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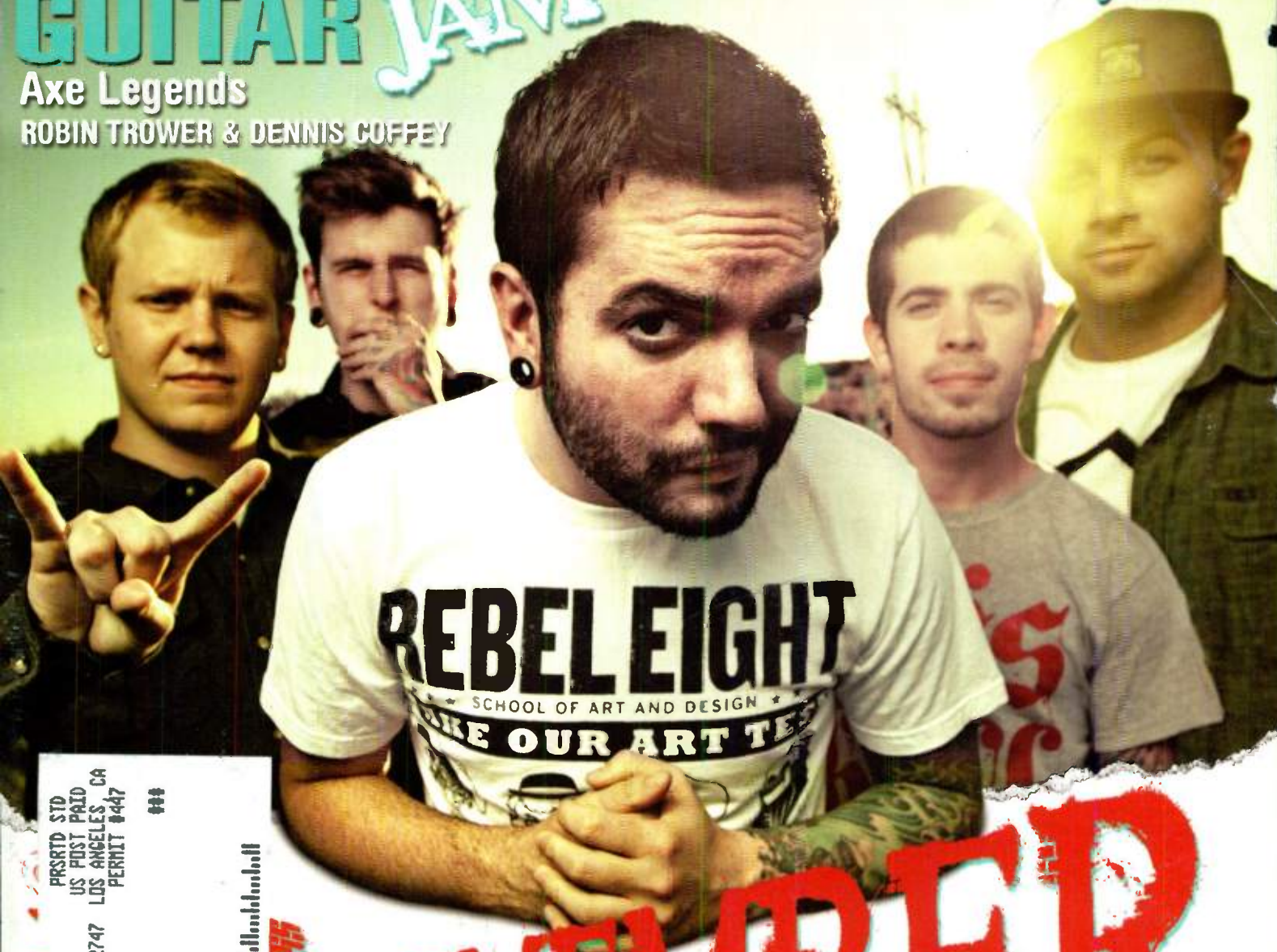
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 interviewed by
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Cover Photo and Inside By: ADAM FRANKLIN

A Day to Remember

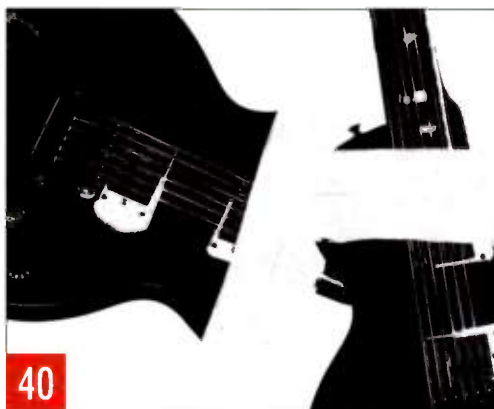
This unique genre-mashing band have created a rabid fanbase by paving their own road, DIY style, touring the world and selling upward of 800,000 albums in just a few short years. In this revealing Q&A, frontman Jeremy McKinnon and guitarist Kevin Skaff explain their success—which includes a new label that's starving to sign great bands.

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By Andy Mesecher

GUITAR & BASS JAM 2011

Music Connection brings you exclusive interviews with high-profile musicians, including Bayside's Jack O'Shea and legendary axemen Robin Trower and Dennis Coffey, whose classic Motown licks have been sampled countless times.



By Daniel Siwek

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Directory of Guitar/Bass: Services & Instructors

Once again *Music Connection* provides a unique list of companies and individuals who are expert at fixing and upgrading your guitar/bass gear. And, if you want to take your musicianship to the next level, you'll find the right instructor in this directory, which is exclusive, fully updated and expanded for 2011.

Compiled By Denise Coso

- 20. Producer Crosstalk: Jacquire King..... Rob Putnam
- 22. Exec Profile: Kevin DeClue..... By Andy Kaufmann
- 30. Songwriter Profile: Steffan Fantini, Marc Fantini & Scott Gordon..... By Dan Kimpel
- 46. Expert Advice: How To Be A Successful Artist Entrepreneur..... By Gilli Moon
- 70. Tip Jar: You Can Write Better Lyrics..... By Mark Winkler

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.



44. Industry Profile

Kim Fowley:

Rock's perennial dark eminence discusses his current exploits.

By Daniel Siwek

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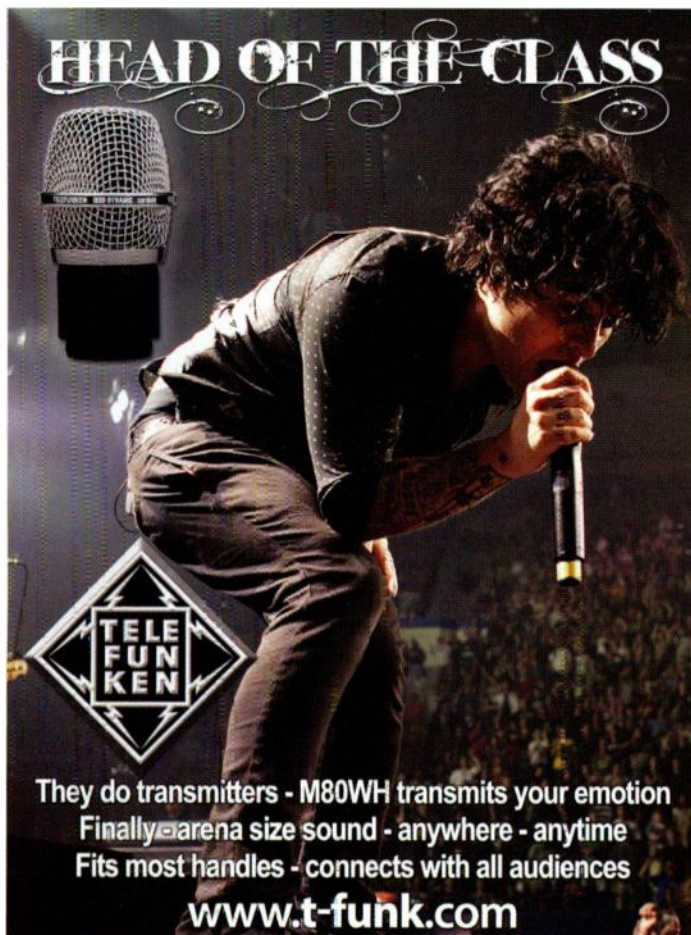
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CLOSE-UP



l-r: Xavier Nathan, Jean Michael Guirao and Gerard Jakubowicz

By Jonathan Widran

Branding their recently launched independent artist platform as "The mothership of the new music business," MOMLabel (an acronym for My Online Music Label) is breaking ground on what they believe will be a complete revolution in the music industry.

MOMLabel (momlabel.com) is all about helping artists build a fan base, creating publicity campaigns designed to encourage passionate investors to be part of their favorite artists' careers and providing financing for their music projects. In essence making the fans the new face of the music business, MOMLabel is a one-stop-shop dream for artists trying to get their music heard and raise money to launch their career.

MOMLabel states, "We're a fan development, music production, management and marketing site... We have big goals that include expanding beyond our base in London with offices already established in Los Angeles, Paris, Madrid and Amsterdam, and if we're doing as well as we are projecting, ultimately we'll be in Japan and China. We want to help everyone in all genres of music. MOMLabel is a new social media for musicians, a company that distributes their music worldwide through all digital and conventional platforms, helping the artists to rise on the charts."

If fans like an artist or a band, they can become investors by contributing funds to the artist's project by buying shares ranging from \$10 to \$1,000. Succeeding is all based on the artist's level of talent. After all, as the MOMLabel execs say, "It's the artist's work everybody is interested in, not the record label they are signed to."

MOMLabel's essential bullet points explain the scope of what the company does. They help artists raise funds to make their careers happen; manage the artists to help get the exposure they need to create a buzz for their music; help artists achieve their goal of producing a finished CD, video, promotional tour, airplay, web promotion and more; act as the artist's management, or will collaborate with an existing manager; and be an artist's booking agent in addition to handling merchandising and other related activities.

The MOMLabel team seeks to change the established industry paradigm, providing an alternative to the traditional record label and giving power to the people and control back to the artists. Instead of taking a financial stake in the album of an artist, the label enables them to raise funds, giving the artist maximum flexibility and control over their music with the guidance of the pros who work with MOMLabel.

The percentage breakdown from sales is: 40 percent to artists; 30 percent to fans/investors; and 30 percent to MOMLabel. Here's how it works: Artists upload their music, videos and profile at MOMLabel.com. Music lovers find artists they like and believe in. \$10 (a single share) up to \$1,000 (100 shares) earns the fan a vested interest in the artist project as an investor. When the artists achieve \$100,000 in funding, MOMLabel will then possess the means with which to record the artist's album in a pro studio as well as produce a video. They will then begin the promotion and marketing of the project. Investors will receive shares in the profits as well as an exclusive CD signed by the artist, VIP status and more.

Artists get financial backing while their investors have an emotional stake in their success, which inspires them to spread the word.

MOMLabel acts as administrator for the invested capital, keeping the growing funds in an escrow account until the \$100,000 total is reached. As soon as the Goal of fund raising has been reached, MOMLabel will transfer the full sum from its escrow to a current account and will make this sum available to be used for executing the artist project.

As an investor, you will have access to the Investor Dashboard and profile page on the website and all the contents of the website in compliance of the terms and conditions of use. Sharing revenues is for the lifetime of the project, or no more than three years.

As MOMLabel's execs say: "The bottom line is that hit songs are the fuel behind the multi-billion dollar music industry. Our goal is to help artists create those hits and expose them to the fans."

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Ryan Dokke
Mgr., Regional Promoter
Arista Nashville

Ryan Dokke has been added to the **Arista Nashville** team as Manager of Regional Promotion, effective immediately. In welcoming Dokke, Arista Promotion V.P. Lesly Tyson remarked, "Drive and passion are two qualities that are essential in a great regional. (Dokke) epitomizes both, and I am thrilled to

have him on the team." Dokke arrives at Arista Nashville with more than 10 years of experience in country radio, most recently as Assistant Program Director, Music Director, and on-air personality for WKKT-FM in Charlotte, NC. For more information on this new hire, contact Allen Brown, 615-301-4300, allen.brown@sonymusic.com; or Chris Melancon, chris.melancon@sonymusic.com.



Mark Ludmer
CEO
Que Audio USA

Syncrotech Systems Design, a leading designer and manufacturer of products and services for the broadcast, video, and pro audio markets, have announced the appointment of **Mark Ludmer**, as CEO, **Que Audio USA**. Ludmer has been engaged to increase Que Audio's presence while expanding distribution

throughout the U.S., ensuring that the company's growth aligns with the corporate mission to deliver innovative product solutions for the pertinent audio market segments. Previously holding the position of Director/CEO at Rode Microphones, LLC, Mr. Ludmer was instrumental in setting up and running Rode's dedicated US office while increasing sales and marketing efforts for the last 10 years. Contact info@ssd.com.au.



Katy Templeman-Holmes
Product Manager
Soundcraft Studer

Katy Templeman-Holmes has joined **Soundcraft Studer** as product manager. She will be responsible for the Studer OnAir product line and radio broadcast market, plus brand development in the U.S. Her experience spans production, operations, engineering, technical sales and creative production. Most recently,

Templeman-Holmes spent the past year working with JBL in Northridge, CA. She has worked in broadcast engineering and media post production, first working as a board op in radio. Prior to Harman, she worked in Technical Sales for Solid State Logic and Euphonix, designing and planning audio infrastructures and working with clients such as FOX and PBS. Contact Travis McGee at 212-660-2555 x24; travis.mcgee@definitionbam.com.



Mark Posgay
Sales Director, U.S.
Harman Professional

Harman Professional has named **Mark Posgay** as Sales Director for the U.S. division. A 17-year sales leader with deep experience in professional audio, Posgay will be based out of Harman Professional's Elkhart, IN, Sales and Support Center. Before joining Harman, Posgay held senior sales positions at

Mars Music and more recently at Monster Cable. He has broad experience supplying strategic and tactical solutions in the areas of management, sales, training and education to a broad spectrum of end-user, retailer, distributor, manufacturer and educator clients. For additional information, contact Daniel O'Connell, daniel.oconnell@definitionbam.com.



J.J. Rosen
CEO
Indaba Music

Indaba Music an online home for more than 550,000 musicians, has announced that music industry veteran **J.J. Rosen** has joined the company as CEO. Indaba Music is a marketplace for the creation of new music online, featuring a network for musicians, an online music production platform, digital distribution

and an Opportunity Marketplace where brands, entertainment companies and labels can source new music and talent. Rosen was previously Executive Vice President of Sony Music Entertainment's Commercial Music Group. He joined Sony in 2002 when it acquired Run Tones, the mobile entertainment company he co-founded and led as CEO. For more information, contact Laurie Jakobsen at laurie@jaybirdcom.com.



Adia Haynie
Director, A&R
Mach 1 Music

Adia Haynie has been promoted to the position of Director of A&R of **Mach 1 Music**, effective immediately. Haynie began at Mach 1 Music in late 2009 as a songwriter and intern in the A&R department. She worked hand-in-hand with the company President to find and develop new acts for Mach 1, as well

as writing hits for the company's various major and indie clients. Haynie was promoted to A&R of the Pop Division in August of 2010 and quickly proved with her tremendous work ethic and flare for success that she was meant to move higher up the company ladder. For further information on Haynie's involvement with Mach 1 Music, you may contact her directly at adiamusic@msn.com.



Bari Lieberman
Tour Press Director
MSO

Bari Lieberman has been promoted to the position of Tour Press Director of the **Mitch Schneider Organization (MSO)**. Lieberman began at MSO in July 2006 as an executive assistant, working with Senior Vice President Marcee Rondon and was soon promoted to Tour Publicist in February 2007. In her role as Tour

Publicist, Lieberman will continue to handle regional press campaigns for a wide range of MSO artists and festivals, including Ozzy Osbourne, Smashing Pumpkins, Underoath, the Vans Warped Tour and more. She graduated from Indiana University with a Bachelor's degree in Journalism. You may contact Lieberman directly at blieberman@msopr.com.



Eric Oppenheimer
U.S. Sales Manager
APB-Dynasonics

APB-Dynasonics—a company that manufactures professional audio mixing consoles for touring sound and fixed installations—has appointed **Eric Oppenheimer** as U.S. Sales Manager for its brand of professional audio mixing consoles. Oppenheimer will oversee the APB rep team as well as manage day-to-

day sales operations. Oppenheimer will report to company Vice President Chuck Augustowski. "Our growth brings the need to expand our sales force and Eric is the perfect choice." For further information on Oppenheimer's new position, you may contact Greg McVeigh at greg@guesthouseprojects.com.

WaveMachine Labs' Drumagog 5

Replacing and/or enhancing drum sounds is a standard operating procedure for engineer/producers and *Drumagog* is a real-time audio plug-in that does it exactly, quickly and easily. I have been using *Drumagog 3* and then 4 regularly since they came out and I'm excited about the new *Drumagog 5* due to the fact that it brings so much new power to the party. It's really more of a new product, rather than an upgrade.

Drumagog replaces any drum with a multi-sample .gog file (.aif or .wav files are also compatible) you select from a huge collection of included samples. The new file system is shown as a conventional folder tree within the plug-in's window. You can store samples across multiple drives or set a preference to always use a default drive.



Drumagog comes three ways: Basic (\$149), Pro (\$289) and Platinum (\$379). I tested the Platinum version in *Pro Tools 9 HD* and found in addition to the Basic and Pro features: Auto Hi-Hat Tracking detects hi-hat pedal position and adjusts the samples accordingly—it works great; you can play any virtual instrument like *BFD2*, *Kontakt*, and *Superior Drummer* inserted directly into *Drumagog*; a built-in convolution reverb

that uses standard IR files; and MoReVox's Morph Engine which will reshape every beat with many variation choices.

I fell in love with the totally redesigned GUI! It is easy to navigate and you get whatever you want. You can use multiple room samples on snare drum hits to build just the right ambience and overall vibe all inside of the plug-in. I found the new triggering super precise and the sample collection awesome.

Drumagog 5 runs on just about any modern host computer and VST, AU or RTAS host DAWs—use Windows XP, Vista, or 7 or Mac OSX 10.4 or greater. See wavemachinelabs.com.

DigiTech TH-150



The star of the new line of DigiTech amps has to be the 150-watt TH-150 tube head with its 4x12 half-stack cabinet. There is no doubt in my mind that this one has all the ingredients to be a bunker-buster of a guitar amp. It features five ECC83/12AX7 tubes in the pre-amp section and four KT88s in the power amp. There are both normal and overdrive channels with preamp volume controls and separate master volume controls for each as well. You get a proper tone stack with bass, middle, treble and presence controls. My first look at an amp head is always the rear panel and it has all the right stuff, including an effects loop, dual speaker outputs, a line output and a jack for the channel-select footswitch.

The matching 4x12-inch cabinet has four 12-inch voiced Selenium® speakers with a rated 400-watt power handling capability. The all-wood reinforced cabinet has a metal check mesh speaker grill, metal corners, recessed handles and removable casters.

TH-150 150 watt all tube head sells for \$2,400 MAP and 4x12-inch speaker cabinet is \$599 MAP. Learn more about their release date at digttech.com.

Auralex Acoustics Sonolite

SonoLite™ are fabric wrapped Studiofoam® Pro panels sold at much lower prices. If you've been putting off getting your recording space more acoustically friendly to your music because of the expense, you have no excuse now. My entire Tones 4 \$ Studios uses nothing but Auralex products and I have added to them over the last six years with great results every time. I still need a few more absorption panels in my performance area and these will do the trick!

The new SonoLite panels are sound absorbers that have a great look covered with a kind of crushed velvet (velour) fabric that will



blend with any wall or existing treatment panels such as Auralex's StudiofoamPro and ELiTE™ ProPanels™. They have the look of an ELiTE ProPanel but with the cost of a StudiofoamPro panel.

SonoLite come in one size: 2ft x 2ft x 1-inch and are available in black or beige, with squared edges that provides an overall Noise Coefficient Rating (NRC) of 0.75. They sell for just \$24.99 each. For more information, visit auralex.com.

Shure Beta 181 Condenser Mic

The new Beta 181 is a small diaphragm side-address condenser mic. It looks like an old-style lollipop microphone in miniature—it is just 4.9-inches long including any one of four different interchangeable capsule heads attached. The Beta 181 body/pre-amp comes with your choice of any of the four capsules and you can buy additional cardioid, omni-directional, super cardioid and/or figure-of-eight capsules.

It is obvious that this mic will fit into the tightest of places on a live stage or around a drum kit. It is capable of over 150dB SPL so will not "fold up" under the loudest of closely miked drums or guitar cabinets.

I received two Beta 181 pre-amp bodies and all four capsules. Shure uses a gold-pinned socket in the body to mate to the capsules' plug and then a knurled knob to secure it all. I tried all four capsules on voice, piano and acoustic guitar and found them to produce clear sound, have loads of gain and have very low self-noise.

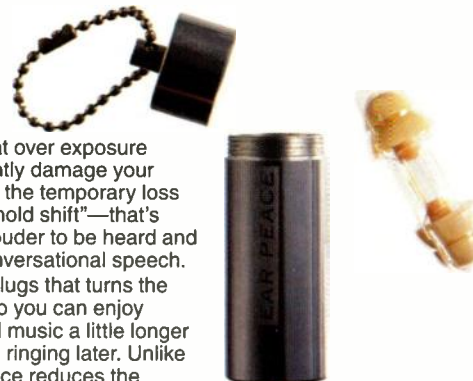
The 181's kit includes a foam windscreen for close vocals or recording outside. For piano or orchestral recording, you should use the optional A53M shock mount clip or an appropriate shock mount basket so vibrations coming up the mic stand.

I was impressed with the figure-of-eight capsule because it rejected so much of the sound coming from either side. The omni capsule worked well for capturing acoustical events within a room and for acoustic guitar when you want to pickup the whole instrument. The cardioid capsule worked well to fatten up thin sources by moving it in close. Finally, super cardioid became useful for spotlighting a certain drum within a drum set—this mic is fine on snare drums and the side-address is a big plus when placing it in the (always tightest) sweet spots around a kit.

The Beta 181 with any capsule sells for \$624 MSRP and the extra capsules are \$311MSRP each. The Beta 181 also comes with a stand adapter, windscreen and carrying case that'll hold up to four capsules. Visit shure.com.



EarPeace Hearing Protection



It goes without saying that over exposure to loud sound will permanently damage your hearing. Audiologists called the temporary loss of hearing sensitivity "threshold shift"—that's where all sounds must be louder to be heard and understood—especially conversational speech.

EarPeace is a set of earplugs that turns the volume down in your ears so you can enjoy listening and/or playing loud music a little longer with less threshold shift and ringing later. Unlike other plugs, a set of EarPeace reduces the volume like a stereo volume control and maintains sound fidelity by keeping the spectral balance of frequencies intact. No more muffled sound, and you'll still understand people talking around you.

They come in three different flesh tones and are nearly invisible in your ears—so low profile, nobody will know. EarPeace is a must for anyone who wants high quality sound and great protection.

They come in a handy aluminum carrying tube and sell for \$12.95 a pair. They are made from safe, soft and strong hypoallergenic silicone. EarPeace is reusable and 100 percent guaranteed. See earpeace.com.

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(Shown Below: TA-30 Head)



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Now with Loop and Reverb! The Hard-Bypassable Series Effects Loop allows you to interface outboard processing without degrading your signal for effects such as chorus, delay or flange. The TA-30's Loop works well with both Pedal and Rackmount processors and provides ample headroom and drive to accommodate both with Toneful finesse. The TA-30's lush all-tube Reverb features independent controls for each Channel.



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World Radio History

Audio-Technica AT2022

The AT2022 is a X/Y dual-element stereo condenser microphone. For image-perfect stereo recordings every time, the AT2022 has two cardioid condenser capsules arranged in a locked X/Y configuration but they pivot to allow for 90-degree (narrow) or 120-degree (wide) stereo sound pickup. Designed for field recording, the mic and capsules fold flat for storage and transportation.

The AT2022 mic has a single XLR connector that provides unbalanced signals from the two capsules down an included a 0.5 m cable. The cable terminates into a 1/8-inch (3.5 mm) mini jack connector that will mate to most portable recording systems. The microphone requires an internal 1.5V AA battery for operation.

There is a switchable 80Hz high-pass filter on the mic to roll off excessive rumble from street or A/C noise or you can use the flat position when in quieter locations. The kit includes an AT8405a stand clamp that works on any microphone stand and a fuzzy windscreens, battery and soft protective pouch.

Audio-Technica's AT2022 X/Y Stereo Condenser Microphone sells for \$439 MSRP. For more information, go to audio-technica.com.

