. I want acts and reps that are willing to work as a team with us. I also avoid anyone whose expectations are unrealistic. That just leads to disappointment and resentment. The real key to success is often based on a shared vision and fantastic teamwork.

WHAT'S IN STORE FOR 2009

I think the business will become more democratic. The digital paradigm will level the playing field to a certain extent and remain very strong. The visual component will also increase due to sites like YouTube, which can provide us with great promotional tools. Tour income in 2009 will probably be a little chilly because of the economy, but the digital market might make up for some of that loss.

HOW WILL A NEW PRESIDENT AFFECT THE BIZ

I think the impact will be good. Obama's election was very inspirational and I hope it will inspire good things. However, since the business is so global now, I would like the new administration to address intellectual property rights in the worldwide marketplace.

BEST WAY TO CONTACT YOU

Have someone I know contact me. But, *MC* readers can also try e-mailing me at mark@nettwerk.com. I'd want to see a link to their site but no attachments. But, first, do some research and know the kind of music we market. Nettwerk is not your typical label.

AMERICAN RECORDINGS

Richard Csabai, A&R
www.americanrecordings.com

American Recordings is headed by award-winning producer Rick Rubin. The label's most successful acts include Slayer, System of a Down, the Black Crowes, Tom Petty, Luna Halo, and the (International) Noise Conspiracy. Six years ago, Richard Csabai started out in the publicity department at Island Def Jam after graduating from the Music Business Program at the Musicians Institute. Within a couple of years, he became an A&R scout for Paul Pontius (Incubus, Korn, and Hoobastank). That position led Csabai to American Recordings where he is one of only a few select A&R reps.

DESCRIBE YOUR LABEL

Although we're part of Columbia Records, American operates like a small label, with Rick Rubin as the ultimate decision maker. Because our roster is small, we're able to pay more attention to our acts and give them more time to develop. When we need it, we can tap major label muscle for marketing and promotions, but we like to keep the indie spirit alive.

DO YOU ONLY SIGN FULLY DEVELOPED ACTS

Not always. We sometimes like to get in early. Of course, it's nice if an artist has already accomplished things and laid the groundwork. But, at this label, it's not absolutely necessary. We have taken the time to work with and develop acts before signing them.



HOW DO YOU DISCOVER NEW ACTS

I use a variety of ways. I get material from trusted sources, artist reps, club promoters and producers. I also do a lot of research over the internet. I especially like using MySpace. It's a great tool. It's easy, quick and gives you a pretty complete snapshot of an artist and where they're at in their career.

WHAT GETS YOU TO SIGN AN ACT

Songs ... I look for songs that hit me personally. I want to hear something that's original and unique. But, that's harder than it sounds. A lot of artists keep doing the same thing over and over again, and end up sounding like a lot of acts already out there. Additionally, real artistry is very important to me, and an act must appear to be real. I have to feel that they're authentic. Then, once I'm satisfied, I'll bring them to Rick and get his opinion.

"I don't have time for acts that don't know who they are or what they want to be. I'd rather work with a pain in the ass than an act that doesn't have a clue."

—Richard Csabai,
American
Recordings



HOLLYWOOD
r e c o r d s

HOLLYWOOD RECORDS

Matt Harris, A&R

www.hollywoodrecords.com

Hollywood Records is famous for developing young talent as well as rock acts like the Plain White T's, Miley Cyrus, Jonas Brothers, Breaking Benjamin, and Grace Potter & the Nocturnals. Matt Harris started out as a musician himself and later worked in promotions and marketing at Capitol Records. After joining Hollywood Records, Harris signed and broke the Plain White T's.

DO YOU ONLY SIGN YOUNG ARTISTS

Although we give a lot of attention to younger artists, Hollywood Records is really broader than that. We also have quite a few rock acts on our roster that are beyond their teenage years. Alternative rock and modern rock are a couple of the genres we're most interested in.

WHAT KIND OF DEALS DO YOU OFFER

We're creative with our deals, but we're also pretty traditional. And since we are part of a major label, most of them are 360.

WHAT DO YOU THINK OF THE NEW BUSINESS MODELS

It's too early to tell. Because there are so many factors involved, it's almost like the Wild West. Everybody is trying new ways to distribute and sell music, but no one has come up with the magic answer yet. However, I believe digital distribution is going to become the norm at some point.

WHAT SHOULD ACTS (or their rep) NEVER DO

I can't stand bullshit. That will turn me off immediately. Also, I don't have time for acts that don't know who they are or what they want to be. I'd rather work with a pain in the ass than an act that doesn't have a clue.

WHAT'S IN THE FUTURE FOR THE MUSIC BUSINESS

I think we'll see a lot more boutique operations that break the traditional paradigm. Labels that combine services like production, marketing, promotions and management. They'll be able to run much more efficiently that way. I also think we'll be seeing more exclusive distribution deals with big retailers like Best Buy and Walmart. And eventually, I believe an internet-related application will appear that will provide the solution to a lot of our problems.

BEST WAY TO CONTACT YOU

I prefer to be contacted by someone I know. I also go to clubs and don't mind being approached. I like talking with artists. But, *MC* readers can e-mail me at Rico@americanrecordings.com. Be sure to mention *Music Connection* and include a link to your site. Do not send attachments.

"Look at an act like the Kings of Leon. They're almost an indie band, but a major label has kept them going, and they're starting to see results."

—Matt Harris
Hollywood Records

DO YOU DEVELOP ACTS

Well, since I was an artist, I take personal pride in helping other artists. This is a tough business, and I like to make sure that bad things don't happen to them. I've been there and know you've got to be careful. As a result, I'll give them advice and help them out if I think they have potential.

WHAT GETS YOUR ATTENTION

Songs and star quality will get my attention. There has to be something I think will make people buy into the artist. I also like seeing real players — artists who have a command of their instruments. I think games like *Guitar Hero* and *Rock Band* are helping players. People are actually starting to care about a musician's skill level.

WHAT MAKES YOU SIGN AN ACT

It depends and varies from act to act. But, one of the things I look for are acts that won't give up on themselves. I like working with artists that have ambition and a strong work ethic, because they're going to need it. If you get signed, you're going to be working very hard, playing shows, doing interviews, early morning promotions and radio station tours.

HOW LONG IS YOUR COURTING PERIOD

It can take a while. It's important for an A&R rep to get other departments involved, so that they will also champion the act. You try to get their support before you pitch a project. You also want to make sure that the act fits the roster. We like to keep our roster tight so artists don't get buried and forgotten. When everything's in place, I'll present the act at an A&R meeting and see if everyone agrees with me.

ARE MAJOR LABELS IRRELEVANT

When I hear people saying, "You don't need major labels anymore," my response is "Bullshit." Major labels can still make a big difference. Look at an act like the Kings of Leon. They're almost an indie band, but a major label has kept them going, and they're starting to see results.

WHAT SHOULD ACTS (or their rep) NEVER DO

I hate telling anyone "It's not right for us." But, people who are super-forceful and impatient will get rejected. I also can't stand acts that say, "Hey man, check me out" when they have nothing going on. If you want to be signed, you have to make an effort to do something that shows me you're worth my time.

HOW IMPORTANT IS MYSPACE

MySpace can be really important. It makes it easy to see what's going on. I can check out how much traffic an act gets, listen to the music, and see if they're actively working it. In fact, I found the Plain White T's there. They were the No. 1 indie band on MySpace.

HOW WILL 2009 BE DIFFERENT

I hope people will become more positive about the music business. Music will never go away and people will always seek it out. A big change may occur because music lovers are starting to realize that MP3s are not the ideal listening vehicle. The music is so compressed it loses dynamics. So, I believe we're going to see format changes, like hi-def products and a fuller array of file formats. That kind of development could help the industry a lot.

BEST WAY TO CONTACT YOU

E-mail me at matt.harris@disney.com and send me a link to your site. But don't send attachments.

ATLANTIC RECORDS

Mollie Moore, A&R
atlanticrecords.com

Atlantic Records is a subsidiary of Warner Music Group, with a roster that reads like a "who's who" of music. Jimmy Page, Robert Plant, Bjork, Kid Rock, Metallica, Simple Plan and Rob Thomas (Matchbox Twenty) are just a few of the label's stars. Mollie Moore began her career as an assistant to Jeff Blue, who discovered Linkin Park and Macy Gray. From there she worked with System of a Down's Hammer Music Group and joined Atlantic as an A&R rep several years ago. Moore recently signed Camera Can't Lie.