Yamaha Motif XF

It just keeps getting better and that's why the new Motif continues to be the choice of so many music makers. The new XF has up to 2GB of flash memory for loading more sounds for even more expression and control.

The Motif XF's new black model includes 741 MB of internal Wave ROM with digital recreations of two Yamaha acoustic grand piano sounds, realistic acoustic instruments, vintage synths and hip-hop sounds. The Category Search function makes navigating all the controls and the 1,664 instrument voices and 97 drum kits easier and better than ever.

Direct Performance Recording is for making backing tracks you can mix to completion on the internal digital mixer. Plug in a USB drive and record your mix to it. The new four-part Arpeggiator includes 7,881 Arpeggio types and the 16-track Integrated Sampling Sequencer includes 128 MB of onboard Sample RAM.

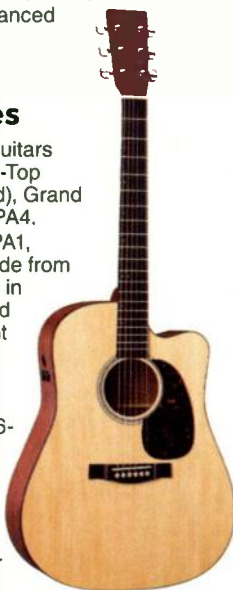
Motif XF comes with FSX keyboard on the 61-key Motif XF6 (\$2,999) and the 76-key Motif XF7 (\$3,539) and Balanced Hammer on the 88-key Motif XF8 (\$4,039). See more at yamaha.com.

Martin Performing Artist Series

Martin Guitars adds three new acoustic-electric guitars to their Performing Artists series with the PA4 Gloss-Top models. They are the Dreadnought DCPA4 (pictured), Grand Performance GPCPA4, and Orchestra Model OMCPA4.

All three new PA4 models follow their rosewood PA1, PA2 and PA3 predecessors with back and sides made from matched African sapele—a kind of mahogany wood in sound, look and substance. There are book-matched sitka spruce soundboards that use Martin's excellent Hybrid A-Frame scalloped bracing.

New and notable is the slimmer taper of the neck that results in a more parallel taper by the 12th fret. The bridge spacing has also been changed to 2 3/16-inches—just in between the two traditional string spacing measurements Martin has always used. Performing Artist Series models feature the new, simplified Fishman F1 Aura electronics system except the PA4 models, which have the Fishman Analog electronics. Check out martinguitars.com for further details.



Spectrasonics Omni TR iPad App for Omnisphere

One of the many new iPad apps shown at the 2011 Winter NAMM Show that was not just another promotion tool was Spectrasonics' *Omni TR*. This app turns an iPad into a multi-touch, performance control surface for the company's popular Omnisphere synthesizer.

Omni TR (Touch Remote) allows the user's fingers to activate patches, tweak filters, re-mix, and then bend and spin amazing performance possibilities from the innovative new Orb circular controller.

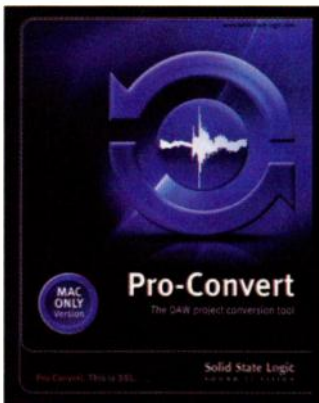
I found the high contrast interface to be easily seen in dark studios or during live stage performances. Of course your iPad works wirelessly over a WiFi network connected to a nearby computer running the synth's software. There are four pages: Main Page mirrors Omnisphere's Live Mode offering eight patch slots with latching and trigger modes, individual mute and solo, and mixer faders. The controller page for Orb is perfect for iPad control and presents a whole new performance aspect to Omnisphere.

The Controls page has an onscreen pitch ribbon performance controller and eight touch sliders assigned to groups of the most useful performance/editing parameters for each Omnisphere layer. Lastly, the Jumbo page shows patch names for all eight parts and is easily seen from a distance on stage or studio.

The *Omni TR* iPad app will be available free to registered users of Omnisphere from the App Store. Visit spectrasonics.net.



SSL's Pro-Convert Digital Audio Project Translator



Solid State Logic's *Pro-Convert* solves a continuing problem for all digital audio workstation users: how can the session and audio files from one DAW such as *Pro Tools 9* be loaded into and used in another DAW like Steinberg's *Nuendo*? *Pro-Convert*, available for both Mac and PC, reads all necessary audio related timeline information from the files of most any current DAW system and translate them into an interim master format.

It reads and converts: edits, regions, fade shapes and duration, track names, media files (both audio and video) markers/PQ data, volume and pan automation, region and clip gain values, cross-fades and maintains their same

timing positions as the original project file.

I installed *Pro-Convert* into my *Pro Tools* computer and plugged in the included CodeMeter dongle to a USB port. I pulled up a current *Pro Tools* session of a song I had been working on and set the target format to Steinberg.xml because I was going to send this song to a friend who uses *Nuendo*. Once I told the program where to store the new file, I hit convert and everything was more or less automatic from then on.

Conversely, using the same procedure, I would be able to convert the Steinberg.xml file back into a *Pro Tools* session file and all audio would come across as the same .wav files.

This whole process has some caveats and restrictions based upon which DAW program you're using and which one you want to transfer to. For example Apple's *Logic 9* does not export files with edits—it bounces them to contiguous files. Or that *Pro-Convert* does not support tick-based audio—not bad I reckon considering all the time a utility like this can save you. I would save plug-in presets so I could reinsert them on a song coming back to me via a *Pro-Convert* transfer.

Pro-Convert effectively supports over 40 different audio applications, each with different feature sets and methods of implementing specific details. The Mac version of *Pro-Convert* sells for \$389 and the PC version is \$689. Much more information is available at solidstatelogic.com/music/pro-convert_mac.

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

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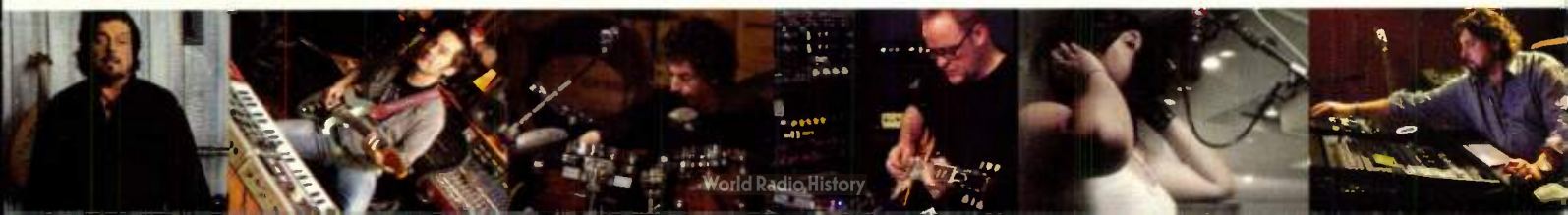
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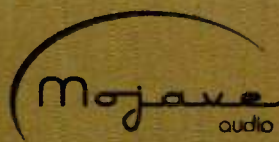


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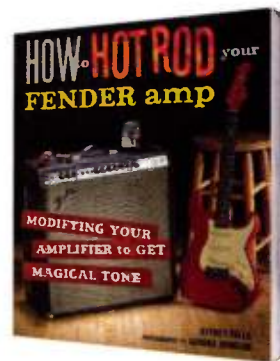
Beyond Dolby (Stereo): Cinema in the Digital Sound Age

By Mark Kerins (softcover) \$24.95
Drawing on works from the past two decades, as well as dozens of interviews with sound designers, mixers and editors, Mark Kerins uncovers how 5.1 surround has affected not just sound design, but cinematography and editing as well. *Beyond Dolby (Stereo)* includes detailed analyses of *Fight Club*, *The Matrix*, *Hairspray*, *Disturbia*, *The Rock*, *Saving Private Ryan* and *Joy Ride*, among other films.



Niceness In The '90s: An Indie Music Memoir

By Jim Miller (softcover) \$17
A look back at the grunge scene from someone who was there. Author Miller—former guitarist, manager and club promoter at L.A. venue Al's Bar—writes about his life as a musician, meeting then-unknowns Kurt Cobain, Courtney Love, Perry Farrell and others. "2011 marks the 20th anniversary of the release of Nirvana's *Nevermind*," Miller observes. "It's a good time for older hipsters to look back and for younger hipsters to discover what all the fuss was about."




How to Hot Rod Your Fender Amp: Modifying Your Amplifier for Magical Tone

By Jeffrey Falla (softcover) \$27.99
This guidebook shows owners and dreamers the basics of getting the best sound possible out of their Fender amp with simple to advanced modifications. These include essential and fundamental tips like selecting tubes, capacitors, pots and other electronic equipment, as well as biasing and setting up your amp. It also includes hot-rodding enhancements to give you the tone of the pros.



The Deliberate Musician

By Les and Linda Wise (softcover) \$19.95
Written by Les Wise, an author, instructor and musician with over 30 years of pro experience, the book aims to teach musicians how to master the creative thinking process from the inside out, removing the roadblocks that sometimes keep talented players from reaching their potential. See thedeliberatemuiscian.com. 

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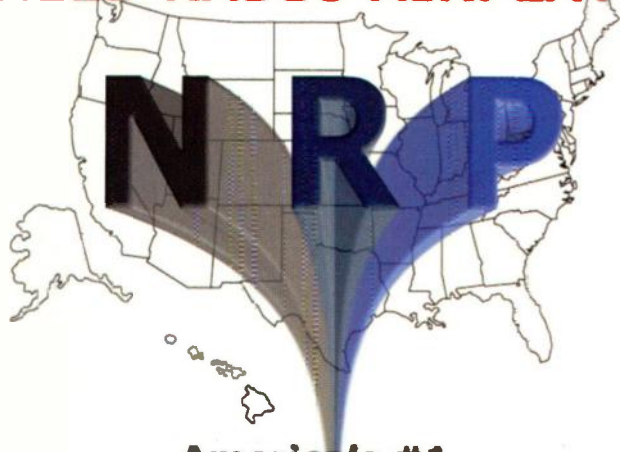
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UP-CLOSE



By Jonathan Widran

Gia DeSantis & Andrea Standley

Launched by music industry veteran Andrea Standley in 2007, Songsinc (songsinc.com) is a unique online songwriting service in which artists, composers, lyricists and producers come, as the tagline on the website says, to "create, collaborate, inspire."

Offering an online venue that connects creative people from all over the globe, this is a different music community with tools and services dedicated to craft, bringing members together to network and create songs that can advance careers artistically and monetarily.

Songsinc offers instant global collaborations, with thousands of tracks spanning all genres and styles available for immediate download. It's a great place for novice or pro, but for hard working musicians, membership can translate to dollars and the showcase it provides is well connected to the industry for maximum exposure, especially with its PROTracks. These come from current and successful music industry publishers, labels, artists and songwriters who have been re-monetizing the existing catalogs through the site. In fact, they have a vested interest to find and work the great songs created with their tracks.

Standley began her 27-year career at Warner Bros. Records in marketing, promotion, video and production. After becoming Director of System Analysis, Standley was instrumental in designing many of the data systems still in use by the label today. She initiated and provided much of the analysis and report designs in the development of one of the company's first department computer network systems. She took that extensive knowledge of the industry and the internal data programs to conceive and create Songsinc.

While rising up the corporate ladder, Standley also continued pursuing a songwriting career. "I produced a lot of my songs in Nashville, accumulating over 300 great backing tracks from those songs," she says. "If a publisher told me that they liked the melody but not the lyrics or vice versa, I'd simply rewrite either of those using the same basic track, saving a lot of time and money on new production. I'd then record a new vocal over the same instrumental track. Nine times out of 10, the publisher heard a new song (melody & lyric) they now loved; never realizing the one they passed on used the same exact track production."

"I've always been in the game as a writer," Standley adds, "but I also had the unique opportunity to see both sides of the business. There are hundreds of thousands of incredible music creators who never get exposure for a variety of reasons, the least of which is time and expense. Songsinc was born from my realization that track production is expensive. I figured it would fill a great void if I could offer my tracks to other songwriters to use to inspire new songs as well as in the production of those new songs. From there, Songsinc has grown into a new music business model with some amazing benefits for its members."

For lyricists, Songsinc MelodyTracks are the same instrumental backing tracks with predominant original melody lines above the track—waiting for a lyric. The moment a writer puts new words to that melody, they create a derivative work song. Standley is most excited about using MelodyTracks to introduce songwriting to kids, noting, "now that's inspiring!"

Explaining the basic mechanism behind Songsinc, Standley says, "Anyone can listen to the tracks all day long for free. You need to be a member to participate, but that's also free. It's as easy as listening until you find a track that inspires you, downloading that track for a small licensing fee (\$39.95 - \$3.95), creating your new melody and lyric against that track and then have rights to use that track in the production of your new song demo master."

There is an impressive collaborative right and share system detailed on the site, which also compensates the TrackOwners every time their track is downloaded. Songsinc's experienced staff—including Co-Founder Gia DeSantis—will administrate and/or help members with filing and copyright to ensure it's done correctly.

Jonathan Stone, a Songsinc key Advisor, asset provider and one of the industry's most respected publishers, states, "Songsinc provides a serious platform that brings great writers and songs to the attention of someone like me."

Contact Songsinc info@songsinc.com, 661-309-6434

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JOB FOR A COWBOY ENTER STUDIO:

The Glendale, AZ metal band have entered Florida's Audio Hammer Studios with producer **Jason Suecof** to record an EP of all new material. The as-yet-untitled EP will feature the first new music from the band since 2009's *Ruin* LP, which landed at No. 42 on the *Billboard* Top 200 chart. A spring release via Metal Blade Records, is expected. For further details, see jfacmetal.com.

POSTELLES HAVE A STROKE:

The Postelles just finished recording their debut album at Looking Glass and Quad studios. The band's planning on a June 7 record release. The New York City-based quartet produced the 12-track record them-

selves with the help of Strokes guitarist **Albert Hammond, Jr.** They will be announcing tour dates soon, which will be listed at thepostelles.com.

FOOLS RUSH TO LAY TRACKS:

Rush of Fools are in the studio recording their debut record for eOne Christian Music, a division of eOne Entertainment. Producing the record is **Dennis Herring** (Elvis Costello, Counting Crows, Modest Mouse), who flattered the band by requesting to work with them. The Fools are currently recording at Herring's Sweet Tea Studio in Oxford, MS and the album is scheduled for a late summer release. For updates on the recording process, fans can go to rushoffools.com. MC

PLAYBACK



"Don't EQ or compress to the medium that you're recording on. You can always do that later because you don't know what the rhythm guitars or drums will be like. If you do the miking right you won't need to EQ or compress."

—**Jim Wirt**

Producer

Incubus, Fiona Apple, Hoobastank

INTERVIEWED IN MC DECEMBER 2009

DREITH SCORES WITH FOCUSRITE



Film Composer and director of AFTRA FMSMF **Dennis Dreith**—seen with Marketing Coordinator for Focusrite, **Miriam Wiener**—taking a break from scoring the horror movie *Creep Van* scheduled for release this fall. Wiener interviewed Dreith for a testimonial about the Focusrite ISA 828 8-channel mic pre, which he used through the production. For more info, see focusrite.com/products/mic_pres/isa828 and creepvan.com.

QUEENSRYCHE BEGIN TRACKING BOB



Queensrÿche recently entered the studio to lay down what will be the band's first studio recording since their ambitious *American Soldier* project in March of 2009. Due out on Roadrunner/Loud & Proud Records later this spring, the working title of the forthcoming effort is once again *Bob*. "Our very first demo was recorded on a cassette tape by a guy named Bob," explains frontman Geoff Tate (pictured). "We've kept that tradition ever since and, to this day, put all of our demos in the original case labeled Bob until we actually have an album title."

HIT PRODUCER ROCKS WITH ROB MICHAELS



Multiplatinum, award-winning producer **Mikal Blue** (Colbie Caillat, Five For Fighting, the Offspring, Save Ferris) is working with rocker **Rob Michaels** (right) at his Revolver Studios in Westlake, CA, where they are writing and recording Michaels' upcoming EP. You can visit myspace.com/robmichaels and revolverrecordings.com/mikalblue for more information.

DENISON UPGRADES MASSACHUSETTS STUDIO TO SSL



Producer-performer **Bill Denison**—the guitarist for the prog-rock group Zen Carnival as well as the new Americana project Tenderfoot—has installed a new Solid State Logic AWS 948 in his private Massachusetts recording studio. The AWS replaces many components in his previous in-the-box setup, significantly streamlining the system and creative workflow.

CHAMPLIN STOPS BY FARIAS IN VAN NUYS, CA



Bill Champlin recently stopped into Farias Productions in Van Nuys, CA to track vocals, B-3 Hammond and piano on Ricky's Z's new solo album. Pictured at Farias are (l-r): Champlin, Ricky Z, engineer Kenji Nakai and Dusty Wakeman.

ZIGGY RELAXING AT THE OCEAN



David Guggin

Five-time Grammy winner Ziggy Marley is recording a new album with producer Don Was at Ocean Way in Hollywood, CA. The album will be released this summer on the Tuff Gong Worldwide label. Pictured in Studio B at Ocean Way (l-r): Carlton "Santa" Davis, assistant engineer Scott Moore, Rock M. Deadrick, engineer Krish Sharma, Ziggy Marley, Heavy D, Don Was, James Poyser and Darryl Jones.

STUDIO 2B3 OD'S ON NIACIN



John Novello is seen in Studio 2B3, in Studio City, CA, taking a break from composing the next progressive Niacin record featuring Novello on Hammond B3 and keys, Billy Sheehan on bass and Dennis Chambers on drums. Novello is also working on a new piano trio "Novello Unplugged" featuring Gerry Brown on drums and Reggie Hamilton on bass. For more info, check out keysnovello.com.

AVATAR HOSTS EVENT FOR METALLIANCE IN N.Y.



Guillaume Chadilhe

The second METAlliance Academy event at Avatar Studios in New York City was a resounding success. "In Session with The Guys," drew attendees from across the country and as far away as Argentina and Venezuela. Pictured at METAlliance "In Session" inside Avatar are (l-r): Frank Filipetti, Elliot Scheiner, George Massenburg, Al Schmitt, artist Kat Edmonson, Phil Ramone, Chuck Ainlay, artist Robby Sinclair and Ed Cherney.



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PRODUCER CROSSTALK

Jacquire King

Kings of Leon, Tom Waits, Norah Jones

By Rob Putnam

Nashville-based producer, engineer and mixer Jacquire (pronounced "Ja-kheer") King got into the game in a pragmatic and decidedly direct way: he started as an assistant engineer at a studio. He's since worked with a number of artists including Kings of Leon, Norah Jones and Buddy Guy. King produces/engineers at various studios across the country, but mixes exclusively in his own space: LBT (Little Bit Tiny) Studios.

It's uncommon for producers to rely heavily on tape in a modern studio. But it's King's preferred medium—at least initially. For him it represents a pleasant starting point with some technical advantages. "I like the sound and what it does sonically," he says. "I love the way that it treats transients and so forth. With tape I tend to do less compression. It also puts artists in a nice mindset. It frames the recording event and puts it in a different light. You have to pay attention with your ears and not your eyes."

There are plug-ins that mimic tape. And King does use them from time to time. "Universal Audio just came out with a *Pro Tools* plug-in that emulates the Studer A800 [multichannel tape recorder]," the producer observes. "It's pretty phenomenal and very satisfying. It gives me everything I need sonically, but I still want to use the real thing occasionally. ... I have a Quad 8 console and an MCI JH24. Those things combine in a way that is its own sound. I don't think I'll ever abandon tape."

It comes, then, as little surprise that King prefers analog compression to digital. "There's more character, control and depth to it," he explains. "Compressors are meant to control dynamics, but they're also tone boxes. It's a complicated thing to emulate with a plug-in and there aren't many good ones that have been made. I use the George Massenburg Digital Parametric EQ but for my primary I use outboard analog EQ. Gear made by Dangerous Music is also a big part of my studio setup."

King co-produced the Kings of Leon album *Only by the Night*, which included the Grammy-winning single "Use Somebody." Attaching the prefix "Grammy winner" to his name, King has been able to become more selective in the projects that he produces. "That definitely helped take [my career] up to another level," he observes. "I've been very busy the last several years and that continues to increase. Being selective is something I'm trying to get better at. You want to be sure you're doing things you're inspired by and will be worth your while."

Getting the best out of an artist is a vital function of any producer. King characterizes his approach as that of a facilitator, a musical midwife of sorts. "My philosophy is that I'm there to make the artist's record," he explains. "You have to spend time getting to know them and what they want to achieve. Setting a creative environment means different things to different people. Sometimes it's about selecting musicians, other times it means pointing artists in a direction so that they can figure things out."

The 3 most important things he's learned as a producer-engineer:

- As an engineer, you need to create an environment that's transparent and sonically excellent. You don't want the technical process to interfere with the creative process.
- As a producer, the performance and spirit is more important than the way something sounds. If something feels great, the way it sounds becomes its signature.
- Personal relationships and understanding someone's artistic vision are crucial. If you understand that first, you can see your way to getting the other two things right.

Recently King completed production of the Cold War Kids' *Mine is Yours*, which was released in late January. He also mixed Tim Finn's latest project and is producing an EP for rising artist Amber Rubarth, who won the 2010 Mountain Stage NewSong Contest. King was a judge in the process. Clearly, he's in a good place.

Contact Jim Phelan, jp@globalpositioningservices.net

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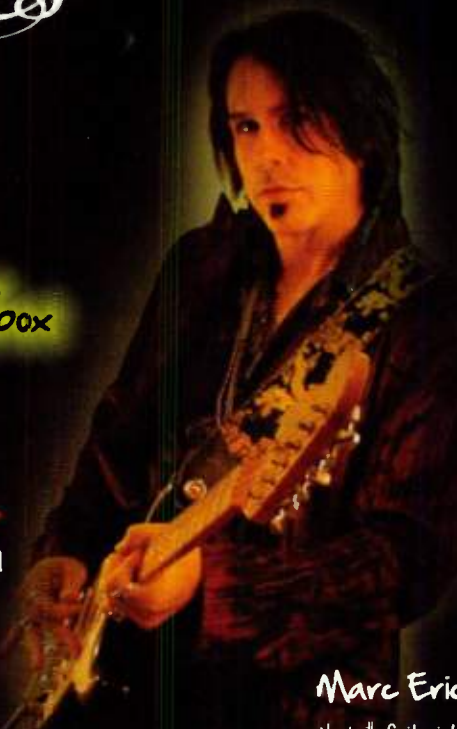
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Kevin DeClue
Co-Owner
Way Up Records

Years with Company: 1
Address: 1717 S. Victory Bl.,
Glendale, CA 91201
Phone: 478-737-8480
FAX: NA
Web: myspace.com/
kevindecluemusic
E-mail: kevin_declue@yahoo.com
Artists: Stazz, Clique Girlz,
Jewel and Blaire, Lindsey Ray,
Chantelle Paige, Kara DioGuardi,
Hilary Duff, Jamie Houston, Holly
Knight, Jim Marr, Charlie Midnight

BACKGROUND: A musician, singer, songwriter and producer, Kevin DeClue has had a roller coaster of experiences. He was signed to a major label, then got shelved. He helped develop stars like Hilary and Haylie Duff and achieved multiplatinum status, but was denied the sort of recognition and job security many of his peers enjoyed. The collective toll inspired him to buck the system and create Way Up Records, a first-of-its-kind co-op label designed solely with the artist in mind.

No More A&R:

I was developing a lot of artists and they were going straight to the majors. That was the way I made my bread and butter. I would get that finder's fee or I would cross my fingers and maybe a couple of songs would pass onto the record or something like that. Those days are over.

Reassessing the Majors:

[Looking at the industry situation], musicians were all bummed out. I said, you weren't getting paid anyway. What were you getting? You were getting 30 cents on the dollar and you had to pay back that high interest loan. Forget it. Look at Ani DiFranco. Learn from that. If you sell 10,000 records yourself, which you realistically can, and make \$100,000 just from that, now you are able to be on the road, able to eat, normal things you would usually put as a priority but don't.

Everybody Pays, Everybody Wins:

We're joining forces financially, time-wise, the whole thing. As new artists

"Yes, it's creative. Yes, it's art. Yes, it's wonderful. But you can't do the creative and the art and the wonderful if you're not making money and you're washing dishes."

and producers come in, they have to put in their portion as well. It's a co-ownership, so they have to buy in to own it. You're going into the studio and paying anyway. Instead of doing that, let's think of you as a start-up business. And if you want to have videos and photography, you want to go on tour and have booking agents and all the things you'd have at a major label, you can do that here and put in the same amount we do.