HOW IS YOUR LABEL DIFFERENT

What stands out for me is our commitment to artist development. That's unusual at a major label today. I really respect what we did with Paramore. This label helped with their development in an organic way and, as a result, they became a great act.

WHAT GETS YOUR ATTENTION

I like a lot of different styles of music. But, I trust my instincts the most. Something has to move me, and that usually starts with the songs. If I don't hear any songs I like, I'll move on. It doesn't matter what the act has done, or what their package looks like, if I don't like their music I won't get involved.

WHAT GETS YOU TO SIGN AN ACT

It's an amalgamation of everything coming together. Usually it's a combination of hit songs, a good story, a great live show and evidence of activity. Artists that think it's just about the music, and nothing else, are misguided. I like acts that have something going on and can appeal on a global level.

WHAT DO YOU THINK OF THE NEW BUSINESS MODELS

The music business is in a state of transition, and a lot of new models are being tested. Subscription services were hot for a while, but I'm not sure they're the answer. What I do know is that we have to invest in models that actually give us a return on our money. We have to be smarter about the deals we do.

ARE MAJOR LABELS IRRELEVANT

If you're an act that has global appeal, you're going to need global exposure. And, a major label can provide that. It's difficult for most indies, and almost impossible for independent artists, to do what we do. So, actually, it depends on the artist and what they want.

WHAT SHOULD ACTS (or their rep) NEVER DO

I dislike people who are rude. Sometimes I'll run across someone who is so pushy, they'll push me away. And, once you do that, I won't welcome you back. You know, a little respect goes a long way.

WHAT ARE YOUR CONCERNS FOR 2009

I'm concerned about doing too many partnerships and joint ventures with small labels. I understand why indies want a major label to partner with them. And, I know we




"If you're an act that has global appeal, you're going to need global exposure. And a major label can provide that. It's difficult for most indies, and almost impossible for independent artists, to do what we do."

—Mollie Moore
Atlantic Records

need to invest in the future. But, we're not a venture capital company. There should be good reasons for deals like that and they have to make economic sense.

BEST WAY TO CONTACT YOU

Have someone I know contact me. MC readers can also e-mail me at mollie.moore@atlanticrecords.com. Make sure you give me a link to your site and don't send any attachments. I'll check it out and will contact you if I'm interested.

For an exclusive list of labels and their A&R personnel, including contact info, see our updated A&R Directory beginning p. 58. 

Better than hardware.



The Retro plug-in line from McDSP is a new class of plug-ins with vintage style and completely original designs, backed by McDSP's reputation for superior reliability and customer support.

See McDSP's Retro plug-ins at the Winter NAMM 2009 show booth #6405 (near Digidesign) and online at www.mcdsp.com, and find out how a software plug-in is better than hardware.

McDSP

PROFESSIONAL
AUDIO PLUG-INS



[WWW.MCDSP.COM](http://www.mcdsp.com)

ARTIST PROFILE

By Albert Vega

Eagles of Death Metal

By now, most folks familiar with rockers Eagles of Death Metal know the story: Josh Homme, frontman for Queens of the Stone Age, began a side-project with the help of longtime friend, Jesse Hughes, to live out his boogie-rock fantasies. But now, three albums in and having toured the world, it is safe to say that Hughes might be fronting one of the most successful "side-projects" in recent memory, one that the singer/guitarist claims was never even a "side-project" to begin with.

"The truth is," Hughes says, "Queens [of the Stone Age] are a by-product of Eagles of Death Metal. This was Joshua's [Homme] first band after Kyuss, but it's a little known fact because I had no interest in being in a band at the time."

Crediting a "litigating, ball-busting divorce" as the motivating factor for kickstarting a musical career, Hughes accepted the role of rock & roll frontman in 2004 and compares himself to "a werewolf who had never seen a full moon." Debuting with *Peace Love Death Metal* and following it up with 2006's *Death by Sexy*, the duo of Hughes and Homme have now released what Hughes considers their "first deliberate effort at making a record," titled *Heart On*, on Downtown Recordings.

"This album took a year and a half to write and record, whereas the first two albums were recorded within two weeks total," says Hughes.

Hughes has also admittedly improved his guitar playing since the first record and was able to collaborate with Homme much more on the new album. So much so, that Homme even wrote his first lyric in the act's repertoire, "Solo Flights."

"Naturally, it's about me jacking off," says Hughes.

The duo also went about a different method of recording the album. Instead of hunkering down in the studio for a week, the material was laid down over the span of a year in parts of Montana, North Dakota, Idaho, California and Amsterdam. Hughes credits one of his heroes, Jimmy Page, for inspiration and says the approach made them more focused and efficient, not to mention that recording an album in Amsterdam for a whole month "was just rad."

With the album recorded, EODM went ahead and released their second full-length of a three-record deal with Downtown Recordings. Describing it as the "most forward-thinking label" in the business, Hughes says the deal with Downtown has worked perfectly with the band's mindset.

"We shopped around with *Death by Sexy*, and we were looking for a label who could



L - R: Josh "Babyduck" Homme and Jesse "Boots Electric" Hughes

deal with artists who didn't want parents," says Hughes. "The business is fundamentally changing and it requires forward thinkers to look forward. Downtown is that label. I have no issues with where we're at with them right now."

With *Heart On* now on shelves, Hughes looks forward to playing the new songs in a live setting. The charismatic ringleader is high on crowd interaction and is constantly thinking about how material will translate onstage. As he puts it, "Eagles is about me celebrating how rad everything is. I just want everybody that's there watching us to know we're there together and I appreciate them."

And as for the constant tagline about EODM being a "side-project," Hughes is okay with it. "So we're the side project of one of the greatest rock bands in the world. How awesome is that? That's just given me the responsibility, in order to demonstrate that I really care about the luxury Josh [Homme] has afforded me, to overcome the side-project status. I'm the luckiest hillbilly to ever walk the face of the earth."

"The business is fundamentally changing and it requires forward thinkers to look forward."

—Jesse Hughes

Contact Pam Nashel Leto,
Girlie Action Media, pam@girlie.com **MC**

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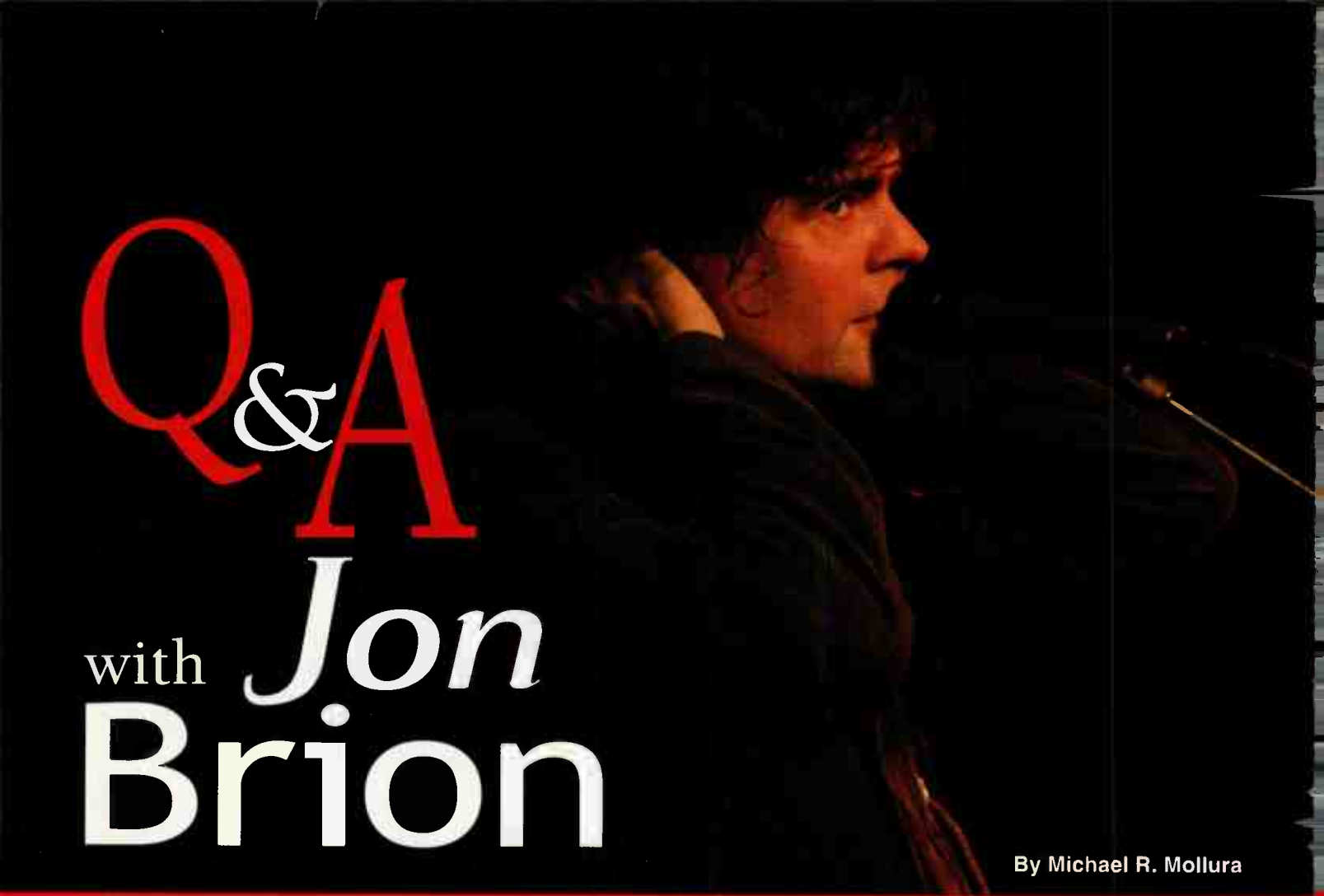
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Q & A

with **Jon Brion**

By Michael R. Mollura

IN the world of songwriting, producing and composing scores for films, there are few artists who can keep up with the versatility and eclecticism of Jon Brion. Adding the score for the recent Charlie Kaufman film, *Synecdoche, New York* (in theaters now) to his work for critically acclaimed indie films like *Eternal Sunshine of the Spotless Mind* and *Magnolia*, Brion has made a name for himself not only as a quirky songmaster with a unique twist on melody, but as an artist who can orchestrate abstract feelings and sequences and make it seem effortless. As a producer he has worked with a wide range of artists, from Kanye West, Dido, Rufus Wainwright and the Crystal Method, to underground artists like the Eels, showing an ability to excel in any genre. In the following interview Brion shares some of his process with us.

Music Connection: How does your songwriting process start?

Jon Brion: I could be mindlessly strumming a guitar and find a way of voicing a chord and suddenly find myself singing on top of it. There's a little bit of the chicken or the egg thing. Often the best ones come out with all the elements at once. Not necessarily all at once, but let's just say that I get the chorus or the first two or three lines of the verse with the melody and chords complete. Even if there was an order of events you can barely dissect it.

MC: Do you usually have an idea of what you want to write about before you even sit down?

Brion: The lyrics often come out of whatever is going on in my life on that day. But who knows what the real trigger is for a song, from one session of writing to another. Sometimes I do get a beautiful flash of inspiration when I get a chunk of good stuff, but the job after that is about how to figure out filling in the blanks. The song is often like the sculptors say, "the song is inside the block of marble, you just have to find it." For me, I just never know if it's going to be an easy process or if it's going to go slow.

MC: What are you after when you sit down to write?

Brion: Writing something when you feel as though you have expressed yourself well,

whether it's one line or a whole song, that feeling is generally the same. There is some lovely sensation when you feel that you have said what you meant.

MC: Does the process of songwriting feel cathartic, like you have released something in your system?

Brion: Absolutely, and that's always good.

MC: Do you write on the guitar or piano, and is there any technique you use as a ritual to spur a composition?

Brion: I always write with a piano or guitar nearby. I can easily lose hours sitting at a piano in a meditative state. Sometimes it's not even about writing with an intention: sometimes it's just playing. It can be just random improvising or maybe playing someone else's song, working on a little technique. Sometimes I like to just listen to a D chord and listen to the sound resonate and I hear something in that. I also drink a lot of coffee (laughs).

MC: What are the challenges in transitioning from songwriter to producer to film composer?

Brion: The hardest part was having other people comment on why I'd be doing this when I could be doing that. Like someone who thinks of me as a good producer, they'll sit me down and have a heart to heart and ask, "Why are you fooling yourself as a songwriter?" And I've had people say the exact opposite. A lot

“There is some lovely sensation when you feel that you have said what you meant!”

of people just see me as a “real songwriter” and are frustrated that I spend a lot of time writing songs for other people, as is the case when I compose for movies. For me the thing is that the collaboration experience is beautiful. I love working with other people and I also enjoy working on my own. None of these processes alone make a complete life for me.

MC: Was there one thing that originally seemed to provoke you to compose, record and write songs?

Brion: Very early in my career I became completely and utterly fascinated with tape machines. I spent so much time playing with them and messing with them and seeing what they did. I’m still fascinated with them. Playing, writing and recording to me has always been interesting and that’s what led me to do it all. I remember when the first synthesizers were coming out. I was fascinated by modern technology and music, but there were always classical musicians in the house I grew up in so I was exposed to a wide variety of material that people hear in my music.

MC: Did you always want to write for films?

Brion: I thought maybe one day I’d do a film, but it wasn’t really on my list of things I wanted to do. The big pull to doing film scores for me was that it’s the one gig where people

are still writing for orchestra. I like that there are still orchestras that are created specifically for this purpose and are really in shape for it. Writing for film is a realm where you can write for orchestra and do all sorts of experimental things. With film there’s the opportunity to be incredibly sweet or incredibly rude, which is great. I can do a score that’s song based, textural or orchestral. There’s a lot to play with in films to keep the fascination up for yourself. That was the main draw for getting me into films.

MC: Is there a different approach you use to attack a score for a film?

Brion: I score films with the same strategy that I take when I’m collaborating with someone who has a complete set of lyrics that I’m going to put music to. Writing for film is place setting; each scene is about a certain emotion. And instead of words, as in a song, in a film it’s often just images. It’s my job as an artist to make those words and/or images sing in a real way. The key is to stay out of the way of what is already good. You need to bolster up what might not be clear to other people. I absolutely love doing all three jobs: producing, songwriting and composing and they all seem part of the same thread of creativity that has made my life as an artist so rewarding. One without the other wouldn’t make much sense.

For additional information, contact Ray Costa, Costa Communications, 323-650-3588, rcosta@costacomm.com

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THE CREATION OF THE MUSICIAN MIDDLE CLASS

There was a time when all you needed to do was make great music and you could get signed. If you got signed, you had a reasonable shot. Even the major labels gave you three records to build a fan base and sell a few hundred thousand units. If you were lucky, you might have a hit and go gold or platinum.

Nobody cared how old or attractive you were. Having great songs and an identifiable sound was often enough. I miss the '70s.

MTV ruined all that. Video didn't just *kill* the radio star — it was cold-blooded murder. A great song was no longer enough. You had to look great, have a gimmick. Having a great song was no longer a necessity, it was just icing on the cake.

During the grunge years, coming from the right city seemed to be more important than the music itself. Tattoos, out of tune guitars, pitchy vocals and Doc Martins were a necessity. Timeless songs weren't important. Try and hum the chorus to 10 songs from the early '90s. See what I mean?

A&R lemmings flew from one city to the next trying to locate the next "sound." Publishers signed acts, not hit songwriters. "The Emperor's New Clothes" could have been written about that dark period in music. Was I the only person who saw what was happening? There *must* have been others.

Then came illegal downloading — the final straw. Today's music industry is dying. Even if you get a major label deal, there's a high probability that most of your music will be stolen once it hits the public's radar.

The common thread in the music industry of the '70s, '80s and '90s was the music attorney. Everybody wanted to hook up with the right guy — you know, the one who was connected, the one with clout. Attorneys were rock stars to the rock stars. In today's music industry, not so much.

Try to find one that still shops deals. Almost non-existent. No longer will an attorney take you on spec, betting that they'll commission the deal, or at the very least make \$25,000-\$50,000 to draft and/or negotiate the contract. I can't remember the last time I saw that happen.

But hey, we're on the cusp of the "new" music industry, level playing field and all. The internet will save you! Put your music on MySpace and let the world gravitate to your genius.

How's that workin' out for ya? I thought so.

It's hard to be found in a pond with three million other geniuses. How many acts can you name that were "discovered" solely on the internet who have sold 10 million units and become private jet wealthy? We want to believe that's possible, but we know deep down that it's not likely.