Sharing Wealth and Knowledge:

Another fantastic thing that's going on is profit sharing. People tour together, play together and write together, but also share each other's success. If somebody is doing really well, you're benefiting from that. You're rooting each other on. And they also have the excitement of finding a great artist. Now they're doing A&R. Now they're understanding production and development and really getting all around aspects of the entertainment industry.

Work Before Play:

One of the first artists we have coming out is Anastasia. She's going by the name all her friends call her, Stazz. I got her a great publishing deal with Microhits, a fantastic publishing company out of Los Angeles. She's phenomenal. We've known each other since she was 16. She's 22 now and her family's wonderful. She's been working hard and the respect that she had for development, that she put herself under before she got on stage and called herself a musician, was really inspiring.

Freedom and Unity:

I'm from Vermont. My mom was a farmer and really into that whole mentality. Vermont has that type of mentality. It's the most liberal state in America and it's the most rural. We had to depend on one another in that environment. I just took that into the business.

A Label That's Not a Label:

It's not really a label—it's a statement. It's people finally getting the chance to realize, okay, this is what it is. Yes, it's creative. Yes, it's art. Yes, it's wonderful. But you can't do the creative and the art and the wonderful if you're not making money and you're washing dishes. So it is a business. And you have to understand that, in this day and age, it's a self-starting business. It's

not about the label, really. It's about educating musicians so they can put out fantastic music. Music is healing. Music is something we need right now. We need it from great artists. And if these great artists are getting passed by every day because they can't make \$10 million and people aren't hearing them because they don't understand how to run a business, that's sad.

DIY = WIN:

We're looking for every kind of artist, but I'm looking for that punk mentality. Are they going out there and booking themselves? Are they saying, I'm going to do it no matter what anybody says? I'm doing it; I don't care. That's the building block of success.

Your Songs, Your Profit:

As far as publishing is concerned, it's theirs. All we're getting is the money [our artists] put in. If I write with [an artist], we own it together. If they have their own songs, I protect that right for them. I don't just say, oh, it needs a bridge because I want to be on it. That's what happened to me. When we go on tour, we really customize it. We don't want to do a 360 tour or anything. When we sit down with our artists and negotiate, it's different because they own the label as well. They're getting residuals from the overall growth of the label. They want to take money out, but they also want to give a percentage back to the label. They really are the ones who are in charge. There are no loans, there's no you've got to pay this back. Literally 85 to 87 percent of our sales go to the artist.

Money Matters:

It's just like a regular business. Everybody has the right to audit anything. It's open book policy. If you're producing, you're going to get a check every six months. If you're a writer, you're going to get one every three months. If there's any kind of advance, there's no added money that goes onto it. Whatever they've borrowed is what they have to pay back.

Take Your Own Path:

[Artists are] free to use whomever they want. They can come in our studio or they can go to a different studio. They can write with whom they want or they can say, hey Kevin, I want to write with you. This is their boat, their life, the first time they

actually get to do it for themselves. The power of that is, if you did it all by yourself and it was everything you believed in, whether it wins or fails you did what you set out to do.

Success is just a mind trip. Scientists have playgrounds where they play ping pong. Why? The reason is the best creative minds in the world don't seek an outcome. If you go into a mathematical problem and say, okay, I'm going to win the Nobel Peace Prize, your brain will stop that creative flow. So forget about what happens in the end and just do what needs to get done.

Change Isn't Popular:

The old school industry is appalled. They hate it. I am public enemy number one. I love all of these guys. They've taught me and shown me a lot. Some have literally said to me, hey, I'm pissed that you've figured things out. I've been in the game a long time and maybe I don't have the hunger you have. Then there are people who are frustrated that I'm changing the face of the industry.

You Are What Happens to You:

I've lived a very interesting life. I'm writing a book about it. My mother left my father when I was in second grade because she was in love with another woman. And the other woman happened to be my teacher. It was one of the first divorce custody battles where gay activity came into play. I've been kidnapped when I was younger, I've been hit by cars, I was homeless for a long time. I slept underneath a bridge. It's been an amazing journey. I'm glad I had those hard experiences.

Music as Revolution:

A while back, I was depressed because playing music and being on stage seemed so meaningless. I couldn't find the reasoning in it. I had to keep digging and going back to what music really is. And then I said, okay, it's the universal language. It is incredibly healing. It is so powerful that you could probably look at somebody and know what kind of music they listen to. I said, hey wait a minute. More than the presidency, more than television, music is influencing people. If I can leave this world better than when I came and have enough influence where other people want to leave this world better, then we're going to change the world.

MC

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

OPPS

- **Gas Can Music**, a new record label and publishing company, has recently launched and is accepting submissions. Gas Can's Bob Bradley says, "We sign artists just like a record label would, but only for one release. We also work the publishing side for film, TV and video game placements." Gas Can was formed by Bradley and **Scott Austin of Authentik Artists** (Austin was an A&R rep at **Maverick Records**). The label's first release is an electronic/rock/screamo act called **Party At Her Place!** To find out more, you can go to GasCanMusic.com, or contact Bradley at bob@gascanmusic.com.

- **The Hollywood Music in Media Awards** is "guaranteeing" instant deals. At an event called "The Real Deal," industry professionals will choose artists, on

the spot, for a variety of musical projects. **Cryo Snowboards** will select a band to be their "music brand" for at least two years, and invite them to play a launch party at Big Bear Resort; Emmy winner **Jim Dooley** will invite an artist to join him at **Hans Zimmer's** studio to observe his creative, writing and recording process; **FOX Sports** will select tracks and videos for national sports events; **Julia Michels of Format Entertainment** will accept songs that she'll pitch for upcoming projects, and more. This event will be held at **The Highlands** in Hollywood, CA on Sunday, April 10th. Submissions will be accepted up to April 8th. You can register for your chance to score a deal at hmmawards.org.

- **ZapTunes** is reemerging as a **Social Network** for music. Company spokesman **Anand Patel** said, "There will be features that even **Apple's Ping** lacks." The new website will provide a plethora of features for music lovers, including a new discussion forum where they can talk about various artists, tracks and albums. The users will also be able to listen to music samples, and discover music both new, and old. In addition, each artist will be a hub where the fans can gather and chat in real time. To check it out, go to zaptunes.com.

- **Pocket Hipster** brings **Word of Mouth** music discovery to the **iPhone**. The app is a snarky, animated virtual hipster who listens to your personal music collection, promptly insults your taste, and then plays the hottest, most buzzed-about new tracks that match your musical preferences. It's like carrying around that hyper-connected friend who always seems to recommend artists

OSCAR WILDE IS COMMITTED



Lisa Elaine Scott

To commemorate the 20th anniversary of the release of Alan Parker's film *The Commitments*, actor-singer-songwriter **Maria Doyle Kennedy**, who played **Natalie**, performed at the 6th annual "Oscar Wilde Awards." This annual pre-Oscar event, hosted by the U.S.-Ireland Alliance at the **Wilshire Ebell Theatre**, celebrates the Irish in film and music in an effort to strengthen the U.S.-Ireland relationship by encouraging artists from both countries to collaborate. **Doyle Kennedy** was accompanied on guitar and piano by husband **Kieran Kennedy**. The two performed original material from their recently released album *The Storms Are On The Ocean*. For more information, visit us-irelandalliance.org and for **Kennedy**, visit mariadk.com.

that become your favorites. The whimsical interface has male and female avatars who pepper listening recommendations with comedic nuggets of hipster wisdom that cuts through the clutter of new releases by presenting each user with only those tracks that are likely of be of interest... and hipster worthy. You can download your very own hipster at the **iTunes App Store**.

LABELS ~ RELEASES ~ SIGNINGS

- **Multiplatinum Canadian rockers Loverboy** have reunited with producer-engineer **Bob Rock** for two new singles. For 30 years, **Loverboy** have been "Working for the Weekend," delighting audiences since forming in **Calgary Alberta, Canada**. Now they're back and reunited with their original engineer, who's worked with **Metallica, Aerosmith, the Cure** and **Bon Jovi**. **Loverboy** made their mark south of the border, with four multi-platinum albums including the four-million-selling *Get Lucky*. Their pop culture credibility was cemented by a recent **30 Rock** episode in which **Scott Adsit's** amateur musician **Pete Hornberger** claimed he was actually **Loverboy's** original bassist. The group still continues a healthy touring schedule around the world with original members **Doug Johnson, Matt Frenette** and **Ken "Spider" Sinnaeve**, who replaced the late **Scott Smith** on bass. For the latest, visit loverboyband.com.

- **Bebe Buell** has signed with **Wendy Dio's Niji Management**. **Buell**, **Liv Tyler's** mom and **Steven Tyler's** ex, has come in close

contact with rock royalty quite a few times throughout her vibrant life. She is also one half of a singer, according to **Dio**. "I went to New York City to see **Bebe** perform live and I knew after two songs that I had to manage her." **Niji Management** recently secured a major international booking agency for **Buell** and is planning a European tour in conjunction with her soon-to-be-released new CD. To get the latest dish, go to bebebuell.org.

- **Tom Petty and the Heartbreakers** are re-releasing their first two albums on colored vinyl. The newly remastered editions of *Tom Petty and the Heartbreakers* and *You're Gonna Get It!* will be limited to 2,500 copies in the U.S./Canada and 2,000 copies in Europe/Asia, which will hit the streets on "Record Store Day," April 16th. The band's debut album was originally released in 1976 and is best known for introducing the world to the classic pair of tracks "American Girl" and "Breakdown." For information on where to find these special releases, visit recordstoreday.com.

- **Nettwerk Records** has announced that **Peter Murphy** has inked a deal. **Murphy's** upcoming ninth studio album, the aptly titled *Ninth*, is due to drop on June 7th. The former **Bauhaus** frontman has also announced spring tour dates. Currently living between **Istanbul** and **New York City**, **Murphy** ignited a new generation of fans in 2009 while appearing with **Trent Reznor** during his final **Nine Inch Nails** tour at **New York's Terminal 5**. Always one to capture the zeitgeist of the moment, 2010 also saw **Murphy** in a cameo appearance as "The Cold One" in *Eclipse*,

SENATOR BOB CASEY CENSURES CHINA



U.S. Senator Bob Casey (D-PA), Chairman of the Joint Economic Committee, joined **C.F. Martin & Co.** urging **China** to end unfair trade practices. "Pennsylvania businesses are telling me that unfair trade practices by the Chinese have harmed their ability to compete and job losses substantiate those claims," Casey said. Last month, **Senator Casey** sent a letter to **President Obama** detailing the hardships imposed on **C.F. Martin** by **China's** unfair trade practices and urged him to press the issue with **Chinese President Hu Jintao** during his visit to **Washington**. It is estimated that 2.4 million jobs have been lost in the U.S. since **China** joined the **WTO** in 2001. For additional details, go to casey.senate.gov.

the most recent installment of the *Twilight* series. *Ninth* marks Murphy's first solo album since the successful Bauhaus reunion tour in 2005. Go to myspace.com/officialpetermurphyspace for more and to see a tour itinerary.

- **The Plain White T's continue to celebrate the release of their new album *Wonders of the Younger* on Hollywood Records, which hit No. 1 on the iTunes Rock Album Chart. The band introduced the album with lead single "Rhythm of Love," a top 10 hit which has already sold more than 800,000 digital copies and is the band's fastest selling single to date. The T's frontman Tom Higgenson describes the Ian Kirkpatrick-produced album as a collection of songs designed to evoke feelings of awe and the yearning for adventure remembered from youth. Check out planewhitets.com for more info.**

- **New York City-based rock quartet the Cringe have inked a label deal with Rock Ridge Music, who will release the band's fourth album in the fall. The Cringe's lead singer John Cusimano (Rachael Ray's husband) reports: "We've wanted a label that is going to put the same amount of care and thought into the release of the record as we put into making it." The Cringe are currently working on the album, which seems to be their most collaborative, full-band effort to date. For more information, visit thecringe.com.**

- **Seany Records recently signed the band Ruby Summer. Formerly signed to Disney's Lyric**

Street division, Ruby Summer have already recorded their Seany debut and have a single set for release. They are currently on a concert tour of high schools throughout California, with more dates being added due to the great response the band has received. Head over to myspace.com/rubysummer for more info.

PROPS

- **One of *Music Connection's* "Hot 100 Artists," Starving for Gravity were named "Featured Artist" on the home page of ReverbNation. Currently working with award-winning producer Michael Lloyd and repped by Kravetsky Management, the prestigious placement scored the band over 100,000 Facebook applications. To find out more about this up-and-coming act, head over to reverbnation.com/starvingforgravity.**

- **The Monkees are celebrating their 45th Anniversary. Hey, hey, it's the Monkees! 45 years after their groundbreaking show first took televisions and record players by storm, original Monkees' members Davy Jones, Micky Dolenz and Peter Tork are planning a new tour to dazzle five decades' worth of fans. It launches on June 3 at Atlanta's Chastain Park and rolls through more than 30 cities before concluding July 15 in Los Angeles. These shows mark the first live performances by the band in a full decade. Fans should check local listings and facebook.com/monkeestour for more, including future ticketing and tour information.**

JAMEY JOHNSON SCORES GOLD



Universal Music Group presented Jamey Johnson with a plaque commemorating the gold certification of his ambitious 25-song double album, *The Guitar Song*, during a gathering at The Palm in Nashville, TN. Johnson's recording is up for "Album of the Year" at the Academy of Country Music Awards and received two Grammy nominations: "Country Album of the Year" and "Best Male Country Vocal Performance" for "Macon." After the presentation, Johnson walked across the street to the Bridgestone Arena, where he performed as part of the Kid Rock tour. Pictured (l-r): Ken Levitan, Vector Management; Johnson; and Luke Lewis, Chairman, UMG Nashville. For more information on this country star, visit jameyjohnson.com.

REBEL COWBOY GETS DOWN & DIRTY



What do "Assman," "Real Cowboys Like Pu\$y," and "As Long As I Have a Face You've Got A Place to Sit" all have in common? They are songs found on the hysterical blend of highly infectious country-rock music infused with socially unacceptable comedy from country artist Travis Whitelaw on his new CD *Sexarkana*. Brash, bold, uncompromising, Whitelaw is not afraid to take a stand against the arbiters of good taste, delivering music that blows the roof off an NC-17 rating with salient social and political points. This demented country boy recently moved, fled and/or was forced from the South, which is why he now calls New York City his home. For more shockeroos, go to traviswhitelaw.com.

- **Beloved Pakistani artist Tee-M has had his video "Hal-lucination" accepted by high-profile film festivals: the Memphis International Film and Music Festival, New Jersey's Garden State Film Festival, and the Reel World Film Festival in Toronto, Canada. As a result of those honors, he has been asked to perform live at Ashbury Park, the hometown of Bruce Springsteen, during the festival. To check out his busy itinerary, visit tee-m.com.**

Blackhearts, has promoted Wolf to the position of Vice President, Creative. In his new post, Wolf will be responsible for overseeing all aspects of marketing and licensing pigFACTORY's music.

- **Viva La Rock, a marketing and creative agency, has teamed with two major record labels, Atlantic Records and Warner Bros. Records. Founders Lindsay Harris and Julianne Johnson left Atlantic Records in 2007 and have regularly worked with Atlantic and Warner Bros. on a project-by-project basis. The agency will act as an extension of each label's marketing and brand departments, exploring branding, marketing and tour sponsorship opportunities as well as private gigs for the labels' entire roster of artists with a focus on the non-traditional campaigns.**

- **Veteran Publicist Bobbi Cowan has Formed a Strategic Partnership with Social Media Firm Kaboodle Ventures. The new alliance will provide clients with a full array of Organic SEO and Social Media made easy packages and solutions for everyone. Visit bobbicowan.com for further information.**

THE BIZ

- **Coca-Cola and Maroon 5 make music history. Last month in London, Coca-Cola and Maroon 5 brought fans together from around the world. For one epic session, fans were invited to inspire the band as they composed an original song in just 24 hours. Enabled by innovative interactive projection technology, fans were given a virtual all-access pass to the recording studio where they were able to interact with the band and lend their creative inspiration to lyrics, riffs and rhythms.**

The 24-hour session is part of "Coca-Cola Music," an innovative new music program that gives teens the inside track on the creation of music and the opportunity to view the industry's leading artists at work.

- **PigFactory Music promotes Adam Wolf to VP, Creative. The independent publishing and licensing company, whose roster includes recordings and songs by artists such as Fatboy Slim, Iggy Pop, and Joan Jett & the**

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



“I’ve Stopped Snickering at These Ads... Want to Know Why?”

Keith LuBrant – TAXI Member

www.KeithLuBrant.com

I used to think TAXI was just feeding on poor artists and songwriters like me who wanted to catch their big break. Years went by, and I never thought twice about joining. Those people at TAXI weren’t going to “fool” me!

I don’t live in Nashville, L.A. or New York, so my chances of getting my music out there seemed pretty slim. I saw the TAXI ad again last year and noticed they offered a money-back guarantee. I probably never read that far in the advertisement because I was too busy feeling sorry for all those “poor” artists and songwriters “wasting” their money!

The Shocking Truth!

I figured I’d be asking for my money back at some point, but then something happened. I submitted some music that was just hanging out on my hard drive, doing absolutely nothing. TAXI sent it to a company and it was placed in a TV show. I was shocked!

Next, I wrote some music

specifically targeted at a few of TAXI’s Industry Listings, and one of *those* songs ended up being used on the TBS show, *Saving Grace*. The sync fee for that song *alone* would pay for my TAXI membership for many years to come. And that doesn’t even include the royalties I’m making on the back end!

Need Relationships?

TAXI has helped me build relationships with companies that keep asking for more of my music – a *lot* more! My songs started showing up on MTV and VH1 almost immediately.



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World Radio History

Soon afterwards, a *Mattel Hot Wheels* commercial, then in sports training software, and most recently, my songs have been added to *American Idol*’s database for upcoming seasons.

I’ve also signed deals with several Film and TV music publishing companies. The possibilities for my music have now grown beyond my wildest imagination. Does TAXI perform miracles? No, but if your music is right for what the industry needs, TAXI can get it to the right people.

My Only Regret...

My one regret is that I didn’t join TAXI years ago! I try not to think about how much money I could have earned during the years I was still snickering at these ads. I never dreamed I could be placing so *much* music on so *many* television shows. And my wife is happy that we don’t have to move to a big city!

Stop snickering and call TAXI now. It’s real.



Rumer

Date Signed: March 2010
Label: Atlantic Records
Type Of Music: Pop

—CONTACTS—

Management: Kwame Kwaten / ATC Management
Booking: Christian Bernhardt / The Agency Group
Legal: Atlantic Records / Lynn Gonzalez
Publicity: christina.kotsamanidis@atlanticrecords.com
Web: rumermusic.com
A&R: Atlantic Records / Max Lousada & Paul Samuels

Rumer worked a long time to become an overnight sensation, and the artist, now in her early '30s, isn't taking it lightly. By the time Atlantic Records came calling, she'd already spent a decade playing anywhere and everywhere she could. Had she not played live, Atlantic may not have seen her at all.

It was Atlantic Chairman Craig Kallman, she says, who came to one of her showcases. "He said, 'I don't need to hear anybody else. This is the artist I want,'" she remembers. Then, Kallman took her to dinner and gave her a big box set.

Manager Kwame Kwaten suggested they shop around for other labels, but Rumer would have none of it. The response had been too positive, too affirming. That's the kind of response she got from Kwaten himself after they found each other on Facebook.

Kwaten is known for posting questions each day on his Facebook page. The one that brought him to Rumer was: "Who Is The Most Underrated Person You Know?" Five different people responded with her name. He listened to her music and liked what he heard.

The indicators were always there that people liked the Pakistan-born artist, even if they couldn't completely fulfill her dream. She'd met TV and music composer Steve Brown at one of her gigs. He was there to see his son perform, but Rumer captivated him. Brown became her producer.

By the time she signed, Rumer had already stayed at Carly Simon's house, meeting her through son Ben Taylor, with whom Rumer worked in 2005. She'd also had the honor of singing for Burt Bacharach, who had heard of her through the grapevine. He flew her from Europe to California just to hear her sing live. That was a clear recommendation. As the artist herself notes, "If Burt Bacharach says you're good, you have to start believing you're good too."

Lots of people are believing in Rumer as her self-penned debut album, *Seasons of My Soul*, readies for its summer release. It has been a long, slow game of inches just to get to the starting line. Rumer isn't one to take her good luck—much less her hard work—for granted.

As she points out, "I've been trying to get somewhere for a very long time."

—Tom Kidd



JD Walker

Date Signed: September 2010
Publisher: Songs Publishing
Type of Music: Pop/Urban

—CONTACTS—

Management: Julian Warshaw / Vine Street Music, 917-992-2834,
Booking: NA
Legal: Chris Cabott / Braverman Kaskey, ccabott@bravermanlaw.com
Publicity: julian@vinestreetmusic.com
Web: vinestreetmusic.com
A&R: Ron Perry

Producer and songwriter JD Walker found himself in a sweet spot when he became the focus of a multi-publisher bidding war. But it wasn't something he set out to do. Rather, he and manager Julian Warshaw were simply shopping records when fate smiled upon him. "I had the single 'La La La' coming out," Walker recalls. "This led to a meeting with Greg Johnson at Songs Publishing. Then we met with EMI, Sony and Universal and the offers started coming through."

With five publishers pursuing him, how did Walker decide on Songs? "I felt that it was better to go with a boutique and be their number-one priority," the songwriter explains. "They were smaller and didn't have an urban pop guy on their roster. The ideology was right on point and they had all of the right connections."

Another deciding factor for Walker was Songs' track record with sync ("synchronization" or sometimes "synch") licensing—a pairing of an artist's music with visuals, including TV and film. The rub: a sync license doesn't include the *original* version of the song as a master use license does, merely a recreation of it. "Their sync licensing track record is excellent," Walker explains. "Carianne Brown at Songs is a prominent person in getting records placed in movies and TV."

Walker recognizes the advantages of a publishing deal, such as connections and networking. "I get to meet the people that can make decisions about putting out my records," he observes. "It can put me in the right meetings. Without a deal you have to stay on your game as well as go out and hustle. Now I can just focus on creativity."

To artists interested in their own publishing deal, he advises building alliances and working as much as possible. "Surround yourself with people who can aid in what you want to do," he suggests. "Do free work. It sucks but you have to do it. Go to where you'd be the best fit."

In January, Walker opened his own studio in Burbank, CA, and recently launched his imprint Vine Street Music. He's also worked extensively with producer J.R. Rotem, who was featured recently in *MC's* Producer Crosstalk column.

—Rob Putnam



Laura Jansen

Date Signed: 2010
Label: Decca Records / Universal
Type of Music: Singer-Songwriter

—CONTACTS—

Management: Robert Swarts / Friendly Fire, r.swarts@friendly-fire.nl
Booking: Paradigm / paradigmagency.com
Legal: NA
Publicity: Rob Krauser, rkrauser@shorefire.com
Web: myspace.com/laurajansenmusic
A&R: NA

Recently signed to an international deal with Decca Records, Laura Jansen is currently enjoying Top 10 success in her native Holland. This artist's career has taken an unusual route. After studying at a music conservatory in the Netherlands, she graduated from Boston's Berklee College of Music, and then moved to Nashville, TN. Los Angeles soon beckoned, and Jansen set her sights on the Hotel Café.

Jansen built enough of a following at local open-mic venues to earn a slot at the renowned singer-songwriter refuge, which led to a monthly residency, and, in 2009, a gig touring with Joshua Radin, followed by the national Hotel Café Tour. "I was doing all my own booking, promotion, internet exposure, and of course, working odd jobs," she says. "Everyone around me was. I didn't even think about trying to get a label deal."

A family connection helped Jansen get major label attention. "A cousin back in Holland knew a songwriter with Universal Holland. My cousin passed a video to him, and the label saw it and liked the idea of a 'local girl done good.'"

Universal Holland offered Jansen a deal almost immediately, which the artist accepted on the terms that it was only for the Netherlands. "My music became huge in Holland, which is great, but the country is about the size of Boston," she laughs. Jansen was soon meeting with Universal International. "It happened very organically. Decca is a very musical label." Her two self-made EPs and videos were licensed by Decca and will comprise her full-length March release, *Bells*. A second release has also been optioned.

"The nightmare most artists associate with the majors is that you have to do what they want you to do," she says. "With this deal, I have control. It's a real vote of confidence. I felt okay walking away from the DIY way. It's not a compromise."

Rather than "borrow six figures" in advance and tour support money from the label, Jansen has budgeted a modest amount for touring and recording. "It is not a 360 deal. They provide promotion and distribution—that's the value. I don't know TV bookers, radio programmers, and I don't have the budget to promote my music the way the label can."

—Brett Bush



Dean Miller

Date Signed: January 2011
Publisher: Open Road Music Publishing
Type of Music: Country

—CONTACTS—

Management: NA
Booking: NA
Legal: Nancy D. Eckert / Verge Nashville / nancy@vergenashville.com
Publicity: Meredith Louie, meredith@shockink.com
Web: deanmiller.info
A&R: Paul Compton

In the couple of decades or so since Dean Miller moved to Nashville from Los Angeles, he's had two major label deals and an indie deal as an artist, and has written songs that were recorded by country legends and hot newcomers alike. The son of Country Music Hall of Famer Roger Miller ("King of the Road"), Miller has now signed on as a staff writer for Open Road Music Publishing—but as they say down South, this ain't his first rodeo.

"This is probably my tenth writing deal," Miller says with a laugh. "I've been a staff writer for...I mean, do you want me to go down the list?" For their part, the people at Open Road have known Miller for years. "They're friends of mine and really good, decent people. I just started talking to them about how [we could] construct a deal that would be beneficial to all of us, and they got it."

When he first arrived in Music City, Miller suspects that he may have concentrated too much on the business end, and could have better balanced the networking that would eventually help establish his reputation with woodshedding as a songwriter. But ultimately, his best advice is to just get out there. "It doesn't do any good to write and sing in a vacuum," he states. "You have to shoot up flares—or shoot up fireworks, really—to get heard."

Miller also credits a Deepak Chopra quote for putting him in the right mindset to continue creating work that's sign-able in the first place: *In order to be successful, you must give up your attachment to the result.* "For many years, I wanted to be a star," Miller admits. "But the more I chased that, the further away it got. At some point, I just said I'm going to get up and do something today that makes me happy, instead of saying I'm going to be miserable until this great thing happens in the distant future."

To that end, in addition to writing songs each day, Miller has also found work as a television producer, and has even invented a method of dog training that has caught on and helped to pay the bills. "Every day is a different day for me," he concludes. "But getting signed to any kind of publishing deal is like winning the lottery at this point—it's incredible."

—Dean Moore



The Belle Brigade

Date Signed: 2010
Label: Reprise/Warner Bros. Records
Band Members: Ethan Gruska; vocals, guitar, piano; Barbara Gruska; vocals, drums, guitar
Type of Music: Singer-Songwriter Duo

—CONTACTS—

Management: Phil Costello
Booking: Jackie Nalpan, paradigmagency.com
Legal: Gary Gilbert / Manatt, Phelps & Phillips, LLC
Publicity: Jill Augusto, jill.augusto@wbr.com
Web: myspace.com/thebellebrigade
A&R: Andy Olyphant / Warner Bros.

Brother and sister duo the Belle Brigade had a lot going for them after forming their band. Barbara Gruska studied jazz drumming at Oberlin College and Cal Arts, and has played professionally. Brother Ethan studied at Cal Arts, too, in classic composition. They also have it in their blood—father Jay Gruska is a songwriter and composer, and famed film scorer John Williams (*Star Wars*), happens to be their grandfather.

Though a bloodline won't guarantee success, a family friend brought the duo the attention—and connections—that got them signed.

"We were writing songs separately," says Barbara, "and then decided to work together. We recorded a lot of demos, and then met [Warner Bros. Records A&R] Andy Olyphant at our grandfather's funeral."

Later, at a not-so-somber family event, the duo caught the attention of producer Matthew Wilder (No Doubt). "At a birthday party for our dad in 2008, we played some songs," Barbara says. Before too long, she and her brother were in Wilder's studio, "working every day and sending demos to his managers and other contacts."

Through these contacts, the duo showcased for major labels including Atlantic and Warner Bros. Olyphant heard of the siblings via Wilder's manager at the time.

Why would artists be interested in major labels in these days of music industry upheaval? "It's more about being partners," says Olyphant. "You want the biggest tools in the tool shed, especially with radio and promotion."

The Belle Brigade feel they benefit from their 360 deal with Reprise, which includes a modern-day development relationship. To date, the band has had a featured live slot on influential DJ Chris Douridas' KCRW radio show, and performed a January residency at Silverlake, CA, club Spaceland. All of these elements contribute to the band's growth, says Warner's Olyphant. "We signed a baby band, and these performances contribute to an organic awareness. We don't want to force it down anyone's throat."

The Belle Brigade's debut will be released this spring.

—Brett Bush



Ghostess

Date Signed: October 2010
Label: Authentik Artists
Type of Music: Alternative-Blues/Folk-Rock

—CONTACTS—

Management: NA
Booking: NA
Legal: NA
Publicity: Bob Bradley, rwb@authentikartists.com
Web: myspace.com/ghostess
A&R: Scott Austin

Canadian singer-songwriter-guitarist Jenna Earle grew up in a family where both sides were musical. Her mom's side reflected jazz, typified by a big-band composer-arranger grandfather, and her dad's side displayed more blues and country. That and being raised in rural British Columbia, with no electricity or running water significantly shaped her world view. "We had a radio but, living in the country, there wasn't a multitude of stations to choose from," recalls Earle. "When I moved to Toronto, though, I really got immersed in all the music there." The emerging youth got an education at 10 and 11 years old by attending jazz clubs with her mother and even doing featured vocals on her Uncle Lenny Graf's Juno-nominated album.

Earle calls her project Ghostess and the gothic/mysterious connotation of it all seems apropos. Her eponymous EP for Authentik Artists has an interesting and haunting quality that seems to intersect where traditional blues, folk, alternative rock and new age converge. "I had been watching the company for a while through podcasts and their website," explains Earle on discovering Authentik. "I sent Scott [Austin] my music and he actually got back to me the same day. We talked on the phone, they sent over a contract and I eventually signed with them."

The Vancouver-based artist reveals that, while she was not actively seeking a record label, she went with Authentik because they did not adhere to a traditional major label format. "They aren't fighting technology but embracing it," says Earle. "Those are the kind of people I want to do business with. They are creative thinkers that can foresee change and work with it."

Earle offers sage advice for those pursuing a similar career path. "Know your music and your audience well," she advises. "If you wanna go the major label route and you don't have major label songs, it will probably not make for a good partnership. Make sure that what you want to get out of your career is realistic with the music that you play. Know who you are and what you wanna do with it."

Ghostess' EP is available now

—Eric A. Harabadian

CCC SAYS "SI!"



BMI's Marissa Lopez, Associate Director, Latin Writer/Publisher Relations, moderated the "Music en Español" panel at the California Copyright Conference (CCC) held in Los Angeles. Pictured (l-r): panelist Nir Seroussi, VP, Marketing and A&R, Sony Music Latin; co-moderator Eric Palmquist, Senior Mgr., Disney Music Publishing; panelist Yvonne Drazan, Creative Director, peermusic; panelist Tomas Cookman, CEO, Nacional Records/Cookman International; panelist Kike Santander, Grammy-winning songwriter and producer, CEO Santander Records; Lopez; CCC Board member Shawn LeMone; and panelist Richard Bull, President, The Sixth House.

LIZZY WILLIAMS SIGNS CO-PUBLISHING DEAL



David Williams and Liz Chaffe of Lizzy Williams have signed an exclusive co-publishing deal with Winogradsky/Sobel. The pair have had a major presence performing their music in the L.A. club scene. David Williams, guitarist and owner of Melrose Music Studios in Hollywood, along with Liz Chaffe, singer and songwriter, have crafted and recorded a library of music ready for placement in film and television. Pictured (l-r): Tommy Dearth, Kim Nieva, Steve Winogradsky, David Williams, Liz Chaffe, Stephen "Taco" Herring, Jarred Causly and Ron Sobel.

Buckingham Will Be Honored at ASCAP EXPO

ASCAP (the American Society of Composers, Authors and Publishers) has announced that Lindsey Buckingham will be presented with the prestigious ASCAP Golden Note Award during the Sixth Annual ASCAP "I Create Music" EXPO on April 29th. Immediately following the presentation, Buckingham will give a rare interview focusing on his lengthy career as a songwriter, producer, multi-instrumentalist, member of Fleetwood Mac and a solo artist.

The three-day EXPO takes place April 28-30 at the Renaissance Hollywood Hotel in Los Angeles, CA. See more panelists and register at ascap.com/expo.

Check Your Pulse and Head Downtown

Downtown Music Publishing has signed a publishing administration and joint venture agreement with publishers Check Your Pulse (CYP).

The Los Angeles based publishers who form part of Pulse Recordings represent songwriters including recent Song Biz Profile subject Bonnie McKee ("California Gurls" and "Teenage Dream"

for Katy Perry, plus Britney Spears' "Hold It Against Me" and Taio Cruz's "Dynamite"), Tim Pagnotta, Olgee and Luke Walkern. Under the terms of the agreement, Downtown will fund CYP in order for the company to sign and develop both emerging and established writers.

Downtown currently administers the organization's publishing worldwide and will continue providing all back office copyright, royalty collection and sync licensing services. Additionally, Downtown will increase its West Coast presence to expand creative services for its writers including Diplo, Santi White and Andrew Wyatt (co-writer of "Grenade" by Bruno Mars).

For further details check out downtownmusicpub.com.

Christy Asks, "What Kind of Man?"

Former *American Idol* hopeful Chris Medina's touching, Rodney Jerkins-produced "What Are Words," written by The Matrix's Lauren Christy, was inspired by the singer talking to the judges on camera about his fiancée Juliana's debilitating accident: "What kind of a man would I be if I left the woman I love when she needs me the most?" According to Lauren Christy, "The song kind of wrote itself after that. Every word came rushing right through me, it was such an emotional

experience." Christy also penned Enrique Iglesias' current hit, "Tonight (I'm Loving You)," with DJ Frank E. It marks a decade since Avril Lavigne's "Complicated," which she co-wrote, spent 11 weeks at the top of the singles chart. She is now starting to work with collaborators outside of the hit-making trio.

Christy is managed by Sandy Robertson at Worlds End Management. Find out more at worldsend.com.

ole Ready to Pitch a Tent for Songwriters

ole, one of the world's largest independent music publishers, is continuing their yearly tradition by announcing their 2011 *hitsource Series*, featuring songcamp sessions in Sweden, London and Los Angeles.

Over the past few years, the ole songcamps have proven to be an effective generator of great copyrights, many of which have been placed with a variety of A-list artists. The camps, ranging from five to seven days, are attended by top ole songwriters networking and collaborating with the goal of creating new hit material. Various label reps meet with the songwriters looking for material with specific artists in mind.

The exceptional numbers of copyrights generated at ole songcamp sessions have originated,

GABY MORENO READIES NEW RELEASE



Bilingual singer-songwriter Gaby Moreno draws musical influences from her Guatemalan heritage and a strong affinity for historic soul and classic R&B on her sophomore outing, *Illustrated Songs*, available on April 5th. The Musicians Institute alumnus co-wrote the Emmy-nominated theme song for NBC's *Parks and Recreation* and has opened U.S. tours for both Ani DiFranco and Tracy Chapman. Listen at gaby-moreno.com.

"STARRY NIGHT" FOR AUGUST AT ASCAP



Fervent Records artist and Word Music songwriter Chris August was recently honored at ASCAP Nashville for his No. 1 single "Starry Night." August is also celebrating five Dove Award nominations: New Artist Of The Year, Male Vocalist Of The Year, Pop/Contemporary Album Of The Year for his debut album, Song Of The Year and Pop/Contemporary Recorded Song Of The Year for "Starry Night." Pictured (l-r): Marc Driskill, ASCAP; Chad Green and Chad Segura, Word Music Publishing; Chris August; and Rod Riley of Word Entertainment.

GAMBLE & HUFF ON THE "LOVE TRAIN" WITH WME



Legendary "Sound of Philadelphia" pioneers Kenneth Gamble and Leon Huff, one of the most prolific professional songwriting teams of all time, ("Back Stabbers," "Love Train," "For The Love Of Money," "If You Don't Know Me By Now," "Cowboys to Girls," "Don't Leave Me This Way") have signed with William Morris Endeavor (WME) in all areas, including film, television, theater, books and lecture appearances. Pictured (l-r): Chuck Gamble, Executive VP, Philadelphia International Records; Leon Huff; Kenneth Gamble; and Mark Ikin, WME Board member.

in part, with an inspirational, artist-friendly environment. The ole songcamps bring together world-class songwriters from Canada, the U.S., the U.K. and Europe.

In August, ole will again team up with U.K.-based independent music publisher, **Bucks Music Group** in London for a full five-day session. Both companies hope to exceed the success of last year's event uniting 35 songwriters from around the world.

Ole's fifth annual seven-day pop+urban songcamp will be held in Hollywood in September. Last year's songcamp, co-presented by Bucks and **Atlantic Records**, has resulted in the delivery of close to 40 new songs by 15 world-class songwriters, producers and artists in attendance for the consideration of Atlantic.

Log on to majorlyindie.com if you need complete details.

All Hyped Up with MTV & Extreme

MTV and Extreme Music, the production music arm of Sony/ATV, has announced the launch of **Hype Production Music**. It's a newly created, first-of-its-kind hybrid music production and licensing partnership fueled by new and emerging independent talent.

Hype Production Music will empower MTV and

Extreme to contract directly with unsigned artists and creatively help them produce new music with vocals that will enjoy first-look consideration for key placements across MTV Networks' programming and feed music supervisors' appetites throughout the industry for blog-breaking freshmen bands.

Hype artists will benefit from their songs' inclusion in the Hype Music Library that will be licensed through Extreme's global client base of professional users with the copyright diligence of a major label, but the credibility of an indie. In addition, MTV will serve as music distributor for all contracted songs, delivering music to the artist's fans through multiple digital music services. All revenues from licensing and digital distribution of songs included in the Hype Music Library will be split with 50 percent going to the artist.

To find out the initial Hype offerings, visit extrememusic.com.

Rethink Announces Lyor Cohen

Rethink Music has announced the full schedule and over 50 confirmed speakers for its inaugural conference to be held in Boston and Cambridge, MA, April 25-27th. "Rethink Music: Creativity, Commerce and Policy in the 21st Century"—presented by Berklee and MIDEM, in association with Harvard University's Berkman

COLBIE COLLABS HIGHLIGHT THIRD ALBUM



Colbie Caillat is preparing her third album, *All Of You*, for a May 3 release via Universal Republic. The new work features songwriting collaborations with Ryan Tedder, Toby Gad, Jason Reeves and Rick Nowels, and a duet with rapper Common. As fans are warming up to the first single, "I Do," Caillat is readying a month-long U.S. tour for May. She hopes to "jump on a big summer tour" after that. Dates are at colbiecaillat.com.

Center and Business School—is designed to provide a forum for high-level deliberation among creators, industry experts and academics about the future of the music industry.

The symposium will feature a chat with **Lyor Cohen**, Vice Chairman, Warner Music Group and Chairman and CEO, Recorded Music, Americas and U.K. Other notable speakers: **Cary Sherman**, President, RIAA; **Joe Kennedy**, President and CEO, Pandora; **Mark Piibe**, Executive Vice President, Digital Business Development, EMI; and **Tom Rubin**, Chief Counsel for Intellectual Property Strategy, Microsoft.

Programming will cover a wide range of topics, including licensing, the current state and future of copyright and "cloud" music services.

View the full schedule and registration information at rethink-music.com. **MC**

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

BMI PRESENTS STELLAR WRITER PANEL



Song Biz was on hand for BMI's phenomenal "How I Wrote That Song" panel held at the Key Club in Los Angeles. Pictured are panelist Cee-Lo; co-moderator Dallas Austin; panelist Chad Hugo of the Neptunes; Catherine Brewton, co-moderator and BMI VP, Writer/Publisher Relations; panelist Seal; Barbara Cane, BMI VP, Writer/Publisher Relations; panelist Claude Kelly; panelist BC Jean; and panelist Bonnie McKee.

REBEKAH ALPERIN TO KOBALT POST

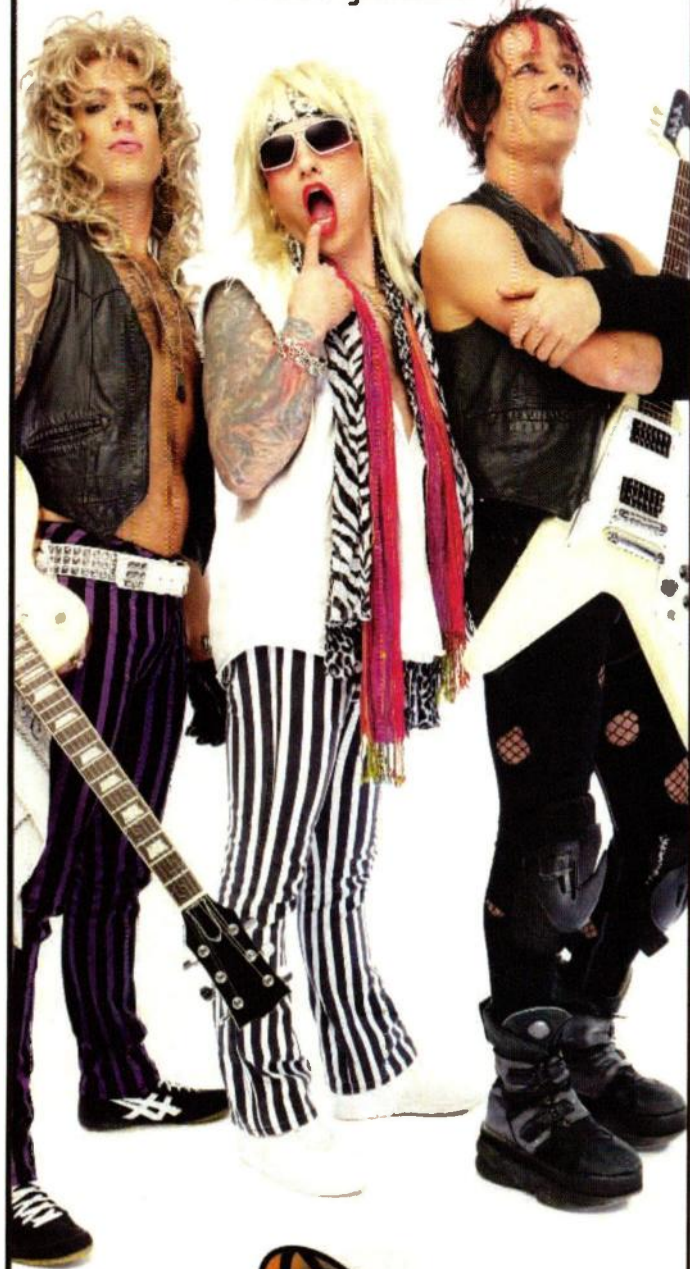


Congratulations to marketing and PR executive Rebekah Alperin on her appointment to Senior VP of Communications and Marketing - Worldwide for Kobalt Music Group. Alperin will head the company's new corporate communications department with duties including global PR and media relations, corporate marketing and branding strategy, social marketing and online communications. For the last seven years, she has operated Alperin Entertainment, serving as a PR/Marketing consultant to Kobalt, as well as to clients including Getty Images, Spirit Music Group and EverGreen Copyrights among other companies. Contact rebekah.alperin@kobaltmusic.com.

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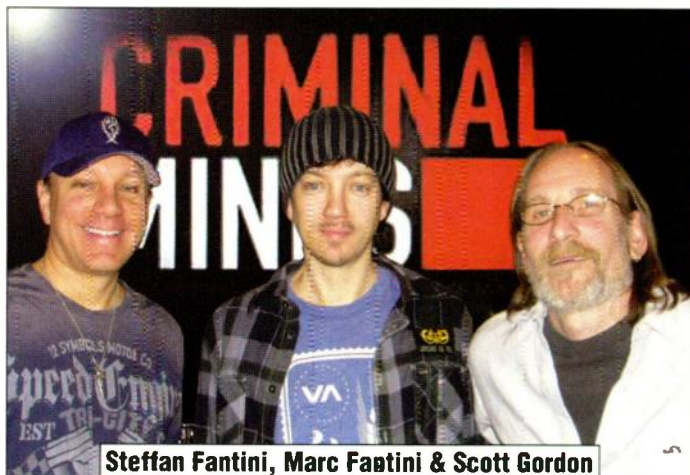
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SONG BIZ SONGWRITER PROFILE



Steffan Fantini, Marc Fantini & Scott Gordon

TV's Tuneful Triumvirate

by Dan Kimpel

Brothers Steffan and Marc Fantini and their collaborator Scott Gordon face a daunting weekly workload: The trio compose music for the hit CBS series *Criminal Minds*; a new spin-off, *Criminal Minds: Suspect Behavior*; and the Lifetime series, *Army Wives*. "Most composers have one show and they do it themselves," says Steffan Fantini. "We can devote more time to individual cues because there are three of us. We're fairly interchangeable, so anyone can pretty much do any cue. It gives us more time to fine tune and make the cues as good as they can be."

Scott Gordon explains the time frame. "From when we get it to the time it is due, it could be anywhere from four to seven days for any one of the shows. Sometimes it could be due on Monday, mixed on Tuesday and aired on Wednesday—a matter of days."

None of the three initially intended to be television composers. Marc Fantini was a guitar prodigy soloing on New Kids on the Block records at age 12, while Steffan played and sang with members of the Eagles, Hall & Oates and Bon Jovi among other iconic credits. Scott Gordon, who engineered and mixed for Alanis Morissette, Bon Jovi, the Eagles, Tom Petty and Aerosmith, met the Fantinis at a session with the Beatles' Ringo Starr.

While both Steffan and Marc had musical training, Gordon professes that he learned his chops "on the Chitlin' Circuit, playing behind Clarence Carter," but notes he's listened to enough of all kinds of music to know what's right. "I played in bands, produced and engineered records, and all of that leads to this. It makes perfect sense."

Since the three are accomplished musicians, they devised a live band approach to *Army Wives*, wherein they watch the show and improvise as a part of imagining the score. Marc Fantini explains the breakdown. "Steffan plays keys, organ or piano; I play guitar and/or bass, and Scott adds drums, percussion and harmonica. The whole process reminds me of when a band used to play in the pit in the old movie days. It's fun and exploratory."

According to Steffan, the variety of music they are asked to create is an inspiring perk. "One week it might be the Golden Age of Hollywood, or something like the score to *The Silence of the Lambs*. It could be Irish music for an Irish mob-themed episode, and we just worked on a *Young Indiana Jones*-type thing with orchestra. You don't get that many diverse opportunities when you're working on a record."

Among the textures they employ for *Criminal Minds* are the sounds of prepared piano. "We've tried a lot of different things to make a piano sound unlike a piano," says Steffan. "We've hit it with hammers and mallets; we've wrapped fishing wire around the strings and we've used bows." Adds Gordon, "We've even taken the strings from the guitar and rubbed them against the strings of the piano. Metal on metal, they made love: it was our Spinal Tap moment."

All of this experimentation is in the name of matching the music to the action. Says Steffan, "In *Criminal Minds* we're not often asked to do pleasing music. As disturbing as the show is, they want us to make it even more disturbing. So we want to be as against the grain as possible."

Marc Fantini surmises that it's all implicit in the marriage of music to emotion. "You can certainly alter a scene dramatically with music. You can make something that was never there: tension or romance. There is also the great side where you don't have to do a lot—it's there on the screen and you do a wonderful score."

Some composers have noted that music is a character in the drama, but Marc believes it can be even more. "It's a narrator, the unseen energy. You hear it, but you don't know why you feel a certain way because the music is doing it. That's the power of music to picture."

You can read the composers' notes on each episode of *Criminal Minds* at cbs.com/criminalminds.

Contact Costa Communications, 323-650-3588

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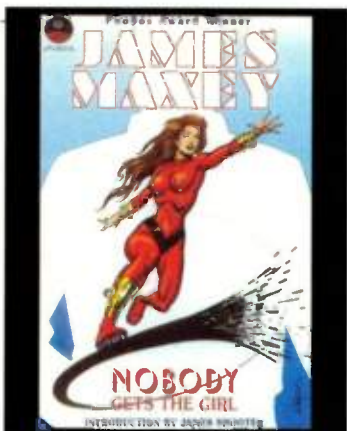
Cirque du Soleil

DROPS

► Cirque du Soleil has announced that the critically acclaimed production, **Quidam**, will perform in Long Beach and Ontario, CA in April and May 2011. There will be just eight shows in each city. Long Beach dates are April 20-24 at the Long Beach Convention & Entertainment Center. Ontario performances are April 27 - May 1 at the Citizens Business Bank Arena. *Quidam* had its world premiere in Montreal in 1996. Since that time, the popular show has toured five continents.