The days of the mega-rich superstars are numbered and the calendar pages are flipping faster than an open book on windy day. The lights are about to go out on the era in which you could make great music and rely on your attorney and manager to make it all happen while you snorted blow and got laid in your dressing room.

And while the playing field looks level, don't fool yourself. It's not. It's tilted heavily in favor of musicians who have figured out how to build a career for themselves. They know how to write and produce great music. They know how to tour 200 days a year. They know how to market on the street as well as online. In short, they're succeeding because they treat the music business like... well... ummm... a *business*.

I know it's antithetical for artistic types to be business oriented. But maybe that's a myth. Obviously, *some* are! Most of us know at least one

Just around the corner will be a new era in which many more deserving people will get paid for making music — they'll just make less.

—Michael Laskow

exception to the rule — that one band or artist that's sold 10,000 CDs and 20,000 single song downloads. They might not be private jet wealthy, but you know what? They're making money doing what they love to do.

I was having dinner with Derek Sivers, ex of CDBaby. We agreed that the internet *does* make it possible for more musicians to make at least a decent living with their music. Some will make more money than others because they will be willing to work harder at it.

I told Derek that I had coined the phrase "Musician Middle Class" a few years ago because I saw the writing on the wall. Gone would be the days of the archetypal rock star. Gone would be the days of the haves and the have-nots. But just around the corner will be a new era in which many more deserving people will get paid for making music — they'll just make less.

We see it at my company, TAXI, every day. We have members who are in their 50s and 60s who are making music for film and TV. They might be too old for a record deal, but nobody cares about that when they're looking for a song about lost love for a scene in a TV show.

They might be overweight or "aesthetically challenged," but nobody cares about that if their bagpipe music fits a funeral scene in a cop show. Are you getting my drift? Create multiple streams of music income.

This *is* your time, but you're going to have to get up off the couch and claim your piece of the pie. You're going to have to work at it eight to 12 hours a day, at least five days a week to make it happen. It's going to take more effort than when a well-connected attorney could do the heavy lifting for you.

Welcome to the "new" music industry. It's the one that rewards you for working hard. **MIC**

Michael Laskow is the founder and CEO of TAXI, the world's leading independent A&R company. He has dozens more tips to help you make better music and get paid more for doing it at www.taxi.com.



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In order to be considered for review in the CD Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.



Daniel Moore
The Wolf and the Chicken
DJM

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Daniel Moore
Top Cuts: "I Will Not Be a Prisoner," "One More River to Cross"
Summary: Stop at any roadhouse. You won't hear original blues done as well as Daniel Moore. His music is Southern inspired, blending both gospel and country influences into the solid, beer-soaked base. Think Randy Newman, though Moore's humor on songs like "Don't Kick a Chicken" run more proletariat than Newman's intellectual cynicism. Paradoxically, the most road-worthy track is the least roadhouse; "I Will Not Be a Prisoner" is more rock than blues. Moore stays true to his roots while reaching for the heavens.

—Tom Kidd



Avant
Avant
Capitol Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Various
Top Cuts: "When It Hurts," "Material Things"
Summary: Hip-hop and R&B singer Avant releases his fifth album, self-titled *Avant*, his first since moving from Geffen to Capitol Records. He delivers a diverse collection of singles as he dips his toes in jazz, electronica and club beats. Avant's latest project combines the smooth and seductive lyrics of his first hit single, "When It Hurts," with the upbeat and soulful brass lines driving "Material Things." He uses this album to experiment with synthesizers, brass and dance floor beats. Overall, an easy listen that delivers an upbeat good time.

—Nicole Albertson



Platinum Pied Pipers
Abundance Ubiquity

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Wajeed and Saadiq
Top Cuts: "Angel," "On A Cloud"
Summary: Neo-soul space funk? The Platinum Pied Pipers have no problem assembling various sounds under one umbrella of dopeness. It's been three years and according to Wajeed (a founder of Slum Village) the PPP weren't going to give us a sophomore record at all, but the decline of the music "business" wasn't going to hold them back. "Angel" kicks it off by borrowing the Motown classic, "Ball of Confusion (That's What The World Is Today)." Top-notch live musicianship and incredible vocals by Karma makes this a guarantee for 2009 "best" lists.

—Daniel Siwek



Nickel Eye
The Time of the Assassin
Rykodisc

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Nickel Eye
Top Cuts: "You And Everyone Else," "Fountain Avenue"
Summary: For his side project Nickel Eye, Strokes bassist Nikolai Fraiture channels early '80s R.E.M., taking an indie-style semi lo-fi approach. That's certainly the case for the driving yet organic opener "You and Everyone Else" and the rave-up "Dying Star." In contrast, there's the folk-waltz "Fountain Avenue" and "This Is the End" with a touch of Tom Waits-at-midnight vibe. Best may be "Another Sunny Afternoon," a forward-looking track with spring in its step. Fraiture's pals Regina Spektor and the Yeah Yeah Yeahs' Nick Zinner guest on the record.

—Darryl Morden



Powersolo
Egg
Crunchy Frog Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jesper Reginal, The Great Nalna and Powersolo
Top Cuts: "Knucklehead," "White Choklet"
Summary: Song titles like "Plasma Crystal Dope," "Dumb Dumb Dumb" and "Gentle On The Nards" are solid clues that nerd-rock shoegazing is not on Powersolo's agenda. In fact, the trio is an unlikely amalgam of Ween-ish wise-assedness and Southern Culture on the Skids' hickabilly. What is remarkable is that this most American-sounding of bands is actually from Denmark, proving once again that rock & roll always kicks shock & awe's ass when it comes to winning the hearts and (twisting the) minds of foreign nations.

—Mark Nardone



Rude 66
Sadistic Tendencies
Crème Organization

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Rude 66
Top Cuts: "They Walked In Line," "Sadistic Tendencies"
Summary: Lust, obsession, genocide, pure horror and the dancefloor? You wouldn't think it would be possible to dance to songs about serial killers and bloody evil, but Rude 66 is a great example of the danceable darkness coming out of the Netherlands, with a conglomerate of labels like Crème, Bunker, Clone, Viewlexx and others. Rude takes the EBM/jack (electric body music) side of industrial and complements it with electro-funk and a dystopic disco that we don't know too much about on this side of the Atlantic.

—Daniel Siwek



Various Artists
Cosmic Balearic Beats
Eskimo Recordings

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Dirk Eskimo, Skinny Joey
Top Cuts: "80's Boy," "Fit Together"
Summary: "Cosmic" can apply to many styles of music, from prog rock to trance, but more people associate it with a northern Italian discotheque, where DJ Daniele Baldelli mixed Latin and tribal percussion with synth rock and disco. Dirk Eskimo (of Eskimo recordings) hand-picked these Cosmic producers and had Skinny Joey make a gorgeous continuous mix using unreleased cuts by Stratus Coyote, Bottin (with an Italo-touch) Maelstrom, Lovelock and others. With a title suggesting outer space, the earthly indigenous sounds (like the Middle Eastern flair of "Pterichor") keep you grounded.

—Daniel Siwek



Minus Circus
Hide & Seek
Good Soul Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Rafa Sardina, Cheche Alara
Top Cuts: "Hide & Seek"
Summary: Ireland native singer/songwriter Gerry Scullion, aka Minus Circus, enlisted 11-time Grammy winning mixer/engineer Rafa Sardina (Stevie Wonder, Luis Miguel, Macy Gray) and co-producer, Cheche Alara (Christina Aguilera, Pink) for his new EP, *Hide & Seek*. The result is a too-short taste of impressive, soaring pop songs not much heard since Oasis last hit the charts. Thankfully, Scullion leaves the Gallagher brothers' pretensions back in the U.K., delivering instead a set of ear friendly radio fare.

—Tom Kidd

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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.



Gina Loring

Contact: ginaloring@gmail.com
Web: MySpace.com/ginaloring; ginaloring.com
Seeking: Label, Mgmt., Booking, Film/TV
Style: R&B/Pop, Neo Soul

Atlanta, GA, artist Loring starts our year off with a bang; her songs and ability to realize them as recordings are beyond impressive. Whether as a soulful singer or a rapper, her talent is palpable on each tune, possessing depths that most hotties of the month can't fathom. Lauryn Hill comes to mind when listening to "What Happened to My Love," "Simple & Plain" and "Color of My Love," which fuse pop/R&B with subtle touches of jazz and hip-hop. When this woman sings (and she sings *all* of the parts) you just have to listen.