The international cast features 52 world-class acrobats, musicians, singers and characters. Tickets are available now at cirquedusoleil.com/quidam or by calling 800-745-3000.

► Author **James Maxey** and musician **Jonah Knight** have collaborated on the novel with a soundtrack, **Nobody Gets the Girl**. Maxey, best known for his *Dragon Age* series, and Knight, a Paranormal Modern Folk singer, met at **Capclave 2010**, a science fiction convention, and became fans of each other's work. *Nobody* was originally published by **Phobos Books** in October 2003, but no Ebook edition was ever produced. Now that all rights have returned to Maxey seven years after initial publication, he's prepared an electronic edition of the text that



will be released in conjunction with Knight's music release. The songs are available on iTunes. For more information, visit jonahofthesea.com.

Upcoming as a children's show is **Grandpa Read's Quiet Time Tales**, currently available as a series of 12 one-hour DVDs for children ages 2 - 8. In each volume the character of *Grandpa Read*—played by actor **Gary Sturm**—reads five classic children's stories and fairy tales aloud while accompanied by original illustrations commissioned for the project. Each DVD also contains a new original song, with all 13 songs featured on a *Quiet Time Tales* music CD. The series was conceived and directed by **R.A. Logan** and produced by **Terry Moore**. Preview the project at quiettime.com. For further information, contact Mike Gormley at Yes, Dear Entertainment, 310-203-9007.

► The 2010-2011 season of **Glorya Kaufman Presents Dance at the Music Center** continues with the return of **Alvin Ailey American Dance Theater**, led by Artistic Director **Judith Jamison** (in her final season), for an unprecedented 10 performances, from April 8-17, at the Music Center's Dorothy Chandler Pavilion in Los Angeles. The company is recognized by **U.S. Congress** as a vital American "Cultural Ambassador to the World."

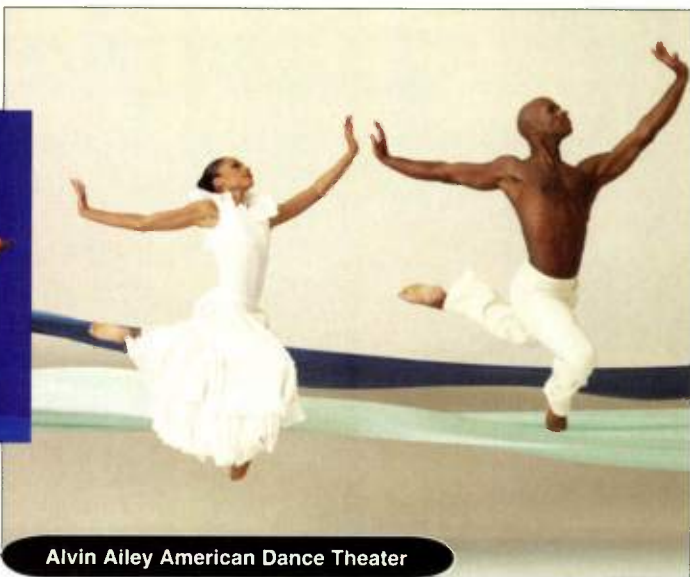
The engagement will celebrate five decades of the classic piece, **Revelations**. A short film will be

shown prior to *Revelations* at every performance, which will give audiences the opportunity to learn about the inspiration, meaning and significance of this modern dance masterpiece that is a tribute to Alvin Ailey's genius and the African American heritage. Tickets can be purchased at the Dorothy Chandler Pavilion Box Office, by phone at 213-972-0711 and online at musiccenter.org/events/dance.html.

Newly launched in New York City is **Gotham Burlesque**, a monthly show at **TRIAD NYC** directed by **Gary Beeber**, director-producer of the documentary film *Dirty Martini and the New Burlesque*. The

she will come back to life. Topping that, he plays himself in the **David Zuckerman**-directed *Wolfe With an E*. The film follows real-life music journalist **Sophie Heawood** (*Times of London*) as she tries to track down the songwriter for an interview while contending with the challenge of navigating Los Angeles without a car. For additional information, contact Elizabeth Lutz at Shore Fire Media, 718-522-7171, or log on to shorefire.com.

Call is now open for the fifth edition of **Musiclip, International Festival of Music and Audiovisual Arts Videoclip of Barcelona**. To participate in any of the six categories



Alvin Ailey American Dance Theater

program features a little music, a little comedy and a lot of titillation. The first show in March was headlined by burlesque superstar **Jo Weldon** together with the **Great Throwdini, Ekaterina, Gal Friday** and host **James Habacker** as his character Mel Frye. For additional information and schedule, visit gamburlesque.com.

Times Square Records has just released **Sufis At The Cinema**, a new compilation of Sufi-influenced music from the Indian cinema. For complete information, contact Beth Krakower at CineMedia Promotions, 212-533-6864.

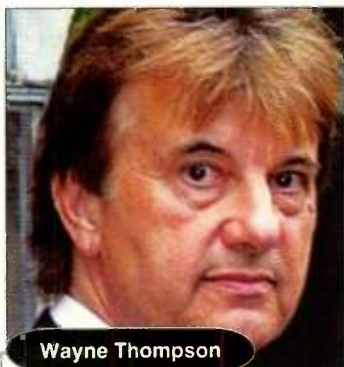
of the contest, visit musicclipfestival.com, fill out the registration form online and send the works to the festival postal address. Categories include Best Music Documentary and Best Music Shortfilm. Musiclip V Festival takes place this November with new projections, international retrospectives, workshops, roundtables and more.

OPPS

► Songwriter **Henry Wolfe** is turning his debut CD *Linda Vista* into a movie career. The album track "Someone Else" made an appearance at **Sundance** this year, playing over the closing credits of the **Azazel Jacobs**-directed *Terri*. The artist himself appears in the film *The Wait* starring **Chloe Sevigny** (*Big Love*, *American Psycho*) and **Jena Malone** (*Saved!*, *Into The Wild*), a supernatural drama about two sisters who keep their deceased mother's body in anticipation that



Henry Wolfe



Wayne Thompson

For those who always dreamed of making it big in the music business, **The Sunshine Workshop** is producing a film to accompany an upcoming book project and is currently on the lookout for five persons who have focused on their childhood dreams and somehow made them come true. Participants must be willing to reveal how they have followed their childhood dreams against all odds and are doing what they love to do. Contact CEO **Elizabeth Hoadley** at thesunshineworkshop.com or elizabethhoadley.com.

► Producer **Wayne Thompson** is seeking compelling music for his film and TV projects and will respond to you with at least a sentence or two regarding why he can or why he cannot use your material. If he can use it, he typically shoots a music video on set with you and the stars of the movie as a promotion tool for both. Submissions are now being accepted exclusively through musicxray.com

► **Rick Mizuno** is host of **LA Talk Radio's Indies in Motion**, a variety show featuring a wide array of independent artists drawn from the worlds of art, film, dance theater, literature and music. A musician since childhood, Mizuno's conga has taken him into the worlds of jazz, R&B and pop. His collection of published works includes two books,



Rick Mizuno

50/50 Split and **From the Heart of a Man**, and an inspirational audio CD **Promises Kept**. He is also a keynote speaker for several motivational organizations.

Check out the show or contact Mizuno directly by logging on to diesinmotion.com.

Bamm TV is seeking musicians on tour in the San Francisco area or acts that can get themselves there for a high quality video shoot of their performance in the company's state-of-the-art studios. Bamm places content with TV stations and splits the profits with the artist 50/50. For an example see youtube.com/bammtv. Submissions are being accepted exclusively via musicxray.com.

EROCK is the host of a one-hour weekly indie music radio show featuring the very best in independent music. It has a rock/Top 40 feel and has been heard in over 50 countries/territories across the globe. Check it out and drop a line or two about your band at revolverunderground.com.

Expanding from their longtime home on the **Blog Talk Radio Network** to a second nightly show on **Z Talk Radio Network**, **Swoop's World** has a lot of slots open for new guests. The show was recently listed in the **Best of BlogTalk Radio** and continues its mission to support the best of SoCal arts and culture. For a full listing of air times or to contact the show, visit swoopsworld.com.



Tommy Igoe

PROPS

► The principal drummer and associate conductor for the famous Disney production of **The Lion King** on Broadway, **Tommy Igoe** has signed with **Yamaha Drums**. In addition to his solo projects and a weekly gig leading the vaunted **Birdland Big Band** in New York City, Igoe has performed and toured with **Stanley Jordan**, **Art Garfunkel**, **Lauryn Hill**, **Dave Grusin**, **New York Voices**, **Patti Austin**, **David Wilcox** and **Blood, Sweat and Tears**. Igoe has dedicated a significant portion of his career to drumming education.

In 2004, Igoe created **Groove Essential**, a series of books and DVDs. His upcoming DVD and book,

outTAKE

Scott Starrett

Phone: c/o Christine Russell, Evolution Music Partners, 323-790-0525
E-mail: info@scottstarrett.com
Web: scottstarrett.com
Breakthrough: Fulbright Scholarship
Most Recent: *The Event*

Film music has been called The New Classical. That point can be debated but it is true there is a lot of traffic between the two genres.

Cincinnati native Scott Starrett is a case in point. As a concert composer, his works have been performed by the Boston-based Metamorphosen Chamber Orchestra, the Civic Orchestra of Chicago, and the Juilliard Symphony.

After graduating from Stanford University, Starrett earned a Master of Music degree from The Juilliard School. There he studied under John Corigliano, Academy Award winning composer of *The Red Violin*. He was then awarded a Fulbright Scholarship to study music composition in Rome, Italy, under the sponsorship of Hans Werner Henze.

"I always thought I'd write for film and TV," admits the man behind the original music for the new conspiracy thriller series for NBC, *The Event*, as well as the original score for the first two seasons of the dramatic comedy series for Lifetime, *Drop Dead Diva*. "But I didn't come to the conclusion until later in life to really work at it."

Filosophy, is the third installment in the *Groove Essentials* series. For more information, contact Yamaha Corporation of America at 714-522-9011 or at yamahadrums.com.

► MCA Nashville singer-songwriter **Josh Kelley** co-wrote the theme song to the popular new CBS sitcom *Mike & Molly* and he did it completely by accident. "The *Mike & Molly* theme song came around sort of randomly," Kelley says. "In 2004, I called up **Keb' Mo'** and said, 'I'd really love to write a song with you.' He called me back and said, 'Let's do it.' I drove up to his house and we sat around for a while and we wrote this song called 'I See Love.' He put it on his album." Six months later, *Mike & Molly's* creators came to Keb' Mo's show and liked the song, eventually making it the show's theme. Kelly has just released his debut country album, *Georgia Clay*. For more information, contact Cassie McConnell Kelley at Prima PR 615-300-4256.



The decision proved a good one, though not easy. One of the most sought after young composers of the moment notes, "When I was growing up, composition teachers would look at film work as subpar. It's very respected now. All my teachers at Juilliard are thrilled that I'm moving ahead."

Not every composer can create a dramatic underscore, nor can every composer work in the collaborative process that is film music. Starrett can and, in fact, he finds the process enjoyable. The respect he has earned can be traced to Starrett's way of marrying the modern with the classic.



Josh Kelley

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.



NEW MUSIC SEMINAR 2011

▲ GigsWiz, the first direct to fan/artist friendly ticketing service, announced its U.S. launch at the New Music Seminar L.A. GigsWiz co-founder Kai Lemmetty was at NMS for the launch during the first Closed-Door Indie Promoter and Club Booking Summit, sponsored by GigsWiz, Jambase and Eventric. The event included leaders from the live music space who discussed online and social media-based solutions to the challenges currently facing the industry. Pictured (l-r): Xavier Ramirez; David Hazan, Silverback Mgmt; Terri Williams, GigsWiz; Andy Gadiel, Jambase; Dean Raissen, Jambase; Lemmetty, Raise Up Ent. and GigsWiz co-founder.



▲ The Roxy Theatre was the setting for NMS' Artist on the Verge Party where the top three finalists, the Daylights (pictured), Mike Del Rio and Shinobi Ninja, performed for the chance to win a hefty prize package. The finalists were chosen from more than 800 acts that were evaluated and voted on by the NMS Music Committee. Votes were tallied via text messaging sponsored by Mozes. The grand prize winner, the Daylights, received over \$50,000 in instruments as well as marketing and promotional tools.

▶ **PANIC! ROCKS THE ROXY:** After a three-year hiatus, Panic! At the Disco are back at it again. The band opened their set with "The Only Difference Between Martyrdom and Suicide is Press Coverage," which really pumped up the audience, followed by 15 more songs including "I Write Sins Not Tragedies." The band also introduced three new songs from their highly anticipated album, *Vices & Virtues* (May 22, 2011). Even with the recent loss of group-mates Ryan Ross and Jon Walker, Brendon Urie and Spencer Smith proved that Panic! can still sell out a show and entertain an audience.
—Mariam Budagyan



NUSS KILGROVAX



◀ **AUSSIE SPARKS MUSIC BIZPRO:** Jessie Sparks, of Melbourne Australia, won Musicbizpro's online artist contest 2010. She was given the "Best Adult Contemporary Award" from the HMMA 08. With numerous performances including 2006 Commonwealth Games, Sparks did many benefit appearances for Africa, Australia and Myanmar. Check out her song "Ain't Silver But Its Gold" on Musicbizpro's contest page, <http://lnk.nu/musicbizpro.in/1114.php>.



Friday Freebie winners



◀ **FREEBIE WINNERS REJOICE:** Dustin Patterson, of Alabama (left), recently won a Hoyer Arrow Deluxe guitar while Nathan Paternostro (right) won an SKB-PS-8PRO Powered Pedalboard. Each Friday, *Music Connection* gives away a music product or service to one or more lucky winners. Previous prizes have included an Audio Technica AT-2050 mic, professional studio time and much more. Signing up for the Freebie is simple: visit musicconnection.com and click the words "Friday Freebie" in the top right corner!

Tidbits From Our Tattered Past



1982—Joni Mitchell—(Issue #24): In *Music Connection*'s exclusive interview with Joni Mitchell, the great singer-songwriter discussed her working relationship with longtime associate Henry Lewey. "There's no producers on my albums—that's why [our relationship] works. On my second record I got so mad at a producer because he killed my spirit; he finally got a very good performance out of me, but it was painful." Elsewhere in the issue is a large section devoted to jazz performers including Maynard Ferguson, Benny Carter, Plas Johnson, Mike Garson, John Novello and Jack Sheldon.



1994—Mellencamp—Issue #14): *Music Connection* featured the Midwest rocker on our cover, and in an exclusive interview he talked about his early steps as a recording artist. "When I made my first record, I just played songs that I liked; that album really had no direction. I was completely lost about what it was that John Mellencamp was supposed to be doing on a record." Meanwhile, singers Jon Anderson, Ann Wilson, Patti Austin, James Brown, R. Kelly and Ozzy Osbourne all revealed to MC "How They Keep Their Voices in Shape."

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

◀ **CELEBRATING MUSIC IN FILM:** The day before the 2011 Academy Awards, The Society of Composers & Lyricists, along with the Music Branch of AMPAS, ASCAP, BMI and SESAC, hosted their Annual Pre-Oscar Champagne Reception honoring this year's Oscar nominees in the Best Song and Best Score categories. Several hundred special guests were on hand at the elegant Beverly Hills home of TV/film composer John Cacavas to pay tribute to this year's top composers, including A.R. Rahman, Alexandre Desplat, Alan Menken and Randy Newman (the only nominee not on hand). Pictured are (l-r): Trent Reznor; Mike Todd, ASCAP; Hillary Lindsey; Shawn LeMone, ASCAP; Glenn Slater; John Powell; and Hans Zimmer.



O.C. MUSIC AWARDS

◀ **M. Shadows of Avenged Sevenfold** took home two honors on the band's behalf at this year's O.C. Music Awards in Anaheim, CA. The band received "Best Metal" and "Best Album" for *Nightmare*, their fifth studio album. In accepting both honors, Shadows paid tribute to founding member, The Rev, who passed on just before *Nightmare*'s release



▲ **2011 Lifetime Achievement Recipient Stan Freese** was seen on the O.C. Music Awards red carpet with wife Tera and son Jason. Stan has been booking entertainment programming for the Walt Disney Company for over 40 years. He is also a world-renowned tuba soloist with an expansive career, from performing on the Great Wall of China to a command performance for the President of the United States at the White House.



▲ **HAZEL HITS NASHVILLE:** Radio promotion pioneer Paul Loggins caught up with platinum selling alt-pop rockers Sister Hazel just before the kick-off of the East Coast leg of the band's 2011 tour. Pictured at the Wildhorse Saloon in Nashville, TN (l-r): guitarist Drew Copeland; lead singer Ken Block; lead guitarist Ryan Newall; Amanda Rose of Loggins Promotions; Paul Loggins; drummer Mark Trojanowski; and bassist Jeff Barnes. For more info go to logginspromotion.com.



▲ **SOCIAL D PLAYS THREE:** Social Distortion recently played three sold out shows at the Hollywood Palladium in Los Angeles, CA. They are currently on tour promoting their latest release, *Hard Times and Nursery Rhymes*, on Epitaph Records. Pictured is frontman, Mike Ness.

A DAY TO

BY ANDY
MESECHER

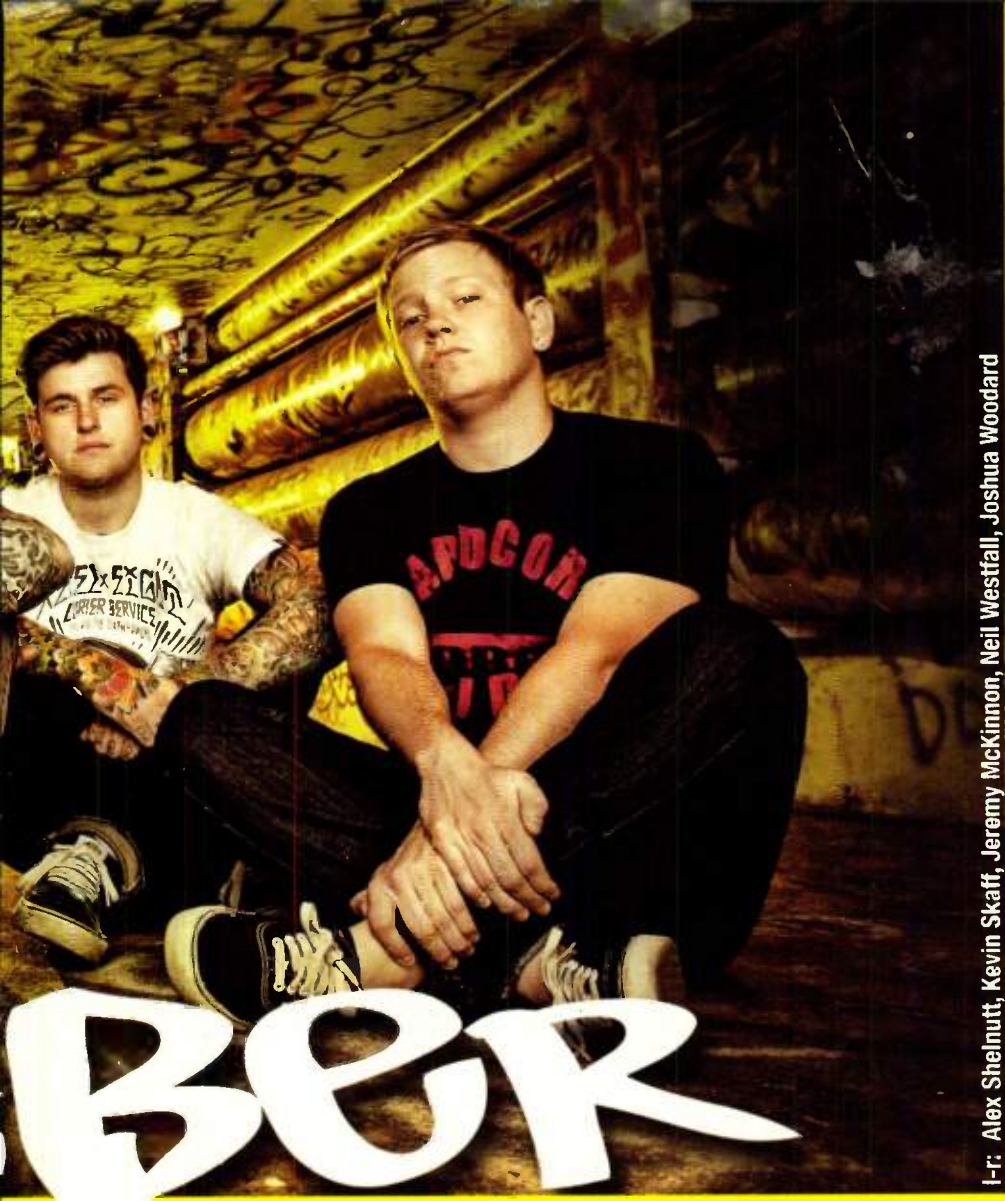
PHOTOS BY
ADAM ELMAKIAS

Remember

Eight years ago, a band from Ocala, FL was given an ultimatum: be pop-punk or be hardcore... just don't be both. The Florida natives gave the middle finger to conformity and have since created a global underground network of fans itching for pop-punk choruses layered with hardcore breakdowns. That band is A Day To Remember (ADTR).

Within the last five years, ADTR have sold over 800,000 records worldwide and have toured the U.S., U.K., Australia, Mexico, Ireland, Germany, Netherlands, Canada, France, Italy and Japan. They have created a niche market by paving their own road, DIY style.

To learn more, *MC* sat down with frontman Jeremy McKinnon and guitarist Kevin Skaff—before they embarked on their current U.S. tour—to discuss the hurdles of genre mashing, their newest record and the “death of the live performance.”



l-r: Alex Shelnutt, Kevin Skaff, Jeremy McKinnon, Neil Westfall, Joshua Woodard

Music Connection: Take us back to your creative flashpoint. How did ADTR's fusion of pop-punk and hardcore originate?

Jeremy McKinnon: We were a local band in Ocala (Florida) for like two years. Ocala was pretty much a hardcore scene, so that kind of made our band what it is. We all wanted to be in a pop-punk band at the same time, so we just kind of played both, and in order to go over well [in Ocala] you had to be at least part of a hardcore band, so that's what we did and it worked. We made our own little five-song EPs, we got them pressed. We made about 2,000 copies and passed them out in Ocala and South Florida.

MC: Then you branched out with a DIY tour, followed by a record release through indie label Indianola Records. Can you discuss how that signing came to fruition?

McKinnon: Indianola Records had heard some of our songs from another band we were friends with that was [already signed to Indianola]. Then the label got in contact with us. They helped us get our start. They were our foot in the door and we toured on that record, and then we eventually found Victory Records.

MC: Indianola has had quite a list of underground bands throughout the years (Glory of This, Odd Project, Evergreen Terrace, Life in Your Way), but none really connected the way *A Day To Remember* has. Is there a secret to your success?

"We created [the label] because I'm interested in the business of music. We're looking for the next band to sign. I CAN'T FIND YOU!"

—Jeremy McKinnon

McKinnon: There's no secret. I think our band just connects with people and a lot of [bands] don't have the ability to do that. I don't know why that is. We write songs about everyday stuff, and it's really personal stuff. People come to us all the time and say these songs really help them out. We always have this outgoing attitude in public and it's really personable for kids. But I dunno, things just worked out for us. I don't know why, they just did.

MC: Is it true that your record deal with Victory Records began through AOL Instant Messenger (AIM)?

McKinnon: Yes. We were trying out a new drummer and he was terrible, but the one good thing that came from him was when he said, "Hey, I know this guy, Double J, from Victory Records, this is his contact info." [Our bassist] Josh didn't really believe him. So Josh hit up Double J—who was the art director at Victory—and he began talking to the dude for about a year, sending him stuff back and forth.

MC: How did Victory approach you after that?

McKinnon: We went on tour with a band called On the Last Day, who had just signed to Victory, and we met up with [the band] in Chicago. Victory came to the show and filmed us playing. Later they had us up to their office for a showcase. We played in front of everyone, then when we came home we had a message on our voicemail saying that the label wanted to sign our band.

MC: Kevin, being the newest member to the team, how did the opportunity to join ADTR arise?

Kevin Skaff: I was given the opportunity because I had a passport, more or less. I knew the guys from a couple shows back in the day. They played a hometown show of mine and I just kind of hit up Josh and said, "Yo I hear you guys need a fill-in." ... He responded, "Yeah dude, you'd have to learn 15 songs overnight. Is that cool?" ... I showed up the next day, stayed up all night and learned the songs and it all just kind of snowballed from there.

MC: With the band's combination of pop-punk and hardcore, were there any songwriting challenges when you first joined? Or was it a smooth transition?

Skaff: It was a pretty smooth transition because I used to write a lot of weird indie / hardcore / screamo stuff. And it was a bit easier because it's more of the musical background that I grew up listening to. I listened to Blink-182 and metal bands from the local scene. And Jeremy makes it really easy by being a leader with all the songwriting.

MC: When it comes down to it, how exactly does the songwriting process work in ADTR?

Skaff: It usually starts with Jeremy coming up with vocal melodies and backing guitar chords, or a chorus or something, and then we take it from there with acoustic guitars. We write as much of the song as possible and then we usually try to bring in the full band, and jam out the rest of it.

MC: Was the newest record (*What Separates Me From You*) any different?

Skaff: On this record we had a pre-production with Chad Gilbert of New Found Glory and Tom [Denney], our old guitar player.

MC: Tom specifically helped write on this album?

Skaff: Yeah he did, definitely.

MC: What was the reasoning for bringing Chad Gilbert back as your producer for the newest record?

McKinnon: I'm a huge fan of teams. I'm not the kind of person that's going to put together a record and go to some random guy to record it.

"I feel like America is overcrowded with touring bands and (overseas) they just don't get as many shows. So when there is a good show coming through, they just go off that much harder."

—Kevin Skaff

[The whole team] worked really well on *Homesick* and I wasn't interested in changing that. We put together pretty much the exact same team for [*What Separates Me From You*], we just got to add Kevin Skaff and he's been an incredible part of the team now. So we've had everything we had last time plus another really great writer.

I'm always down to add more people to our team; it's just all gotta feel the same. It needs to feel like A Day To Remember and I think these last two records really are what A Day To Remember is about.

MC: Speaking of the newest record, "All I Want" was chosen as the first single; was that a decision made by the band or the label?

McKinnon: We came up with that. It just felt right at the time when we were going into the studio. It was an upbeat song, kind of had both vibes, you know? It showed our heavier, darker side and was poppy at the same time, so it made sense for it to be the first single. It needed to be something that meets in the middle so people aren't completely turned off on both sides of the fence, right off the bat.

MC: Does being pop-punk and hardcore make putting a record together more difficult?

McKinnon: A Day To Remember isn't as easy as just throwing out the best song on the record, because you have to keep in mind that the people that like heavy music—especially since our band is doing so well—they're really easy to sway in a negative direction if it's presented the wrong way. We need to take care of those fans and make sure they know that [being heavy] is still a part of our band and that's still something we're thinking about constantly.

MC: The video for "All I Want" has several cameos (from Andrew W.K. to Tim of As I Lay Dying). Mike of the Devil Wears Prada was featured in a single from your previous record; and Jeremy, you were also featured in a single for Pierce the Veil. How do all these cameos come about?

McKinnon: They're either friends of ours that we've toured with or people that have really influenced our band that we really love as musicians. ["All I Want"] is about being in a band and taking a chance, even though being in the music industry isn't that realistic these days, especially if you're trying to make a living for yourself. It's about taking that chance regardless of what obstacles you have before you and just doing what you do. If it works out, it works out. If it doesn't... it doesn't. The song's just about being a musician in general.

MC: *Homesick* was announced by *Alternative Press* as "One of the Most Anticipated Records of 2009" and now with the release of *What Separates Me From You*, MTV has announced ADTR as an "Artist To Watch in 2011." What's it like to have this kind of media attention rolling in album after album?

McKinnon: It's awesome. To be honest with you, this isn't supposed to happen. We're not a band that got together when we were younger and said, "Hey, let's be in a huge band and be successful." We put together music that we wanted to play, and like I said, it didn't even make sense: we played pop-punk and threw breakdowns in the

middle of these songs so people in Ocala would take us seriously. That's where we came from. Then out of nowhere people really caught on to what we were doing. It made us happy and it's awesome that people are catching on these days. Like you said, the AP thing in 2008 was great and MTV giving us the Artist To Watch, it's amazing... we're just kids from a really small town that had awesome things happen to them and we're just kind of riding the wave.

MC: You've toured the U.S., Europe, Australia, all over. What would you say the biggest difference is touring on the other side of the Atlantic?

Skaff: I feel like America is overcrowded with touring bands and (overseas) they just don't get as many shows. So when there is a good show coming through, they just go off that much harder because they're not used to going to shows twice



✿ A Day To Remember's deal with Victory began with an AOL Instant Message to the label's Art Director, Double J.

✿ ADTR covered Kelly Clarkson's hit single, "Since U Been Gone," made it into a music video and put it out on their re-release of 2008's *For Those Who Have Heart*.

✿ The band has sold over 800,000 albums worldwide.

✿ Singer Jeremy McKinnon is featured on Pierce the Veil's single "Caraphellia."

✿ Both *Homesick* and *What Separates Me From You* peaked at No. 1 on the *Billboard* U.S. Indie chart.

✿ Before joining ADTR, Kevin Skaff was the lead guitarist for the post-hardcore group, Four Letter Lie (also on Victory).

✿ The band wrote most of *Homesick* as well as *What Separates Me From You* while on tour.

a week. They go like once a month, and when they do, they go off hard and it's awesome. And I'm not saying that America isn't great at shows, because it's definitely insane over here. They're just exposed to a lot more of it here in America.

MC: Scuba diving crowd surfers, shirt cannons, teleportation skits... these are all things you've done live. How important is it to put on a good show when ADTR is drawing in such a large underground fan base?

McKinnon: This is one of the biggest things in our band and this is what I want to be remembered for. From here on out, A Day To Remember will be a band that you will know puts on a show and doesn't just play their music. That's a *big* thing for me. You see all these shows from the '80s, all these arena production shows, that's fucking awesome man. I really think music lost touch with that show vibe, especially in the scene we came from. It doesn't exist anymore. I want to be the band that brings that back. And to be honest, that's already starting to happen, which is really cool. We started doing the stuff last year and I've already seen some people talk about how they're going to do really big production stuff in smaller rooms, and I think that's really fucking awesome. That's what's missing right now in music.

MC: What's the standard you see at shows today?

McKinnon: People for the last 10 years—in this genre especially—have just gotten to a certain level and then it's just a backdrop and some screams and they just switch it out every tour. I don't understand that mentality. Everybody is always pushing, always working to the next level or to do more for their fans—why the hell would you stop when you're at the biggest point you've ever been? That's the way I've always looked at it. This band will always invest in itself, we're always going to invest in our fans and make sure they have a good time. Our "A" market this year in the United States is the biggest thing we've ever done, mark my words.

MC: Jeremy, you and bassist Josh (Woodard) started Running Man Records. What was the reason for this label creation, and is it open to all submissions?

McKinnon: Yeah, absolutely. We're always looking for new bands and it's just really hard to find them. Bands that I'm really stoked on. I've found a few of them but things didn't work out. We're really happy with Veara. They're a great band and I produced that record and the guy we always work with, who is pretty much a sixth member in ADTR, Andrew Wade, recorded it.

We created [the label] because I'm really interested in producing records and we're also interested in the whole label sort of thing, the business side of music. It just made sense to try to do our own thing. It's all about the next band, though. We're always looking for the next band [to sign]. We've been looking for a year. I CAN'T FIND YOU!

MC: What's next for ADTR?

McKinnon: Quite honestly, man, I don't know what to expect from A Day To Remember. It's always evolving. We're gonna keep touring, we're going to keep doing absolutely retarded shit. We're always going to put on a show and do fun things the crowd can interact with. We're going to keep writing. We're going to put out another record. We're going to play shows that are awesome to watch.

MC: Any last words of wisdom?

Skaff: Don't talk shit behind people's backs (laughs).

McKinnon: Just be good people to everyone you meet and good things will work out for you. That's what we've done and look what we did.

Contact ashley@victoryrecords.com

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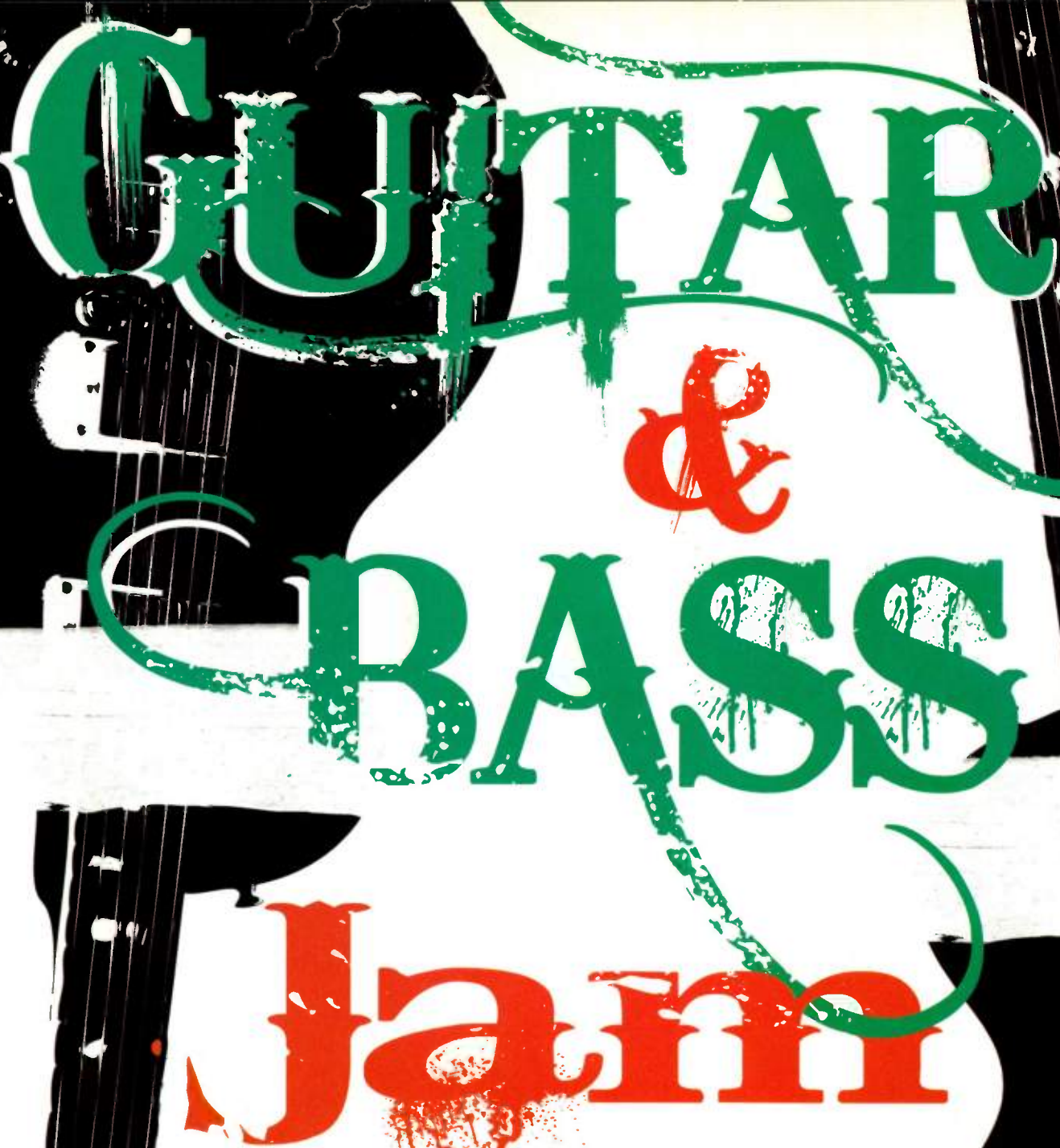
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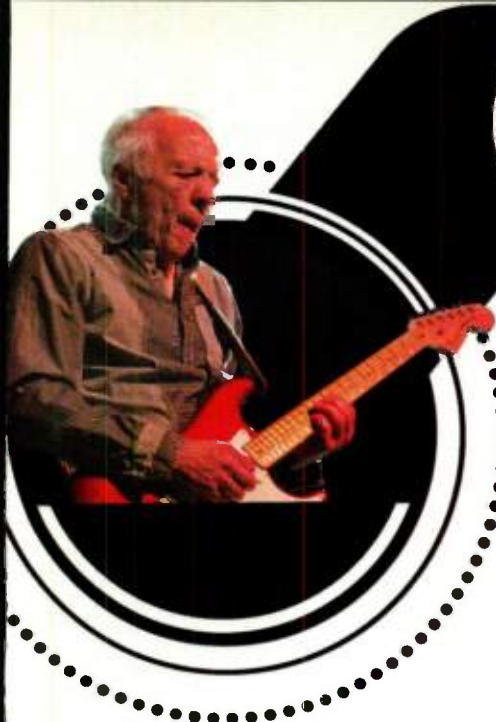
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GUITAR & BASS Jam

THOUGH VARYING WIDELY IN AGE, the group of stellar players we've assembled for this year's roundtable discussion share some of the same concerns about music and performance—and especially the status of the guitar and bass in modern times.

by Daniel Siwek



Robin Trower

Contact: David Maida, dmaidapr@aol.com
Web: trowerpower.com

BEGINNINGS

I was a big fan of Scotty Moore; I just loved his guitar playing and I definitely knew I wanted to be a guitar player. When I was 14 my dad bought me a Rosetti, with a cello-type body, for Christmas. I didn't try to play along with the records; I just played for my own amusement. I've been influenced by a tremendous amount of stuff, but my all-time biggest influence is James Brown.

Albert King was another huge influence on me. I wasn't really into the other rock bands, because I would listen mostly to black artists, so even though I was a big fan of Cream, I'd prefer to listen to Howlin' Wolf, Jimi Hendrix, Nat King Cole and B.B. King, who totally changed the direction in which I was going to play. I hunted down everything he ever did.

GUITAR FAVES

There was a time there that B.B. King's *Live at the Regal* never left my record player, and I'm talking for months. I would say it's my favorite guitar album of all-time. But I would also recommend anything early by Scotty Moore, "Crosscut Saw" by Albert King, and "Machine Gun" by Jimi Hendrix.

SET-UP

I'm using these Marshall 100's in the studio, and all my pedals are made by Mike Fuller of Fulltone in California. They make me my signature overdrive and I also use their Deja Vibe, which is sort of the modern version of a Uni-Vibe that I used on *Bridge of Sighs* and a few other things. Oh, and I also had them make me a wah pedal, but instead of a foot-sweep it's got a volume and tone control, so I can preset it and just kick it in for another gear, or a little bit more scream.

Robin Trower is one of the guitar gods. From his work with prog-rock innovators Procol Harum to his solo work, he stretched the boundaries of rock guitar and expanded the relationship between his guitar and his songwriting. Even though we may put Trower on that guitar hero pedestal, it's clear that he'd prefer being known as a guy who not only played a mean guitar but wrote some great songs as well. His new V-12 Records release, The Playful Heart, showcases the kind of emotive guitar playing that we loved in his classic, Bridge of Sighs.

HENDRIX

He redefined electric guitar playing for everybody, not just me. I think he was the natural progression from B.B. King and Albert King. I wouldn't say that Hendrix changed my world or the way I played guitar. In fact, it was his writing and his compositional skills that influenced me even more than his guitar playing. My own development kept me coming up with more stuff for me to do with the guitar, not as a shredder or a guitar virtuoso, but from the compositional side. Why wasn't there another black guitar player crowned the "new Jimi?" Because you can't reinvent the wheel—Jimi already reinvented it.

SOMEBODY CALLING

For that metallic sound, I used an Electric Mistress. I don't know how you would describe it, but it was a pedal in the '70s that I used.

SIGNATURE STRAT

I mostly played a Gibson with Procol Harum. But once, when we were on the road with Jethro Tull, their guitar player Martin Barre had a Fender Stratocaster as a spare. So I picked it up one day and plugged it into my amp and said, "That's it! Oh yeah! That's what I'm looking for." I can only tell you the Strat has a human voice quality to its character, where I think the Gibson just sounds like a guitar. I've got a signature model Strat that I used and it's got the kind of neck and the frets that I'm comfortable with. It's a great honor to be endorsed by Fender for the last five years.

PLAYING SOLO

There is sort of a technical side of trying to play with just the bass and drums that I find really appealing. You have to make up for the instrument that's missing all the time, and I like creating the whole music, so I don't need another guitar part playing what I would otherwise be playing. I'm friendly with some of the big guitar players, but I don't really know any of them. I mean, I know Eric Clapton is a good guitar player and so is Jeff Beck, and I respect them as players, but their music is not what I'm into—it's just not my cup of tea.



Arone Dyer

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Contact: Pitch Perfect PR, jessica.linker@gmail.com
Web: bukeandgass.com

One six-string baritone ukulele and one weird guitar/bass hybrid equals Buke and Gass. Arone Dyer and Aron Sanchez's duo is eclectic to say the least. But don't you dare hail her as the next big ukulele player! Their full-length debut, Riposte, has an acoustic punk ethos and a driving beat that's literally coming from their feet.

BEGINNINGS

I've always been around the guitar. My dad had, like, six of them on the walls, and would teach me every once and a while. When I was like nine or 10, he gave me a classical acoustic guitar that had this huge neck. I remember learning Paul McCartney's "Blackbird," and, of course, "Stairway To Heaven," and then I went out and got a Bob Dylan songbook—because he's from Minnesota and I'm from Minnesota! When I was 15 my dad gave me another one of his guitars, this one was a sweet, sweet solid body electric

by Ovation. Since I had a piano background I knew the concept of all the notes, so I began to just make up my own chords and document my progress, and my newly discovered chords, on film as I would learn.

BUKE & GASS

We call it a buke because we used a baritone ukulele as its body, but it's more like a guitar. I don't see myself in the tradition of the ukulele at all, and I see myself connected to other ukulele players the way I see myself connected to other guitar players—which is not at all. The gas is an instrument that Aron [Sanchez] is working on and probably will never finish working on, basically, because the man needs something to do. The one that he's been playing for the last couple of years is a metal one that a friend built.

STIFFNESS

I think good action on the fretboard helps, and another thing is how you hold your guitar; you see all these people with their instruments hanging down low—I mean, c'mon, their wrists are totally cranked and it looks so painful. The other thing I do to prevent stiffness—and you're going to hate me—is yoga. Ever since I had that carpal tunnel scare with my wrists I've done a lot to try to figure out how to relieve that pain, and I've found that nothing beats keeping my wrists stretched and strong.

STRUNG UP

I use extraordinarily heavy strings and I'm not sure why except I think I always liked heavy strings. My

high E is really a D and it's an 18 (.018) gauge, and my lowest string is a 65 (.065) gauge. I don't like the sound of super thin strings, because they sound too twangy, and I also think that the thicker strings complement my guitar's shorter fretboard. I can still bend the strings, I have really strong fingers, but I don't do that too much!

THE LUTHIER

I just wanted to work for a luthier and build instruments. I was there for, like, nine months, long enough to have a kid, and actually I did leave with a four-string baritone guitar, but I don't use it for anything. I did a lot of internal repairs because I could fit my hands into smaller guitars. I could fret and refret a guitar easily, as well! I can't say that I walked away with a better appreciation of the best kind of wood or anything, because I just don't care. You can build a table out of any kind of wood, and as long as it's sturdy it's going to work.

Dennis Coffey

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EVOLUTION

I've been able to reinvent what I do by getting out there and playing live in front of the people. You need to play in front of people so that they can judge whether your practice is paying off or not. If you're just playing alone in the living room all the time, you'll never know if you suck. But if you suck while you're playing live, people will just get up and leave. I'm still a student of the instrument, and right now most of the guys I play with are younger than me; the only time I wasn't the oldest guy in the band was when I played with Les Paul a while ago, and sadly, he's gone.

CHANGING THE TEMPS

I guess you can say I was the tool, if you will, that Norman Whitfield utilized to change or update the Temptations' sound. Norman liked what I was doing in the clubs and he wanted to get the Temps away from the love songs and into the social commentary that was happening out there. I hardly knew anybody on that date, but I remember using a wah and distortion pedals, and my Gibson Firebird. I think it's a 1963 Firebird, and I used it on my current session because I figured that guitar's been on so many hits, why not one more?

PRETTY FLY FOR A WHITE GUY

I'm happy being the first white guy to appear on *Soul Train*. Most acts would pantomime to the record, but I brought my whole band and we kicked it out live to a packed audience. For the most part, if you could deliver in the studio or in the clubs, people didn't care what color you were. I mean, I was playing the Frolic Room with black musicians just a few miles away from where the Detroit riots happened. I do recall this one DJ, when we went out to L.A. in 1971 to promote "Scorpio," who looked at me and said, "Oh no, sorry, we absolutely cannot play any white records." I asked to look at his playlist and then I nicely pointed out that I'm playing on the top three songs, so he was playing me whether he knew it or not. And that's when he played "Scorpio!"

THE NECK

I haven't thought in scales and chords terms in years and years. I think of the neck in terms of tonal centers, and I work my way through. Everybody has blues-scale sounds, or the same lick here or there, but at this point of my career I see the neck of the guitar more like a piano, and I can play from the very lowest string all the way up to the highest note of the fingerboard. I also do a lot of Django Reinhardt open stuff.

SESSION SAVVY

You always come prepared. Make sure you've got extra strings, picks, and always leave ahead

// They Said It:

Robin Trower

"I wouldn't say that Hendrix changed my world or the way I played guitar. In fact, it was his writing and his compositional skills that influenced me even more than his guitar playing."

Arone Dyer

"You see all these people with their instruments hanging down low—I mean, c'mon, their wrists are totally cranked and it looks so painful."

Dennis Coffey

"You need to play in front of people so that they can judge whether your practice is paying off or not. If you're just playing alone in the living room all the time, you'll never know if you suck."

Amanda Ruzza

"I've tried super expensive basses that didn't sound or feel as good as one of my basses (which cost four times less)."

Jack O'Shea

"Metal is getting huge again, and there are a lot more bands trying to be adventurous with the guitar again. I'm happy we're a part of that."

Dennis Coffey has lent his funky mojo to producers like Quincy Jones, Norman Whitfield and George Clinton. He has played on hits by the Four Tops, Marvin Gaye, the Supremes and, of course, the psychedelized Temptations. Coffey is the first white guy to appear on Soul Train, and every hip-hop artist in the game has sampled him. Now he's back with a new Strut Records release, one that finds him refreshing some of his classics along with some newbies. The album is titled, Dennis Coffey, and that says it all.

THE BEGINNING

My mom told me I could name every song on the radio when I was two or three years old. I had cousins that played great country and western guitar and I loved the way it sounded.

My mom's friend gave us an old Hawaiian guitar but the strings were so high up I couldn't figure out how to get them down so I could play it like a Spanish guitar, so we went to the pawn shop and my dad bought me a \$15 dollar Harmony acoustic.

My cousins showed me some Hank Williams, and then I got heavily into the Sun Records rockabilly stuff. I remember listening to Chuck Berry play "Johnny B. Goode" and thinking, "What in the world is this sound?" So I went to an esteemed teacher in town and asked if he could show me, but he said he had no idea what Berry was doing.

You see, I had to learn how to play R&B and soul off of the radio, because the music was so new that guitar teachers didn't know what it was yet—and forget about teaching it.

of time so you can show up early or on time. You can forget about alcohol, weed, or any of that stuff. I will not have one drink until I'm done playing, because I'm still reaching for the stars. You can't be on top of your game and play the kind of music I do if your brain doesn't have instant access to your fingertips, because then your fingers won't go where your brain wants to take them. And when it comes to delivering a fresh take, that's the difference between hiring somebody who knows how to read charts or not, because by the time someone takes the confusion out of the charts, I've already cut it and moved on to the next song.

At Motown we cut one song an hour, so that kept things fresh, but if a producer wanted to beat a song to death we called it "rigor mortis." The repetition sets in and your mind starts to wander and that's when you take your charts for granted and start to make mistakes.

GUITAR HEROES

The Nashville crowd has kept the guitar very prominent; they've got some great players down there. The heavy metal guys have also been keeping the guitar alive. But now I'm playing a lot of clubs with 20-somethings and it seems that they've discovered live R&B again. They're forming bands with their own spin on the music and it's live instead of computer generated and sampled. So that's great to see.



Amanda Ruzza

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CURRENT SET UP

Currently, I'm working with (all five-string basses): a Ken Smith Elite, Tobias Growler and a Ladessa Fretless. For live settings I usually bring my own BSS DI, since I feel that's very important to be able to send a perfect and balanced sound to the P.A., and whatever bass I feel fits for the gig. Also, if it's something more rock or pop, I usually bring some pedals like the MXR Envelope Filter, Bass Octaver and the Way Huge Swollen Pickle. If it's a Latin/groovy jazz gig, I'll bring my MXR chorus, since I'm a huge fan of those Elis Regina records from the '70s where bassist Luizão Maia would play the most awesome samba grooves with a chorus, [laughs]!