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

SCORE : 9.0



thatwasthen

Contact: thatwasthenmusic.com
Web: thatwasthenmusic.com, Myspace.com/musicofthatwasthen
Seeking: Label, Distribution, Film/TV, Mgmt., Sponsorship
Style: Pop/Rock

This crafty quintet bring a lot of different skills to the table. The singer's sweet'n'raspy vocal tones are perfect for the tune "Get Out Of Your Head," an effervescent pop-rockers whose hook is ideal for a film/TV placement. The expansive and unpredictable "Of All The Places To End" and "Rock & Sand," though less commercial, are adroitly performed. From sweet vocals to searing guitar solos, thatwasthen harken back to the '70s (in a Cheap Trick sorta way), while maintaining a keen modern edge. Very polished, promising act.

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

SCORE : 7.6



Earl R. Johnson, Jr.

Contact: 310-245-5088, erjmaestro@yahoo.com
Web: www.earljohnsonjr.com; http://thjazznetwork.ning.com/profile/EarlRJohnsonJr
Seeking: Distribution, Booking, Airplay
Style: Jazz/Pop/Funk

Packing a prodigious sideman resumé (Beyonce, Marsalis, Wonder), Johnson spotlights himself on a collection of (mostly) instrumentals. "Juicy" is his strongest outing: silky-smooth, funky and very danceable. Bonded together by Johnson's proficient piano, and crafted to hook the listener, the tune is a winner. "Requiem" is appropriately solemn, yet satisfyingly sweet. Each track is exceptionally recorded, with pristine piano tone. If Johnson wants to delve more into vocals, we suggest he collaborate with a gifted lyricist.

- Production..... 8
- Lyrics..... 7
- Music..... 8
- Vocals..... 0
- Musicianship..... 0

SCORE : 7.6



Strive

Contact: derick@godigitalmg.com
Web: strivemusic.com; MySpace.com/strive
Seeking: Mgmt., Film/TV, Booking
Style: Pop-Rock

Chicago, IL-based Strive's soaring, piano-driven pop-rock will appeal to fans of big, heartfelt anthem generators such as Bruce Hornsby. Hinder also comes to mind in this band's dedication to mining veins of earnest emotion in these songs. Singer Derick Thompson invests all he's got into "Silent Like A Secret," his voice's nimble dynamics augmenting the drama in the lyrics. If developed further, the band's clean commercial image and message, together with its vaguely inspirational undertones, could connect with a wide audience.

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

SCORE : 7.6



Pamela Parker

Contact: 202-277-1083
Web: www.pamelaparkermusic.com
Seeking: Label, Distribution, Booking, Distribution
Style: Pop/Jazz

Self-produced (with Paul Minor) San Francisco, CA artist Parker oozes organic soul in her performances and arrangements. "Beautiful Day" is unflinchingly upbeat and inspiring, a good end-credit choice for a film soundtrack. The acoustic, organic choices in the arrangements go so far as to employ fingersnaps and, on "Dream of Me," castanets. Topping it all off is Parker's pretty voice, one which shows terrific vocal range and, on "Mary Jane Blues," a gift for jazz. Hard to categorize, this artist will entice "hi-touch" grown-ups.

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

SCORE : 7.4



The Feathertops

Contact: Val Zanolle, 215-802-2371, vzanolle@yahoo.com
Web: Sonicbids.com
Seeking: Label
Style: Blues-Rock

Philly, PA fivesome traffic in rocked-up blues with a modern/primitive edge (a la Black Keys). "Tarbucket Blues" has a great intro arrangement that leads to a dirty, fuzzed-up number that sports a coolly effected lead vocal. The slow, soulful "Lord Jim" will remind some of Led Zeppelin. "Applesauce" has really nice guitar tone, with singer Don Maldonado reminding some of us of classic Burton Cummings/Guess Who. This is a song-oriented modern blues-rock outfit whose production nails a gritty analog vision.

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

SCORE : 7.4



The Preachers

Contact: BrianBatchley@aol.com, 805-479-8834, davidreo@aol.com
Web: www.thepreachersbluesband.com
Seeking: Label
Style: Blues/Blues Rock

The vitality of this act is undeniable as they fuse rockabilly, swing and blues in a way that will remind some of Brian Setzer. "Yeah Baby" is a jumped-up rockabilly shuffle that will get fans onto the dancefloor. And we dig the unexpected harmonica, which lends a grittiness not usually associated with such a tune. "Catfish" is a swampy blues a la Howlin' Wolf. The band make sure to allow each player to shine. A crowd-pleasing call-and-response, "Love My Monkey," is a highlight. The Preachers' vital versatility suggests a strong live act.

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

SCORE: 7.4



Chasing Day

Contact: Michael Penfield, michael@thepenfields.com, 203-548-9557
Web: www.chasingday.com
Seeking: Film/TV, Distribution
Style: Adult Alternative, Pop/Rock

Band of classic rock pro's (Chicago, Jethro Tull) is led by singer/guitarist Michael Penfield whose pop-perfect voice augments each well-recorded, deftly performed song. Penfield's breathy sincerity is just right for the brooding, sombre "Flame." "Navigate" is a semi-rocker with lots of skills in the fills. However, a sexy, cinematic beach scene is poorly painted in "Sail Away" and underscores the band's lyrical weakness. The song aims to draw a lover into bed, but will more likely put them right to sleep. Penfield should aim for a subtler effect.

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

SCORE: 7.2



Deanna Pino

Contact: 818-437-7913
Web: MySpace.com/deannapino
Seeking: Label
Style: Singer/Songwriter/Americana

Pino has a life story to tell, and she gets sensitive support from the likes of Dan Navarro and Don Teshner on intimate, confiding originals like "You Left Me Standing," which tells of the artist's childhood abandonment. "Older & Wiser" is her best vocal outing and suggests Pino could appeal to fans of Neko Case and Gillian Welch. The abiding theatricality of these songs, however, while detracting from the songs' Americana authenticity, suggests that Pino could forge them into a compelling "one-woman show" theatre piece.

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

SCORE: 7.2



Jamie Meyer

Contact: defleppard8@hotmail.com; 646-384-9243
Web: MySpace.com/jamiemeyerartist; www.jamiemeyer.net
Seeking: Label, Distribution
Style: Pop/Rock

Listeners will hear strains of (the poppier side of) Tom Petty and especially classic Bryan Adams in these songs. "Valentine's Day" benefits from a tender vocal and arrangement. The optimistic "The World Is Callin'" is such a well-produced tune it should be considered for a film/TV placement. Overall problem is that Meyer's pop/rock is as optimistic, heartfelt and well-crafted as it is bland and predictable. Still, this is a polished artist who could really improve his game by upgrading his plain, straightforward lyrical style.

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

SCORE: 7.2



Kam Kutta

Contact: Kavid Mathis, 404-592-7864; Kam Kutta, 937-248-1714
Web: Sonicbids.com, MySpace.com/kamkutta
Seeking: Label, Distribution
Style: Rap, Hip-Hop

Georgia-based rapper's "Oz. 2 a Pound" has tons of 'tude as it relates the story of a weed-selling operation. The song is well crafted and packs the kind of tough, menacing vibe that makes it all convincing. Kutta lightens up with the sarcastic "Can't Get T Pain," his most compelling outing, where he raps to a heavy bass thud about being unable to afford the top-dollar singer to appear on his tracks. "I'm A Winner," however, shows Kutta's flow can be bumpy and inconsistent and he should work more on that aspect of his game.

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

SCORE: 7.0



Leslie Dysinger

Contact: 615-496-5369; pgbanker@bigpipe creek.com
Web: www.lesliedysinger.com, MySpace.com/lesliedysinger
Seeking: Label
Style: Singer/Songwriter, Americana

Nashville via Memphis, TN, artist Dysinger has recordings that are ably performed but recorded so nakedly that they sound like undercooked songwriter demos. Her vocals, which have a husky Melissa Etheridge quality, are totally unadorned, lacking the needed reverb to cover up the singer's occasional flattening. On the other hand, Dysinger proves herself a songwriter of substance. We especially admire "Bad Choices," a tune about the flood of conflicting emotions that arrives when one encounters a former lover.

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

SCORE: 6.4

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Soul Stash: Non-stop energy with heavy-duty riffs that will make you pick up your air guitar.