BEGINNINGS

I began playing bass because I loved drums. As a little kid, I kept asking my parents to buy me a drum set, but they would always say that it was too expensive and that I would make a bunch of noise and not take it seriously. So one day (after having asked it for four years), I was walking around the streets of Santiago, Chile and saw a small music school. I had a little money and offered it to the owner of the place to allow me to have bass lessons every day for two weeks. My thinking was, "If I can't be a drummer, at least I want to be next to the drummer."

Amanda Ruzza does the fretless bass justice, especially in the way she makes the notes sink into one another. Perhaps that's because, as you'll discover, this performer has always shadowed the beat, having initially aspired to being a drummer. She picked up the rhythms of Santiago, Chile and combines that with all the technology the modern world has to offer.

PICKING THE RIGHT BASS

It's a very difficult decision. The instrument needs to sound amazing, feel amazing and look amazing. Otherwise, there will be no real connection to it and it will end up in a storage room. It's not about the money, it's about what makes the player feel best. I've tried super expensive basses that didn't sound or feel as good as one of my basses (which cost four times less). But that didn't mean it wasn't a good instrument; it just wasn't a good fit for me.

DRUM AND BASS

My feeling is, if there's no connection between the bassist and the drummer the whole group will not sound good. Sometimes I even want to hear more drums than myself in the mix, and I keep an eye connection with the drummer, as well. Some drummers are flexible and will follow the bass player, but others aren't, so if I notice that the drummer is not following me very much, I change my approach and follow the drummer.

PLUG-INS

The only plug-in that I endorse and truly adore is the Lexicon LXP. And that's because I feel that currently there are so many of those out there luring musicians into buying them because they have endless features, but don't do the basic and most important thing: sound good and enhance the recording. I feel that with so much available nowadays it's hard to find plug-ins that make the recording sound good without sounding artificial. Many plug-ins sound like fake sugar, but the challenge, at least to me, is to find plug-ins that will sound like real sugar (analog stuff) but without the calories (cost of analog recording).



Jack O'Shea Bayside

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FIRST GUITAR

My friend Kevin Rheault, who is the guitar tech for Drop Dead Murphy, sold me my first guitar for 25 bucks when I was nine years old. It was a Cort solid body electric and it was a total piece. I had just seen *Back to the Future* in the theaters and I thought, "Wow that would be so awesome if I could just play guitar!" And I know it's not the most metal guitar, but there was something about the way Michael J. Fox played that Gibson ES 335 just spoke to me. All my tuning holes were stripped and there was nothing that could be done with it, short of chucking it, so I gave it to another neighbor who was just learning. I think that guitar was the jumping off point for at least three other people.

THE BUTTERFLIES

I must admit that a couple of cocktails are just enough to get physically loose, so I can get into that mental space where I'm on autopilot. It also helps me get into that mental space where I'm ready to go to war and be as aggressive as possible without losing a level of precision. If I go up on stage fully sober, I think I end up over-thinking.

MY SOUND AND STYLE

On this tour I waited for Anthony Raneri (lead vocals and rhythm guitar) to dial in his tone, and then I built something around it that could complement it. His sound is a little darker, a little heavier, and with some thicker gain, but not too muddy, and mine tends to have more mids and highs, so I can cut through just a little while we

A killer guitarist in a kickass new-ish band is a great way to describe Bayside's Jack O'Shea. The band's urban suburban sound represents their Queens, NY namesake well, as the band take their show on the road throughout the spring and the summer in support of their latest, Killing Time. O'Shea is a great example of a new breed of shredder, one who cares as much about the song as he/she does the technique; one that incorporates everything that indie-rock has to offer in terms of song, but takes advantage of metal in terms of volume.

blend our highs together. As far as my style, I like to be technical within the boundaries of the song, like I want to push my guitar playing as far as I can without taking away from the song. I want it to be interesting enough technically, still, because I don't want it to sound like a dumbed down version of a well thought-out shredding guitar part.

MUST OWN GUITAR ALBUM

For me that's easy. *Friday Night in San Francisco* – Live with Al DiMeola, John McLaughlin and Paco DeLucia. It's three people playing acoustic guitar with lightning speed and unmatched precision that is so flawlessly performed that it's inspiring. It's easy to hide behind a sea of effects, but to lie there naked and exposed while maintaining that level of musicianship is incredible.

GUITAR HEROES

Most of my life I've heard, "Dude you were born in the wrong time." I love the metal guitar of guys like Kirk Hammett from the '80s. Now, after *Guitar Hero*, metal is getting huge again, and there are a lot more bands trying to be adventurous with the guitar again. I'm happy that we're a part of that. I'm flattered that we're even talking about this stuff because I waited and waited for these times to come back, and I see so many kids now that are so fucking good on lead guitar. I feel a little nervous about being overshadowed! We really care about the musicianship and, despite all the emphasis on the chicks and the drugs, those guys in the '80s could really play their instruments.

GUITARS ON EBAY

It's a little bit of a gamble, but I bought both of my main guitars [Gibson Les Paul Custom and Standard] online and those are the ones I take on the road. First you narrow down all the technical specs and aesthetics that you're looking for—but pay close attention, because if it looks beat the fuck up, then it probably is beat the fuck up.

MC

KIM FOWLEY

Living in a Charlie Sheen/Lindsay Lohan World with Lady Gaga Dreams!

The composer, performer, producer, promoter, provocateur, manager, disc jockey, film director, etc. that is Kim Fowley, can be called infamous, but legendary is perhaps more appropriate. The former child actor appeared in his first film in 1949, produced his first band by 1959, and he went on to compose or produce numbers for a mindboggling number of acts, such as Kiss, Alice Cooper, Sonic Youth, the Germs, Nirvana, Cat Stevens, the Byrds and so many more. Fowley is perhaps best known for his "baby"—'70s hard rock girl-group, the Runaways—and while you can hear him deejaying every weekend on Little Steven's Underground Garage channel (Sirius 25/XM 59), he's back with a new record/film company, Flesh-O-Rama, and its first band/album/movie, *Black Room Doom* (youtube.com/blackroomdoomisuals). The band's breakout star, scream-queen Victoria De Mare (screamqueendmare.com) will also issue her debut album *Actress* on Flesh-O-Rama. Its lead single, the current events-inspired rocker "World's On Fire," is already receiving play on SiriusXM, KROQ's *Rodney On The Roq*, and several other stations/podcasts worldwide.

Music Connection: Who chooses the playlist for your show on Little Steven's Underground Garage channel?

Kim Fowley: Little Steven creates the playlist, and Program Director and DJ Kid Leo supervises and delegates it to the individual DJs (including Andrew Loog Oldham and Handsome Dick Manitoba). The playlist is subject to change depending on whatever releases are coming out, or the different promotional tie-ins or specific themes they've worked out. I am a paid radio actor and in my own mind. I'm doing Ken Nordine, Alan Freed and Casey Kasem. There are 3,000 songs in the playlist, and I've memorized every one of them. I know how they all start and stop and I can make them flow so you can go from 1949 to 2011; I can go from Tegan and Sara to Buddy Holly and it will all make sense to me. Kid Leo and Little Steven really have impeccable taste, and once in a while if there's something that one of us DJs like, we send it in to Steven and/or Leo, but we don't lobby or anything.

MC: Does SiriusXM Satellite Radio pay you a salary?

Fowley: Oh, get paid, and they've kept me on for seven years and keep on renewing my contract.

MC: What do you remember about the Alan Freed days of promotion?

Fowley: I learned radio from Alan Freed in 1959. I was his assistant and food runner. I got paid off in lunch and dinner. There was no salary, and no breakfast, but he let me use his Thunderbird when I would take out older women. Promotion in those days was all about steak dinners and chives on the baked potato—that was as much payola as I saw—though I understand that some folks did get alpaca sweaters and tickets to Hawaii.



MC: What's the biggest difference in the music biz between yesterday and today?

Fowley: Diseases, drugs and haircuts: everything else is exactly the same. The record industry collapsed before the days of Elvis, because back then all they had was Julius LaRosa, Eddie Fisher and Patti Page. Before Elvis showed up on Sun Records there were only five labels, and now there's only four. Now Victoria De Mare and Black Room Doom show up on Flesh-O-Rama, so we're in 1957 in my mind. And just like 1957 there isn't any artist loyalty or record loyalty anymore, there is only song loyalty. Rob Cavallo and Green Day proved this when they released the five downloadable singles for *American Idiot*. The young audiences bought the album after they knew they could trust the songs. We're taking that approach with our label/film company Flesh-O-Rama, because we have a lot of artists

with material, but we're not going to trot them all out at once—we'll release them one song and one clip at a time.

MC: How do you feel about *The Runaways* movie?

Fowley: I was portrayed as the Darth Vader version of a used car salesman, or like I was there running out for food or something, instead of being the architect of whatever the Runaways was. Joan Jett and I were the architects and Sandy West was an original member, but there were five incarnations of that band before the one up there on the screen. Aside from that I thought that Michael Shannon was brilliant, and I think it's partly because Joan Jett and Kenny Laguna made sure that Michael and Kristen Stewart met me, so that they would get more than just Cherie Currie's and her screenwriter's point of view.

MC: Are you unfairly saddling your new band, *Black Room Doom*, with the baggage of the Runaways?

Fowley: Understand that Black Room Doom is still not about the Runaways at all! It's about the idea of the Brill Building in an era when you had people like Bert Berns, Jerry Leiber and Mike Stoller; when it was like, "we're going to make a record, and you'll be in the group, oh, and you'll be in the group, and yeah, you'll be in the group. What's the name of the group? Don't worry about it, here's some money, sing on this and get the fuck out. [smiles] Where should we mail you a box of records?" And, "Sign this contract." Then, while on the way home from school, the Shondells [King Records], or someone would hear their record on the radio. Now it's the 21st Century and Black Room Doom tells a different story: a girl group that sings and plays their own instruments in the era of

satellite radio, podcasts, blogs and viral video.

MC: How does Kim Fowley promote a record in the 21st Century?

Fowley: In person, online and I still like to use the phone. I send out a one-sheet and the product to the radio people and then we'll blast them. If I know them, I will call and play a verse and chorus over the phone. The word no doesn't exist at Flesh-O-Rama.

MC: Are you looking for artists to sign?

Fowley: We are going to have a presence at SXSW this year, where we will have a guy representing Flesh-O-Rama, and we'll give advances on the spot if we like what we hear. Keep up with me at kimfowley.com, and please send all submissions to: Kim Fowley, 8033 W. Sunset Blvd., #914, Hollywood, CA 90046. **MC**

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HOW To Be A Successful ARTIST Entrepreneur

Being successful in the music industry requires an effort that goes well beyond the ordinary and everyday. Are you up to it? Are you capable of the kind of intelligent perseverance that most people cannot summon? In the following article, artist, author, motivational speaker and artist entrepreneur Gilli Moon voices her singular point of view about what it takes to make it today.



1. It takes passion. If you're not passionate about it, you'll be left behind by those who really are truly passionate about it, and love it.

2. It's all about how you *balance your time*: time management. Be organized with your business affairs and with how you use your time. Create a schedule that includes your music biz stuff and time to be creative.

3. It's a lifelong journey. Being an Artist Entrepreneur is about being in it for life. It's all about enjoying the process and understanding it's lifelong. So take the time and enjoy the journey.

4. You need to see yourself as a business. Use left and right brain thinking. Diversify your talents. Be creative with a business mind.

5. Learn the 3 O's: Optimism + Organized = Opportunity. If you don't have optimism, it will undermine your Art and every step you have taken toward your path. Allow opportunities to manifest by learning to create joy in your life. Being organized means being business minded, disciplined and getting your ducks in a row. All this provides opportunities... and they come when you least expect them!

6. Know thyself and represent yourself appropriately. Whether you want to be a rock star, or a consummate artist, or both, you need to be clear and focused with what path you take and how you are going to promote yourself. If you can't describe *Who You Are* well, you could be sabotaging every future step. Getting to know your competitive advantage and unique selling point—marketing of you—is the next step.

7. I AM versus I WANT. If you only proclaim that you "want" something, then all you will ever get

is "wanting" without any actualization. Use your words carefully. Introduce yourself to the world as someone who already is. That way you are empowering yourself to be the person you've always dreamed of being.

8. Get started—just get out there. Take small tangible steps. Write your dreams down, and be as ambitious as you want. Create a plan, starting with some goals that you want to achieve within the next couple of years, and strategies on how you think you can achieve them. Remember, you don't have to know exactly how to get there, but just write what you know, for now. The doors will begin to open.

9. Age doesn't matter. It doesn't matter how old you are in the world of Artistry. Ignore what you hear from hearsay: you can be any age you want to be as an artist in the Arts business. It all depends on the market you are targeting—so know your market.

11. Seek no one else's approval but your own. I'm not suggesting that we don't seek advice, or that we have to do things alone, but at the end of the day, *you* must make the decision as to what's best for you. Also, work with others, just don't rely on others to make it happen for you.

12. Community and relationships. Bringing people together, and networking within your community or communities you participate in, is the key to success. Relationships are the most important aspect of developing your business. Remember to ask "what can I do for you" first before you expect something in return. Also, capitalize on your current contacts. Go through your rolodex (*Outlook*, contact list, Facebook). You'll be surprised who you know that might be just the person you need.

13. Enjoy it. It's a game. How can one possibly proceed into the world of the Arts without seeing it as a bit of fun? Think of it like a game and know that this game is made up of people playing the game. The music business can be played with tenacity, joy and passion—if you put your mind to it.

14. Know what makes you unique. Many Artists want those Top 10 slots on the *Billboard* charts right? Wrong. There is room for everyone at the "top." It all depends on what you want, and what you bring to the table. You can find your niche for your music if you know what makes you unique. I've always called this "finding your competitive advantage = your talent + your uniqueness."

15. It's a choice—you "choose" to do it. Yes, that's right. You're not a victim here. You want it? Then do it, but don't complain about it. Remember, you're a business person, in the business of music.

16. Dare to be different. Are you afraid to be different? Artists are innately interesting, so just being yourself goes a long way. Stand up to your own individualism. Sometimes you just have to be adventurous and daring, and be WHO YOU ARE.

miniBIO:

Australia's Hollywood-based Gilli Moon is an artist, author, motivational speaker and artist entrepreneur. Her second book, *Just Get Out There*, an artist's bible to achieving abundance, self-empowerment and professional success as an artist entrepreneur, is available at justgetoutthere.net. For more information about Gilli Moon, see gillimoon.com. MC

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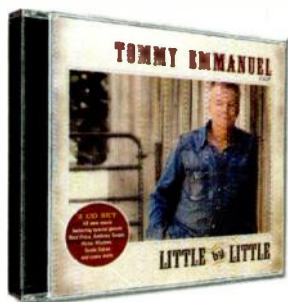
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Tommy Emmanuel
Little By Little
Favored Nations

① ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Kim Person

Top Cuts: "The Fingerlakes," "The Welsh Tornado"

Summary: Fans of acoustic finger-style guitar will love this two-CD set of earthy, uplifting instrumentals and heartfelt vocal tunes. It's a varied mix of covers and originals played with the type of passionate virtuosity that we've come to expect from Tommy Emmanuel. Songs such as "Tapestry," "He Ain't Heavy, He's My Brother" and "Moon River" get fresh treatments, while Emmanuel's own compositions dazzle the senses and transport us from the rural country sides of the American south, to the Scottish Highlands. Contributors Doyle Dykes, Victor Wooten and Pam Rose shine brightly.

—Oscar Jordan



Cold War Kids
Mine Is Yours
Interscope Records

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jacquire King

Top Cuts: "Louder Than Ever," "Royal Blue," "Cold Toes on a Cold Floor"

Summary: This highly produced, post-pop studio album offers slick, synthesized melodies with influences that range from rock-Americana to blues to electro-pop. Despite the corporate feel of this album, the band retain their idiosyncratic essence, particularly in "Cold Toes..." The catchy melodies worm their way into the listener's mind to resurface later as half-remembered chord progressions and snippets of mournful refrains. Despite a lukewarm initial reaction, "Mine Is Yours" has the sticking quality of a market-driven sound. A decent addition to any hipster's collection.

—Sarah Whited



Raphael Saadiq
Stone Rollin'
Columbia

① ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Top Cuts: "The Answer" "Heart Attack," "Go To Hell"

Producer: Raphael Saadiq

Summary: Fresh off his gig as Mick Jagger's guitar sidekick at the Grammy Awards comes Raphael Saadiq, with a kaleidoscopic spectrum of choral vocals, tripped-out organs, spiraling strings and Soul Train horns to punctuate his expansive aural audacity. Guests include sacred steel purveyor Robert Randolph ("Day Dreams"); and Earth, Wind & Fire's Larry Dunn ("Just Don't.") More indie than pop, more garage rock than slick soul, the Bay Area native pays homage to another NorCal maestro, Sly Stone, with his heady amalgamation of past, present and future.

—Dan Kimpel



Blackguard
Firefight
Victory Records

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Blackguard

Top Cuts: "Firefight," "The Fear of All Flesh," "The Path"

Summary: Some serious Children of Bodom influence with a dash of hardcore breakdowns best describes the ingredients used in this Canadian entrée. While Paul "Ablaze" Zinay's screams are diverse and well-rounded, it is Gosselin and Deschenes' axe work that make this album worth several listens. After a godlike intro, "Firefight" sets the epic-metal tone of this record of the same title before fading out into the album's jam "Farewell." The record could have used a more melodic outro, but for Bodom, filth and vintage In Flames fans alike, this album will do just fine.

—Andy Mesecher



Los Fabulocos featuring Kid Ramos
Dos
Delta Groove Music

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jeff Scott Fleenor, Los Fabulocos

Top Cuts: "She Wakes Up Crying," "The Coffee Song"

Summary: Kept apart by geography and economics, lovers long for each other, connected only by memories and music. Los Fabulocos follow in a long tradition of East L.A. rockers to bring the fusion of cultures and experience of the American Latino community to the mainstream. This is an evolving style, though slowly, so to compare them to Los Lobos would not be unfair. This is a meld of influences including rock, blues, rancheros and xydeco. It's an intriguing, heartbreaking and uplifting mesh. They just need to find a way to put a unique stamp on it.

—Tom Kidd



Epigene
A Wall Street Odyssey: The City, The Country And Back Again
Amammi Music

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Sean Bigler

Top Cuts: "Money Master," "Catch 22," "The Warning"

Summary: An album about the ills on Wall Street and the salvation of Woodstock country living that moves along like an Off-Broadway musical? What a concept! Bigler and Lykes, the duo behind Epigene, give us a protagonist in Yossarian, a troubadour of electro-folk, and electro-pop; though not in an electro-clash way, rather the melodic-yet quirky electronic smarts of Yello or McCartney II. There is also a Brit-Pop vibe, from Al Stewart, to Squeeze and Supergrass. *Goodbye Yellow Brick Road*? Maybe not, but he is on the right path and we'd love to see where he goes next.

—Daniel Siwek



The Kills
Blood Pressures
Domino

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jamie Hince, Bill Skibbe

Top Cuts: "Satellite," "Nail in My Coffin," "D.N.A."

Summary: The garage rock duo ditch their indie minimalist vibe and rest on warmer, heavier instrumentation amplified by huge "wall of sound" harmonies, mastered with seven amps droning simultaneously. Mosshart's matured vocal vibrato works well with the riff heavy swagger and "Satellite" embodies it best with its pounding crunch of delay effects. These monstrous sounds layered with mellotron, piano and octave pedals prove a more well-rounded and stylized production than the stripped down vocals and raw, no frills edginess that sum up their previous works.

—Cat Veit



Emery
We Do What We Want
Tooth & Nail

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Matt Carter

Top Cuts: "The Cheval Glass," "Scissors," "The Curse of Perfect Days"

Summary: With the departure of original member and songwriter Devin Shelton, can this band continue to rock our hearts? That's the question fans have asked the remaining squad of Emery. Their newest record has answered all questions with a simple, "Yup." The opening track really creates the fast-paced blueprint for this album, but it's "The Curse of Perfect Days" that helps one remember why Emery is a lasting band. While lead singer Toby Morrell continues to rock through these anthems, Shelton's storytelling style is no doubt missed.

—Andy Mesecher

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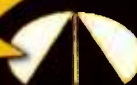
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NEW MUSIC CRITIQUES

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.



The Material

Contact: colleendagostino@yahoo.com
Web: myspace.com/thematerial
Seeking: Label, Film/TV
Style: Rock
AMP Username: thematerial

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

SCORE: 9.0

With a powerful, commercial sound that could challenge the likes of Paramore, the Material are radio-ready, with excellent production (great drums!) in every detail. Singer Colleen fronts the crafty quintet with aplomb, making a large impression, especially on "What Happens Next," where this precision enterprise sets up and delivers the chorus perfectly. We haven't heard a more radio-friendly single from an unsigned act, and the edgy ballad "Let You Down" shows another no less appealing dimension to this winning, Warped-ready band.



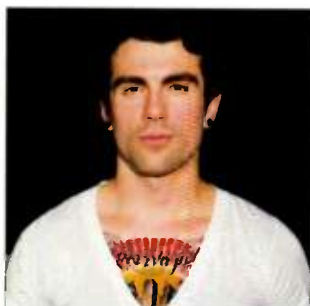
Michael Shoup

Contact: info@michaelshoup.com
Web: http://michaelshoup.com
Seeking: Film/TV
Style: Singer-Songwriter
AMP Username: michaelshoup

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

SCORE: 8.6

Combining instincts that are commercial with execution that is flawless, Michael Shoup delivers impressive songs, any of which could add flavor to a date movie. "Control" is the stone-cold winner, with its big and catchy chorus and chiming guitar tones. But the driving rocker "Dying to Live" (which encourages a sheltered girl to let go) and the breakup ballad, "Salem," are also strong pieces of work, spearheaded by the artist's rich, resonant, Jackson Browne-toned vocals. Music supervisors should run, not walk, to Shoup.



Christopher Glass

Contact: chrisacoustique@hotmail.com
Web: myspace.com/chrisglassmusic
Seeking: Label, Film/TV
Style: Singer-Songwriter
AMP Username: chrisglass

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

SCORE: 8.0

Glass knows what the ladies like, taking an arsenal of musical weapons to his "Battlefield," including an abundantly breathy, emotive voice, vivid verses and an overall yearning, bittersweet tone. Lyrics like "you are my queen" push the cheese meter, but Glass manages to pull it off with undaunted sincerity, achieving at times a Jeff Buckley-like tenderness and tenacity. "I'll Wait For You" is similar turf, while Glass displays an altogether different persona with "Whenever," an uptempo song where he shows off his nimble singing chops.



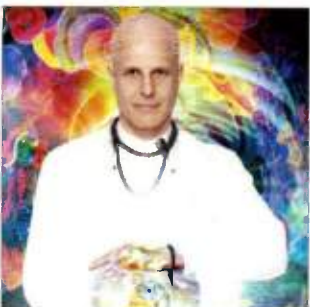
Justin Kalk Orchestra

Contact: billy@billyblock.com
Web: justinkalk.com
Seeking: Label, Film/TV, Distribution
Style: Rock, Blues/Rock
AMP Username: justinkalk

Production.....8
Lyrics.....8
Music.....8
Vocals.....8
Musicianship.....8

SCORE: 8.0

A volcanic guitarist and an equally hot band, Kalk's brand of blues-rock settles somewhere between the classic and the cutting edge. "I've Changed Too" has intriguing, unique shadings from piano and guitar. Kalk's versatile voice—a little bit Tom Petty, a little bit Jack White—shows strong dynamics on the ballad "NASA Spaceship..." The catchy, uptempo blues-rock "Cold Blooded Killer" cuts with a Jon Spencer edge. What's clear is that this is an extremely good Nashville-based rock band that probably takes no prisoners on stage.



Lee Negin

Contact: passingphasemusic@gmail.com, bobbicowan@roadrunner.com
Web: leenegin.com
Seeking: Label, Film/TV
Style: Electronic
AMP Username: leenegin

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

SCORE: 7.8

Hearing this artist's expertly produced work is to experience a vision aimed beyond the realm of pop. Negin gives us the cosmic phantasm that is "The Sound of No Sound," with its golem-like grunts and murmurs, a heavy piece that wonderfully sets up the whimsical "Saga of Cheese" with its inspired blues soloing and funky horns. On "Let Go" Negin never offers the same sound twice, employing singers as ensemble instruments, and working with sounds in a way that reminds us at times of Brian Eno, Aphex Twin and Wendy Carlos.