Soul Stash

Arlene's Grocery
New York, NY

Contact: info@soulstashmusic.com

Web: MySpace.com/soulstash; soulstashmusic.com

The Players: Chris Bartlett, lead vocals; Joel Williams, guitar; Clay Houle, guitar; Marshall Coats, bass and backup vocals; Tanner Hendon, drums.

Material: As overused as the term may seem, "Classic Rock" might just be the best way to describe Soul Stash. Not covers, but new classic rock, just like the original stuff. With influences going back to mid-term Iron Butterfly (*Metamorphosis* era), toss in a little Van Halen and culminate with Pearl Jam — and perhaps just a soupçon of Blues Traveller for spice. From the riff-heavy "Who Am I," to the Southern-funk ballad, "When Will the Time," Chris Bartlett's husky baritone endows the music with a soulfulness that justifies the band's unusual moniker.

Musicianship: Tanner Hendon is only 16 years old, but his drumming is kicking it with the big boys. It also locks in nicely with Marshall Coats' precise, funk-inspired bass as the platform behind the two dueling guitarists. Clay Houle is like the computer nerd of the band while Joel Williams' blonde locks are sure to have the girls coo-ing in their pews — but the two guitarists present a balanced front line, their styles complementing each other just as their images do. Williams is laid-back and soulful while Houle, bespectacled Harry Potter style, is all business. Meanwhile, Chris Bartlett's voice is a

sonic manifestation of his equally impactful physical presence.

Performance: It takes a minute to catch your breath after a Soul Stash gig. The energy was non-stop; the playing, tight. Not so the sound mixing — louder doesn't necessarily mean making it heavier. Some of the warm tones that Bartlett produced with his voice didn't come through as well as they do on record. Maybe that is why his frontman presence felt subdued. Soul Stash is, admittedly, an ensemble, rather than a backup band for Bartlett. Still, this performer may not be making the most of his naturally powerful presence, especially during the instrumental sections. The old bugaboo persists — what's a singer to do with his hands during the guitar solo? Try asking Joe Cocker. Aside from these small details, Bartlett has what it takes to be a remarkable frontman for this remarkable new band.

Summary: Soul Stash is the kind of band that harkens back to a past that many people nowadays yearn for. Good songs, with good melodies, but also heavy-duty riffs winding their ways through the intricate arrangements. If you like high-energy rock that has an attitude that forces you to get up on the floor and do windmills on your air guitar, go see this band.

—Henry Lewis

BLVD

The Roxy Theatre
West Hollywood, CA

Contact: Adam Krim,
323-270-4357;

adam@theconfluencegroup.com

Web: MySpace.com/blvdsource;
blvdsource.com

The Players: MC Souleye, vocals; Curtis Sloane, electronic guitar, sampler; Tripp Bains, bass, keyboards; Dylan McIntosh, drums, sampler.

Material: With music described on MySpace as electro, hip-hop, breakbeat, the stage is set for dance fever. BLVD's live show, however, produces more than an urge to dance. With a mix of rap, melody, beats, pulsing percussion and soaring guitar, they create a new universe. It's a place that resides between an ecstasy-fueled rave and the crazed creativity of Burning Man. The music is relentless and it pours over you with such force that it's impossible to resist.

Musicianship: These players use effects like instruments, molding the sounds into a whirling mass. They also play traditional instruments (bass, synth and guitar), but in a most untraditional way. The resul-

ting soundscape is so potent, it could cause hallucinations. Souleye's vocals are the only earthly sounds you hear, raspy and sweet yet brooding and dark. He's the anchor to the music's sail. The biggest mystery is how this band writes the material they do. One thing is for sure: they must not hear music like normal individuals. BLVD don't play like your average band. They are pursuing a higher realm.

Performance: This act turned a Sunset Strip venue packed with a Hollywood crowd into a writhing, sweat-drenched dance club. Inhibitions disappeared, sexual tensions inflated, and no one escaped the impact of BLVD. Anyone who's familiar with the music scene on the Strip knows how unusual that is.

Summary: It's been said that BLVD is at the vanguard of the live electronica movement. Based on this gig, there's no doubting that claim. They've had some great song placements and are extremely popular in the San Francisco area, so much so that it should only be a matter of time before they expand their appeal beyond the Golden Gate. This act is highly recommended for those of you who want to lose your mind.

—Bernard Baur



BLVD: Relentless beats and crazed creativity that pursue a higher realm.

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Jayla

The Mint
Los Angeles, CA

Contact: Diane Rose;
Avalon Vision Entertainment,
310-691-2924

Web: www.jaylamusic.com
The Players: Nikki Thompson,
vocals, acoustic guitar; Diane
Kelly, vocals, acoustic guitar; Chris
Ralles, drums; Mick Mahan, bass;
Eric McConnell, electric guitar.

Material: Jayla's music is probably
one of the best kept secrets in the
city's scene. The material is pri-
marily acoustic rock but with ad-
ded bonuses. Their songs have a
hint of rock, country and soul with
amazing harmonies. Songs such
as "Jayla's California" and "Sound"
already have what it takes to be
heard on a national level.

Musicianship: Move over Dixie
Chicks and meet the two women
of Jayla. Diane Kelly shows a po-
werful range on the vocals as does
Nikki Thompson, harmonizing to
perfection, as well as both having
tremendous skills on the guitar.
They play the acoustic guitar to

the brink of its limits; any harder
and there wouldn't be much left
of the guitar to play. Thompson
also shows remarkable skill on
the African djembe. The control
and the rhythm of her hands is
mesmerizing. Kelly truly shines
through her words with a powerful
yet beautiful voice that is something
to be heard.

Performance: Jayla shook the foun-
dations with a dazzling display of
vocals and acoustic guitar. Opening
with a few acoustic songs then laun-
ching headlong into the main set
was like a crescendo, feeding your
senses until the very end. These
two front women showed true ver-
satility in their musical ability. Not to
be overlooked, the band members
that backed Jayla deserve at the
very least an honorable mention.
They were the glue that held it all
together.

Summary: This act is a tough one
to follow for any band. Their material
and sound is refreshing and moving
and the ability to harmonize is some
of their strongest points. Jayla ap-
pear to put every drop of spirit into
their music and performance. This
band is a must see.

—Tom Laurie



Jayla: Vocal perfection with skills that stretch acoustic guitar to its limits.

Hold Everything

Reggie's Rock Club
Chicago, IL

Contact: Mikey Parrish, hold
everythingband@yahoo.com
Web: www.myspace.com/
holdeverything

The Players: Beckie Sherman,
guitar; Alex Navarro, guitar;
Patrick Addyman, bass; John Fee,
drums; Mikey Parrish, vocals.

Material: Hold Everything's sound
is largely modern rock and, to a
lesser extent, pop punk. Standouts
include the rocking "Tell Davy Jones
he's a PRICK!" new song "Girls
Like Knives" and their show-closer
"You've Got a Grenade Stuck in
Your Teeth," which experimented
freely with tempo. "Grenade" be-
gins slowly, breaks into a faster
paced rocker midway into the song,
almost stops and then reprises the
intro tempo.

Musicianship: Beckie Sherman
displays a deft command of her
guitar, with both hands on the
neck, teasing out a melodic outro
for the waning bars of show-opener
"All Night Long." Her counterpart
Alex Navarro shows equal pro-
wess, seeming at times to be in
symbiosis with his instrument. The
guitar solos are understated and
appropriately simple for a band
more about heavier rock rhythms
than virtuosity. The rhythm section
provides the pair ample canvas
upon which to paint.



Hold Everything: Understated solos and pure energy that make for authentic showmanship.

Performance: From the outset,
it was clear that this band likes to
engage its audience. Sherman
encouraged those seated on the
sidelines to rise and move up front.
Vocalist Mikey Parrish explored the
limited confines of the stage enough
that it felt that if there had been
more room he might have climbed
atop an amp. As the show found its
niche, Sherman often seemed to

dance lovingly with her Telecaster reissue, a display that enhanced the
show's authenticity.

Summary: Hold Everything's live show is stronger than their MySpace
tunes might suggest. Without criticizing the recorded tracks, the band shine
more and the songs have a purer energy on stage. Every opportunity was
seized to plug their EP on MySpace. In addition to promoting themselves
heavily to their growing high school fanbase, the group are gearing up for
an 18-city Midwest tour slated to begin in January.

—Rob Putnam

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Be-1

The Key Club
West Hollywood, CA

Contact: Edwin Morales; 818-481-1556,

Web: www.myspace.com/lastfewartists; www.lastfewartists.com.

The Players: Be-1, lead vocals; Michael "Chunky The Bully" Ludera"; Dawud "DJ" Aasiya-Bey, drums; Alex Wilkerson, bass; Michael McTaggart, guitar; Luigi Norero, turntables; Samantha Sidley, Theresa Flaminio, backup vocals; Joaquin Pacheco, alto sax; Sergio Flores, tenor sax.

Material: Be-1 has the beats that make you want to move. The songs "Heavy Hooded" and "Back Home" are hard hitters that quickly gather momentum and attention. Full of original lyrics and rhymes, the group's material is a mixture of rap and hip-hop stylings. It inspires dancing and getting a groove on as well as hands waving and fists pumping.

Musicianship: Be-1 fronts a band with loads of musicianship. Strong lyrics and Luigi Norero's killer spinning, combined with Aasiya-Bey's hammering away on the drums, make for an exciting assault on the senses.



Be-1: Strong musicianship and a frontman with a style all his own.

Performance: This group definitely let the crowd know they were "in da house." This outfit was dressed to impress and it showed. The sizzling sax vibes and thunderous bass beats were most impressive. With feverish lyrics and a style all his own, Ludena rapped and danced as he prowled across the

stage. The unique and seductive background vocals added to an already hot scene, which made for an explosive musical experience.

Summary: Be-1 and company have a sound that incorporates rap and hip-hop in such a way that they seem to be exploring something

truly original. This bigger than average ensemble can still deliver a tight set, which makes them all more impressive. With more original material and guidance, Be-1 could be something you and your friends hear while cruising around.

—Tom Laurie

Leo Nocentelli & the Meters Experience

The Mint
Los Angeles, CA

Contact: Pesuky, 818-557-0428; pesuky@gmail.com

Web: nocentelli.com

The Players: Leo Nocentelli, vocals, guitar; Albert Margolis, organ, piano; Ron Jacquard, bass; Harold Allen, drums; Scott Mayo, sax.

Material: When a band is as old as this one — they had moderate success with a couple of R&B hits ("Sophisticated Cissy" and "Cissy Strut") in the '60s and '70s — you don't really expect much from them 30 years later. You figure it's just another dinosaur act hitting the nostalgia trail. But, Holy Surprise, Batman! These guys are phenomenal. Considered one of the originators of funk, this band took mere seconds to extinguish any preconceived notions. Listening to this act is like being transported back to Bill Graham's Fillmore during the hippie love-in '60s. And it's a way cool trip.

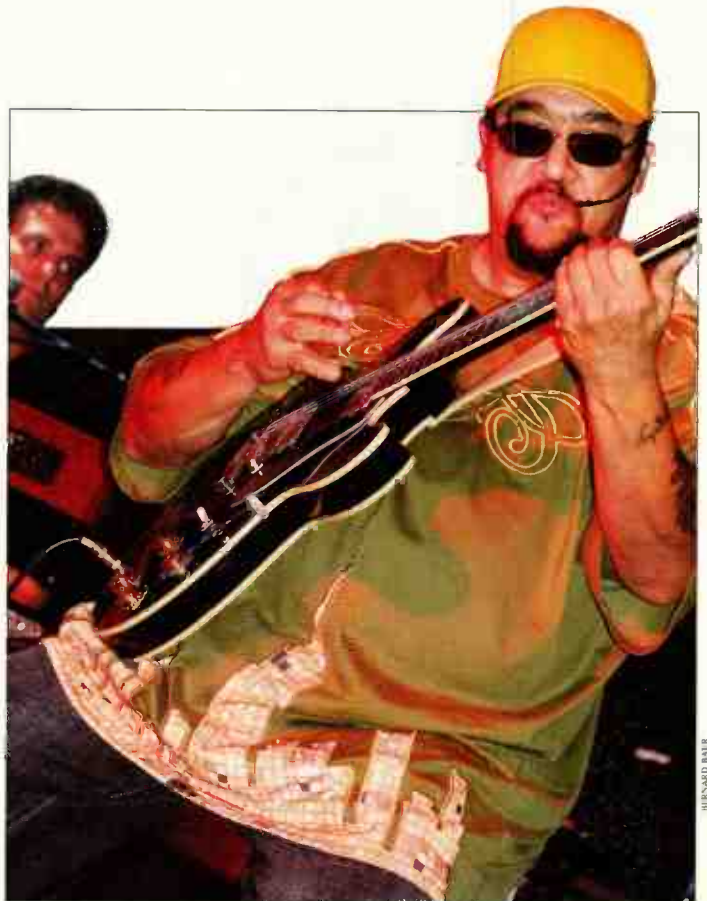
Musicianship: Nocentelli is the only original member of the Meters, but his skills are so extraordinary that he captivates you before he gets to eight bars. It's almost a

mystical experience. Whether he's playing funk, blues or rhythm and blues, it's an excellent adventure. Although he has great players accompanying him, they're almost irrelevant. You know they're playing music, but Nocentelli's guitar sings with such a compelling voice that other sounds fade away and simply become gossamer.

Performance: When a player remains seated throughout the set, the show can get awfully boring. But Nocentelli tore that notion apart. He could have been lying on a roll-away bed and it would have been just fine. Indeed, it didn't matter what he did, as long as he kept playing. The audience was in rapture, following every note, swaying with his runs and thrilling at his riffs. There were even a few tears flowing down more than a few cheeks. Hearts beat faster and faces were flush.

Summary: Every once in a while you're lucky enough to catch magic on a stage. This show was one of those times. Leo Nocentelli & the Meters Experience are more than a nostalgia act. Yes, they play the old tunes, but the way they're played makes them new. In fact, young artists could learn a thing or two from an old pro like Nocentelli. They could learn what music could really do when it's played with passion and soul.

—Bernard Baur



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Little Machines

The Good Hurt
Los Angeles, CA

Contact: David Graveline, djgraveline@yahoo.com, littlemachines@gmail.com
Web: MySpace.com/littlemachines
The Players: Dave Graveline, bass, vocals; Ben Gilmore, guitar, vocals; Jeff Weichman, keyboards; Adam Steinberg, drums.

Material: From groovy flashbacks of '70s guitar rock with added psychedelic tones, to driving '90s bands like the Foo Fighters and Alice in Chains, Little Machines presents a well-defined sound that is chock-full of diversity and drive. Blending dynamic time changes with mellow-drenched harmonies, their songs contain enough soul to give this band a unique presence in a time where originality is rare. The strong influences from the likes of the Doors and Stone Temple Pilots are meshed beautifully together placing this band on the edge of artistic fringe.

Musicianship: Singer and bass player Dave Graveline exhibits an extensive vocal range, teetering from low-ended smooth whispers to power house rock without ever wavering in certainty or tone. His bass work is equally impressive and doesn't get compromised by his role as co-frontman at the same time.



Little Machines: Psychedelic rockers with engaging harmonies and dynamic beats.

Guitarist and co-vocalist Ben Gilmore provides a dose of smooth and edgy guitar riffs along with well crafted solos that complement the songs faultlessly. Keyboardist Jeff Weichman adds fuel to each song in the set with an array of music and effects that fill out any void in their wall of sound.

Performance: Graveline and Gilmore effectively played the role of frontmen on stage and gelled well together. The singers' harmonies

were engaging and they often played off each other with their instruments. Though set up on the front left side of the stage, keyboardist Weichman was seated and mostly hidden by his many boards and gadgets, which were the tools used to give this band their psychedelic sound. Drummer Adam Steinberg played dynamic beats throughout, giving each song its own vibe yet still flowing with the rest of the set.

Summary: Little Machines focus on the details of their music, and it is obvious in their live performance. With creatively crafted material and musicianship that is on a professional level, they have created an entertaining and impressive product that should garner attention from the industry and fans alike.

—Anne O'Neary

ISA

Molly Malone's
Los Angeles, CA

Contact: Richard Gilkerson; 310-614-7887, ForeignSkyMusic@gmail.com
Web: MySpace.com/IsaMusic Band, Sonicbids.com/ISA
The Players: Isabel Valencia, vocals, guitar; Jon Braver, lead guitar; Andres Zuluaga, drums; Felipe Haze, bass.

Material: Hard rockin', foot stompin' music. ISA incorporates a blend of hard rock and grunge with a punk ambience that makes for a distinctive sound. Songs such as "You're Not The Only One" and "Not Enough" flow with high energy and provide a heavy guitar sound, which is a staple in their music. Spanish influences are apparent on several songs, adding spice and providing a nice balance to the band's material.

Musicianship: Definitely a talented group of musicians here. Jon Braver screams on the guitar and Andres Zuluaga and Felipe Hays play like men on a mission. Isabel Valencia's voice is the heart and soul of the band. She has a great voice but her accent slightly hinders the clarity of the lyrics. This is perhaps her strongest and



ISA: No-nonsense attitude with rockin' music and players who let off steam on stage.

weakest point. Her accent is sassy, sexy and cool and can be more so if she can improve her diction.

Performance: ISA showed that they could provide a full range of emotion through their music. Heavy chords that had a somber feel one moment would be uplifting the next, making the listener feel empowered. Singer Isabel Valencia

opened the performance by stating, "We are ISA, this is our music," leaving little doubt to their intentions. After that point it was a non-stop wave of energy and a no-nonsense attitude. Valencia hardly sat still. She danced and thrashed her way from one end of the stage to the next, which made for a fun experience.

Summary: ISA's music rocks and they certainly have no problem letting off steam while on stage. The material has a lot of potential for greatness, both musically and lyrically. Hard rock with a Spanish background makes ISA's music unique, and not a bad stress reliever either.

—Tom Laurie

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Compiled by Aaron Meza

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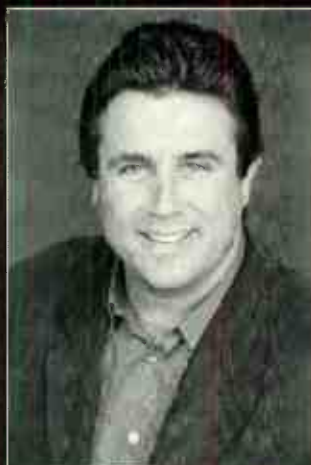
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Compiled by Aaron Meza

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NAVIGATING THE NEW MUSIC BIZ

Navigating the record business today is no easy task. The days of hiring a lawyer to shop a deal at a label after completing a demo or a CD are largely over. Today, artists must take command of their careers and do the work themselves rather than relying on lawyers to find deals and record companies to record, fund product, release it, promote and market it and create success. As a result, my function as a lawyer has changed from dealing strictly with contracts and legal documents to helping artists concentrate on developing their careers and introducing them to persons who can help them in that regard. With that in mind, the following tips should help you to make better career choices in 2009.

1 A Label Deal is Not the Only Way to Succeed

Today, major labels by and large do not break new artists. Their control over retail distribution in the past and their access to radio play made them indispensable to breaking artists. Today, retail is a shadow of itself and retailers who continue to exist do not deal exclusively with major labels. And radio does not break new artists as it used to do. The internet, film and television have taken over and these media are accessible to everyone if you know how to approach them. So, I advise my clients to concentrate on the media they can access themselves, especially the internet.

2 Distribution is Not Necessary at First

Unless you have developed a demand for your music where people are acquainted with it through exposure or by word of mouth, or both, you will sell nothing, even with the best distribution. The key is to build a story, accumulate fans and make them want to buy your music. Once you have that, distribution is easy to secure both digitally and physically. I advise my clients to concentrate first on digital distribution because it's cheaper and easier. Entities like TuneCore (www.tunecore.com) will make your music available to most of the digital stores for a very small payment. Physical distribution should at first be limited to sales of CDs at gigs. Little money should initially be put into pressing CDs. As demand increases and as touring becomes more extensive, stores along the tour route can be supplied with product.

3 Full-Length CDs Are Not Necessarily the Way to Go

Nobody buys full-length CDs of new artists initially. Build an audience by giving them individual cuts so each release can be used to develop word of mouth and a fan base. Record the best four or five cuts and put them out one at a time, or in EP format, and wait until you have another four to five cuts that are great before going back in the studio.

4 Expensive Recordings and Videos Are a Waste of Money

Major labels overspend on product. You don't have to. Today, an artist can turn out first-rate product for little money. Videos are another major waste of money. The video needs to showcase the artist and be entertaining. It does not need to be the next Disney motion picture. You should have a video for use in an EPK (Electronic Press Kit) and for promoting on YouTube, but if you're clever and creative you can do one for relatively little money. One of my clients did a video on a major label and incurred costs of approximately \$350,000. When they left and put out their own record, they did a more than effective video for \$10,000.

5 The Days of Selling Millions of CDs are Over

If you dream of selling over 1 million CDs, you need a reality check. Those kinds of sales do not happen very often outside the pop culture world. The factors that made millions of sales possible only a few years ago, don't exist today. Accordingly, the smart approach is to run a lean mean machine where selling 20,000 to 50,000 CDs returns a nice profit and the rest of the money comes from touring, merchandising and publishing. I tell my clients to use recorded tracks to promote and break even, but build a fan base for live shows and merchandise sales where the real money is.

6 Top 40 Radio Promotion to Break an Artist is a Waste of Money

Early on, spending money to try to get airplay on big radio stations will not succeed. First, radio does not break new artists, and second, the stations will probably not play your record.

How many people do you know still listen to Top 40 radio to find a new band? They go online, visit the blogs, MySpace, Facebook and other social networks, or they visit iTunes, Amazon or other online stores. So, work these rather than spend money on Top 40 radio promotion.

On the other hand, promotional efforts directed to college radio and to radio stations in secondary markets can be valuable in spreading the word about an artist, supporting an upcoming tour date in that market and in building a fan base. And once an artist is established, promotion to Top 40 radio might well be worth the money, depending on the music.

7 Hire a Good Public Relations Person And an Internet Marketing Expert

Since records and artists are broken largely virally through the internet today, it is vital to develop a fan base and spread it. A good public relations (PR) person can help the artist define itself to others by imaging, which is not only how the artist dresses, but where he or she appears in public, what events they are seen at, with whom they associate and with whom they gig. A good PR person can help define the image and then go about promoting and enhancing it by well-placed invitations to events, well-timed and placed mentions or articles in key publications and online.

Similarly, a good internet marketer can help an artist to rise above the static. The very accessibility of the internet to everyone creates a problem of being noticed. Knowing how to call attention to yourself is critical. Fans want to discover you — not be told by the artist or its record company to buy their records. Helping fans discover you is the job of the internet marketer.

8 Major Labels and Indies Are Offering Only 360° Deals. These deals are negotiable.

Should you be able to get the attention of a record label, either because of the story you have created by yourself or because someone at a record label believes your music is ready to sell large quantities of records, you will undoubtedly be offered a 360 degree deal. That means the record company will want to participate not only in income derived from sales of recordings, but also in income from touring, publishing and merchandising. The deals differ in the percentages demanded and the areas in which they want to participate. Some deals offer separate advances against non-record income, others don't. Percentages vary from 50 to 5 or 10 percent and may be based on gross or net or something in between.

I was able to negotiate giving the record company merchandising rights to one design per album with a 50/50 split of revenues and no other participation. I have also seen deals where artists have had to give much more. It depends on your leverage, your lawyer and the willingness of the record company to negotiate. The point is not to just accept whatever is offered, and to remember that there are viable alternatives today to the labels.

Owen Sloane is co-chair of Berger Kahn's Entertainment and Media Group. He has more than 30 years of experience representing some of the world's most successful talent in the music business, including Chris Daughtry, Rob Thomas, Matchbox Twenty, Suzanne Vega, Chester French and the Frank Zappa Estate. Contact: Owen J. Sloane, Berger Kahn A Law Corporation, osloane@bergerkahn.com or 310-821-9000.



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- High-definition analog-to-digital converters (118 dB dynamic range)
- 32-bit floating-point mix engine - unlimited headroom
- Internal sample frequencies: 44.1 kHz and 48 kHz
- Fat Channel with high-pass filter, compressor, limiter, gate, 4-band semi-parametric EQ, and pan on all channels, subgroups, and buses
- 2 master DSP effects (réverbs and delays with load/save)
- Scene automation with load/save/recall of all settings, including LED position matching
- Talkback communication system
- Compact 19" rack-mountable rugged steel chassis
- 32x18 FireWire 400 digital recording interface
- PreSonus Capture integrated live recording software included, exports WAV and Open TL files
- Works with Logic, Cubase, Sonar, Live, Digital Performer, and many other audioprograms
- Mac and Windows compatible

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