The Electric Boa

Contact: corndog73@hotmail.com
Web: sonicbids.com/theelectricboa2
Seeking: Label
Style: Rock
AMP Username: corndog

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

SCORE: 7.6

Tight Philly fivesome have a unique sound—one part classic rock (glammy Bowie, Dolls) and one part punk-rock—that somehow arrives at a modern pop-punk essence. Britophile frontman Higgs revels in wild wordplay that makes you wonder what he's going to sing next. "The Cutoffs" is a sexy/tawdry paen to camel toe that revels in graphic sexual silliness ("I'll be your Count of Monty Fisto"). "Horse" trawls the depths of addiction. The melodic "Sissy" is an upbeat romp that might be the most appealing song from these rock & roll torchbearers.



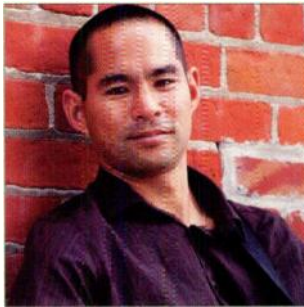
Lili Rocha

Contact: asst@vedette.us
Web: sonicbids.com/lilrocha
Seeking: Label, Distribution
Style: Pop-Rock
AMP Username: lilirocha

Leading with a husky confidence, Brazil native Lili Rocha delivers a plate of extremely crafty pop-rock tunes, backed by a rocking, versatile band. Not a technically adept singer, Rocha's voice nevertheless has character and she uses it with bravado. "I'm Alright" might be her winningest tune, a number that builds to an uplifting "we're alright" climax. Ultimately this performer, who has a deal in Italy, is a seasoned entertainer who projects undying optimism in an accented English that might succeed best in non-English-speaking markets.

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

SCORE: 7.6



Curt Yagi

Contact: curt@curtyagi.com,
 415-606-9727
Web: curtyagi.com
Seeking: Label
Style: Singer-Songwriter
AMP Username: curtmusic

San Francisco singer-songwriter Curt Yagi is so adept at crafting buoyant, entertaining pop songs that it's a shame he's outplayed by his own backing band. Yes, songs such as "Live My Life" (very nice slide guitar), the ska-infused "Sweep Me" and the poignant "Home" possess an appealing promise, but Yagi seldom exudes the kind of forceful, frontman energy that can make it all gel. Maybe he has it on a live stage, but it simply isn't in evidence in these tracks. By upgrading his musicianship, Yagi will gain the kind of confidence he needs.

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

SCORE: 7.4



Elemenopy

Contact: elemenopymusic@gmail.com,
 818-915-2875
Web: elemenopymusic.com
Seeking: Label, Film/TV
Style: Rock
AMP Username: elemenopy

Self-described "Simon & Garfunkel meet Smashing Pumpkins" duo have a vibrant acoustic rock sound with an overall '90s aura. Dynamic, unpredictable change-ups keep the music engaging, perhaps owing to the band's extensive theatre work. "One Act Tragedy" is our favorite, with its giant strumming acoustic guitars, but it would be an added benefit if these players could heat up their fretboards with some intricate fingerwork. All in all, a crafty producer could do a lot to enhance the material on these live-sounding recordings.

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

SCORE: 7.4



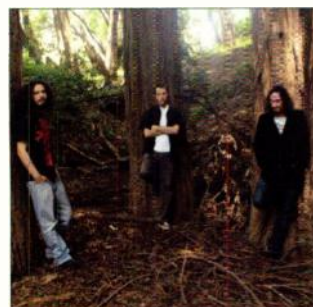
Friend Slash Lover

Contact: robert@gorgeouspr.com
Web: friendslashlover.com
Seeking: Label, Film/TV
Style: Acoustic/Alt/Indie
AMP Username: friendslashlover

Thoughtful lyrics, a reverb-drenched sound and an overall seriousness of purpose characterizes this alt-rock project spearheaded by Josh Mintz. "As American As Ones and Zeroes" rides on some some nice vocal soundscapes. "Disasteroid" delivers a big-beat chorus as it explores global warming, concluding that mankind is in much more jeopardy than planet earth. Mintz's spare voice summons a fitting bittersweetness in the synth-strings ballad "Breakin Up." We get the feeling this is a project still in the process of finding itself.

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

SCORE: 7.4



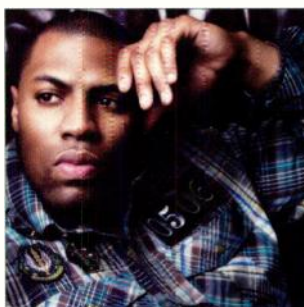
Electric Shepherd

Contact: dougdeutschpr@gmail.com
Web: mspace.com/electricshepherd music
Seeking: Label, Film/TV
Style: Psychedelic/Rock
AMP Username: electricshepherd

Spacey, surfy San Francisco trio Electric Shepherd is very much an ensemble project; even the sporadic, heavily reverbed vocals are deployed as just another instrument by this band, where heavy guitar-effects rule the day. The dreamy "Down the River" is a good example of that, while the upbeat "Chem Trails" has an absorbing vocal melody. Despite the sound of these live, less-than-ideal recordings, we like the direction the band is going in and encourage Electric Shepherd to elevate its musicianship to better realize its artistic vision.

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

SCORE: 7.2



C.Boyd

Contact: booking@cboyd2.com,
 917-370-7723
Web: cboyd2.com
Seeking: Label, Booking
Style: Pop/Urban/R&B
AMP Username: cboyd2

As a recording artist, C.Boyd's got a ways to go. A voice this good does not need all the effects he lays on it. His best as a performer is the catchy live cut "I'm Your Boo," where C.Boyd fronts a kick-ass band, complete with rockin' drums and Isley Bros.-like guitars. Here's a thought: though primitively recorded, "Ur So DANG SEXY" and "Barbie & Ken" seem perfectly fitted for a tween artist, a half-pint R. Kelly just coming into his hormones. Maybe C.Boyd could pursue an alternate career as a songwriter for other, younger artists?

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

SCORE: 7.0

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The Dirty Names

Arlene's Grocery
New York, NY

Contact: thedirtynames@gmail.com

Web: thedirtynames.com, myspace.com/
thenamesplayloud

AMP Username: dirtynames

The Players: Harrison Cofer, vocals, guitar; Matt Rose, vocals, drums; Kit Whitacre, vocals, guitar; Sam Wetterau, vocals, bass; John Countryman, vocals, piano, organ.

Material: They play traditional rock & roll and they do it with showmanship and panache, adding a contemporary twist. Slated to perform last on the club's roster at 12:30 a.m., this Annapolis, MD-based band hit the stage running. Although the majority of their songs are rooted in southern rock they are also infused with elements of traditional rock & roll, referencing the Beatles, the Rolling Stones and Chuck Berry. Women figure in thematically, often in a humorous tongue and cheek kind of way. In "Salt Water Jackie" there's a cute spin on words "with lips as sweet as taffy," while "Rock and Roll Mind Control" (one of the strongest songs in the set) slams home the message steer clear of the suspicious, mistrustful dad, overprotective of his daughter.

Musicianship: The band's only been together for nine months, which is remarkable considering how tight they are and how well they play off one another. Drummer Kit Whitacre and bassist Sam Wetterau keep a tight handle on the groove which is ever-changing. The rhythm guitar sets a good foundation for lead guitars to soar and do their thing. Keyboardist John Countryman grabs the spotlight with several Jerry Lee Lewis moments. The vocals are solid and lead singer Harrison Cofer cuts through with clarity.



The Dirty Names: Setting goals to bring back the lost art of rock & roll.

Performance: The Dirty Names are true showmen and real troopers. After spending time in their freezing van waiting to start the set they refused to allow it to impact their show. (Cofer even made witty commentary regarding the imposition). Each player had a chance to shine without upstaging fellow band members while frontman Cofer kept a tight rein on his position. With his charming Southern drawl he knew how to work the crowd, graciously thanking all for hanging in with them while reminding people to tip the bartender—the true mark of a performer who is no stranger to the club scene. With no formal seating in the room, people were free to come and go but most

preferred to stay, some dancing close to the stage, but all attentive and enjoying the show.

Summary: The Dirty Names excel as a live act. The songs are energetic and entertaining, but could expand a bit thematically furthering the band's range. They have just released a new EP *Rock & Roll Mind Control* and are working their way up and down the East Coast this spring with a series of live shows. Their goal is to "bring back the lost art of pure rock & roll" and so far they are off to a great start.

—Ellen Woloshin

Future Dancing

Hotel Cafe
Los Angeles, CA

Contact: info@thefuturedancing.com

Web: futuredancing.com; facebook.com/
futuredancing

AMP Username: btk

The Players: Brandon Kaiser, vocals, acoustic and electric guitar; Maggie Kaiser, vocals, keyboard, glockenspiel, auxiliary percussion; Colin Mann, keyboards, backup vocals; Patrick Ginn, guitar; Jamieson Tabb, drums.

Material: Indie pop Angelinos Future Dancing waste no time grabbing an audience; their upbeat opener engages from the first note with a lush soundscape and dual lead vocals from siblings Brandon and Maggie Kaiser. The music's danceability is infectious, the melodies immediately accessible—but the intriguing song structures are multi-layered, too, with the use of broad dynamics and quirks like an atonal guitar solo making things that much more interesting. The only worry might be the few moments that reminds one a bit too much of the Killers, with one song's verse in particular recalling pretty closely that band's track "Human."

Musicianship: The gorgeous harmonies landed by the Kaisers could only result from being brother and sister. For her part, Maggie is not a practitioner of the token-female-band-member indie aesthetic



Future Dancing: Infectious music with accessible melodies.

that simply asks for a bit of singing, some simple synth lines and a tambourine part or two. She's a force throughout, whether playing a fierce keys solo or any number of important percussive bits, and the character and emotion behind her vocal is powerful and striking. Brandon's punchy guitar parts are crucial to each song's vibe, and Ginn excels at adding textures and punctuating melody lines. The no-frills, always locked-in rhythm section is just what the songs need, and Mann's keys provide the glue that holds the band's rich sound together.

Performance: There wasn't really an effort to "perform" here, per se, but each band member was very much into the music, and there was such a vibrant, cohesive sound going on that the songs being played as passionately as they were was engaging enough. By the end of the set, though, Maggie just had to dance despite the crowded stage, and Brandon did a bit of guitar throwing to close the show as well. The secret weapon of the performance was Maggie's keyboard, which had tubes atop it that lit up according to the notes she played...a classy, non-gimmicky touch.

Summary: The big takeaway from this Future Dancing gig was the cohesiveness of the band's sound and of their chemistry overall. A few songs weren't as original as they could have been, but they're certainly not the only indie rockers in L.A., let alone among the rest of the world's indie scene. More than anything, this was a well-rehearsed, short-and-sweet set where the band knew exactly what it wanted to accomplish, did so, and got off the stage. The result: folks were spent from dancing and still singing the melody of the closing number as they moved to the exits and the band tore down for the night.

—Dean Moore

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Selena Garcia

Hotel Cafe
Hollywood, CA

Contact: Selena Garcia, info@selenagarcia.com

Web: selenagarcia.com

AMP Username: selenagarcia

The Players: Selena Garcia, lead vocals; Nick Bearden, guitar, vocals; Shibben Battacharya, bass; Drew Lawrence, keyboard; Dave Yaden, keyboard; Andy Sanesi, drums.

Material: Selena Garcia's music is a blend of hip arrangements and imaginative lyrics that gets your attention and hooks your ear. Evoking style, charm, originality plus creating mini-genres all her own, this performer exhibits a little bit of everything, each song defining its own territory. Her music is upbeat, captivating, addictive and can take a listener's mind in a fresh direction.

Musicianship: Penetrating to your inner ear, Garcia's voice awakens forgotten senses while driving your interest skyward. She is backed by two distinctive players on the keys, Drew Lawrence and Dave Yaden, who trade off in an amazing display of uncanny musicianship and nimble fingers at their best. A more than honorable mention goes to Bearden, who complements the entire ensemble as he gives his axe a lesson or two. Battacharya and Sanesi round out this group with their unflappable beats and rhythms, pressing forward and keeping it clean.

Performance: Garcia's vehemence echoed throughout the Hotel Café just as her music lingered in the air long after she made her exit. She seemed to almost casually stroll across the stage, as comfortable in her shoes as anyone on



Selena Garcia: A blend of hip arrangements and imaginative lyrics, sends listeners in a fresh direction.

a Sunday morning wearing their favorite slippers. The entire band's cohesion was palpable, projecting an inner strength that helped the players stretch their limits musically and energetically.

Summary: Selena Garcia's music takes over where others come up short, touching upon

multiple styles that include pop, rock and blues doused with soul, jazz and even funk. This is a performer whose voice and music have the ability to charm even the most hardened of critics and send others diving for their pens and paper.

—Tom Laurie

Howard Glazer and the EL 34s

New Place Lounge
Dearborn, MI

Contact: howardglazer13@aol.com

Web: howardglazer.com

AMP Username: guitward

The Players: Howard Glazer, lead vocals, guitar; Bob Godwin, bass, backup vocals; Steve Kohn, drums, backup vocals, with special guests: Maggie McCabe, backup vocals; Stephanie Johnson, backup vocals; Dave Kocbus, trumpet; Mike Dziekan, trombone.

Material: The music is pure and unadulterated blues to the core, with tasty elements of soul, classic rock, psychedelia and Americana. The set is a mix of covers, with nods to Howlin' Wolf and British guitarist Peter Green. And that material perfectly complements Glazer's own tunes such as the horn-driven Stax-like "Happy in My Arms," the slow and moody "Hurts So Badly" and the hometown free-for-all shuffle of "Detroit Blues Party."

Musicianship: Glazer is an amazing guitarist who is a consummate master of traditional bottleneck slide playing and uninhibited electric styles. He possesses a musical trick bag of techniques that draws from the aforementioned rock and blues touchstones, but imprints his own stamp and personality by employing unique effects and soundscapes. Godwin plays an electric fretless that blankets a smooth and warm veneer atop the group's overall rhythmic backdrop. Mainstay percussionist Kohn has particular snap in his



Howard Glazer and the EL 34s: A veteran act with enough charisma and personality to satisfy a blues itch.

snare drum that locks in seamlessly whether the tune calls for swing, a shuffle or straight-up rock. The inclusion of backup vocalists and horns take the trio's lean and rootsy sound to another level and is well executed.

Performance: Donned in a flashy gold lame jacket, there was no doubt that Glazer was the leader of this pack. But, having said that, the axe meister more than shared the spotlight. The group gave a spirited and energetic show that was laid back and loose yet retained a strong sense of precision and focus. There was interplay at work between Glazer and the band that felt intense and

insular. Yet, the guitarist always acknowledged the packed house and, particularly in the case of "Detroit Blues Party," encouraged the crowd to jump in on the chorus. Glazer's vocals seem somewhat average in range but, in tandem with his monster guitar chops, they fit just fine.

Summary: Howard Glazer and the EL34s are a veteran act that, quite simply, are sure to satisfy. From their charismatic and personable stage persona to their exquisite reverence for a timeless art form, they are a road tested and world class blues/rock unit.

—Eric A. Harabadian

Auroravore

Antone's
Austin, TX

Contact: contact@auroravore.com;
512-417-9582
Web: auroravore.com, facebook.com/
auroravore

AMP Username: auroravore

The Players: Peter Brown, vocals, guitar,
keyboard; Michael Brown, vocals, guitar,
keyboard; Marcus Brown, bass, vocals; Erik
Garven, drums.

Material: Auroravore's contemplative, ambient originals feel like study breaks from the usual high-energy indie curriculum. Despite complex underlying music theory, their breezy, reverberant compositions remain ultimately accessible. Escalating, evolving chord structures, paired with Jeff Buckley-esque male falsetto vocals and sweet third and sixth harmonies, give this group an otherworldly air. These progressive, meditative songs rely heavily on washes of synth sounds, usually Rhodes or piano strings type patches. Lyrics range from sardonic to redemptive. Indie pop meets intelligent trance in a swirling, melodic, beautiful romance best describes this group's sound.

Musicianship: The band's three frontmen show their virtuosic chops by trading instruments and lead vocals. Ambitious keyboard lines replace the standard guitar solos, especially during the sentimental waltz "Tell Her." The bass guitar easily chases the chord structures with a thick, meaty sound, making any unusual changes sound normal. This group is very theory-oriented. Even during the complete break in the syncopated, complexly emphasized 6/8 timed song "Dream Drop," each member of the band



Auroravore: Material that speaks to the open, beating heart that's been buried by the current scene.

keeps perfect time and hits the drop without aid of the drummer. Vocals are pure and well executed, pairing smoothly with the cascading synth and mellow guitar.

Performance: As reflected in their trance-inspired songs, the stage presence of Auroravore was restrained when compared most electropop or indie bands. However, in keeping with the dichotomy of their musical influences, each member of this young, attractive group also displayed enthusiasm for their respective parts. Posing fluidly, deeply enthralled with their own

creation, the band's performance culminated in "Dream Drop" as the guitarist gracefully dropped to his knees to draw worshipful wails from his amp. Overall, the group gave a reverent yet energetic show, and the audience responded with spontaneous, swaying dances.

Summary: Auroravore are a window into relaxation. With influences ranging from epic trance to tongue-in-cheek indie pop, they're more than feel-good melodies; they speak to the open, beating heart buried at the bottom of a scene.

—Sarah Whited

The Black String Theory

Tommy's Place
Los Angeles, CA

Contact: info@theblackstringtheory.com
Web: theblackstringtheory.com; facebook.com/
theblackstringtheorymusic

AMP Username: theblackstringtheory

The Players: Scott Van Dort, vocals, guitar,
keys; Mann Baldanza, drums, guitar.

Material: When you think of two players—one on guitar and the other playing drums—the first thing that comes to mind is the White Stripes. The Black String Theory, however, go beyond that dynamic duo and produce a sound closer to arena rock. Utilizing backing tracks they pre-record, these artists sound more like Muse, Radiohead and Coldplay on steroids. It's big rock with huge choruses and edgy melodics. The songs are radio friendly in length and very emotional in a Euro sort of way. Indeed, hailing from Australia (Van Dort) and Switzerland (Baldanza), their musical perspective is wide reaching, and often surprising.

Musicianship: With only two musicians on stage, there's little room for error. Luckily, these dudes can really play. Van Dort handles not only the vocals well, he also plays guitar and keys—sometimes in the same song, all to good effect. Baldanza is such a rock steady drummer he could back a much larger outfit. Together, they weave a tapestry of sound that soars, swoops and engulfs its listeners. In fact, some of their tunes even had the peeps in the sound booth swaying and moving along with them.



The Black String Theory: A two-piece performing heavily influenced arena rock on steroids.

Performance: One got the impression that these artists believed their music did the talking for them. To some extent, it did. However, more interaction with the audience would have been helpful. Song intros or a bit of back-story would have been nice. When Van Dort did address the crowd, it seemed like a canned rap that's been stirred more than once. This was most apparent due to the fact that there were only a few people there. By neglecting to notice that and adjust to the environment, Van Dort missed an opportunity to connect more intimately with those in attendance.

Summary: The Black String Theory present an interesting approach to music. With only two players, their sound is arena ready and could have global appeal. They also have a certain panache on stage that translates well. If they could just communicate with their audience in a more effective manner, they could have a bright future.

—Bernard Baur

Le Reverie

The Key Club

West Hollywood, CA

Contact: dougdeutschpr@gmail.com,
213-924-4901

Web: lereverie.com

AMP Username: lereverie

The Players: Allie Jorgen, vocals; Oleg Ginzburg, piano, keys; Roc Boyum, drums; Jeff Mallow, guitar; Mario Pagliarulo, bass guitar.

Material: Fronted by female rocker Allie Jorgen, Le Reverie create musical dreamscapes by combining a classic metal sound with dark, rich Gothic overtones. The band write their music in an ensemble fashion around a kitchen table. While an unusual approach for this genre, it is likely this truly collaborative effort is what creates this band's unique, signature sound. Trance-inducing chord combinations embellished with powerful metal passages and lyrics that conjure up secret yearnings and fears make these songs memorable. The standout composition, the singular rock ballad "Ghost of You," is dramatic and intriguing as it drips with haunting musical allusions to classic German cabaret ballades from the Kurt Weil period.

Musicianship: Frontwoman Jorgen's mezzo-soprano vocals are well suited for over-the-top rock & roll, and are delivered with an intensity that never wanes. Mallow's lightning fast fretwork perfectly enunciates each note and produces an unusually clean and sweet guitar style, not often associated with the metal genre. But here it works well and adds a haunting quality to these already ethereal songs. Reminiscent of



Le Reverie: Lyrics that will satisfy the Goth-inclined.

early John Bonham, drummer Boyum adds an unpredictable and almost unsettling element to the band's otherwise highly synchronized compositions. Bass player Pagliarulo performs a classic metal bottom style and offers the perfect counterpoint to Mallow's staccato guitar solos. Ginzburg's ephemeral and trance-influenced keyboards add the right amount of texture and accent to each song.

Performance: On this night, at least, delivery seemed to be more important than showmanship. While utterly involved and obviously committed to the music, these bandmates seemed to be somewhat disconnected from one another on stage. While a certain amount of aloofness can add to the mysterious quality of the Goth-rock genre, the opportunity to create a collective energy and a more substantial connection with the audience was lost. There seemed to be no lack of confidence holding these players back and their fan base was engaged throughout the show. However, there were those on the peripheries that would likely have entered the fold had the band attempted a more personable performance.

Summary: Like a poem by Edgar Allen Poe, this band's lyrical obsession with ghosts, darkness and dreams will more than satisfy the Goth-inclined. With music that is sincere, emotional and dramatic, these pro-level players may want to consider donning a more collective stage persona that properly communicates the band's unified musical vision. Each player definitely brings the goods but they may want to reconsider the collaborative on-stage packaging.

—Lisa Elaine Scott

A Wish For Fire

T.T. the Bear's

Cambridge, MA

Contact: info@awishforfire.com,

booking@awishforfire.com

Web: awishforfire.com, myspace.com/
awishforfire

AMP Username: awishforfire

The Players: Owen Beane, guitar, vocals; Anthony Mellace, drums; Mike "Sep" Sepavich, guitar, vocals; Dan Lewis, bass.

Material: A Wish For Fire's M.O. is simple: find a groove, pump up the volume and deliver a tight performance with emphasis on attitude over elocution. Their lyrics, constantly submerged in an oppressive stew of audible kerosene, defy translation. Those looking for a catchy chorus won't discover one here, but this charismatic quartet still embody rock's unapologetic, adrenaline-fueled side.

Musicianship: Complex instrumentation doesn't equal better music and A Wish For Fire do little to challenge this adage. They select a chord and strum the hell out of it while lead singer Mike "Sep" Sepavich belts out vocals of mysterious origin and drummer Anthony Mellace lays down facile yet full-flavored beats. The set regrettably offers only fleeting moments of guitar-oriented flash, vulnerable vocals or any other compositional deviation, making for songs that coalesce into a dreary stew.

Performance: The band's greatest strength is their stage presence. Confidence carries much weight and Sep, with his exquisitely tattooed arms and subtle piercings, has a swag that epitomizes rock & roll bombast. He comfortably



A Wish For Fire: A charismatic quartet that embodies rock's unapologetic, adrenaline-fueled side.

related to the audience, publicly suggesting that someone should buy one concertgoer a shot on the occasion of her 21st birthday. A few songs after nobody fulfilled the request, guitarist Beane opened his wallet and righteously tossed her a fiver.

The band filmed this midnight gig. Cleverly, they encouraged audience members to document the debut of their new tune, "Lost and Found," in anticipation of creating a fan-fueled video collage.

Summary: Despite slick packaging and savvy marketing instincts, A Wish For Fire lack material that will set the world ablaze. Their songs fail to offer distinctive hallmarks that set one apart from the next and, bereft of any undeniably memorable hooks, the audience is left intrigued but wanting. This band won't escape niche appeal without significant transformation. A shift in style combined with their dangerous persona could potentially yield superior results.

—Andy Kaufmann

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Compiled By Denise Coso

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Styles/Specialties: all styles
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Styles/Specialties: all styles

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866-754-2671
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Clients: all levels
Styles/Specialties: all styles

ALHAMBRA SCHOOL OF MUSIC

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Alhambra, CA 91801
626-282-1400
E-mail: alhschoolmusic@yahoo.com
Basic Rate: call for info
Clients: all levels

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Styles/Specialties: all styles

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909-989-5757
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Web: www.altalomamusic.com
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Additional location:

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Corona, CA 92879
951-735-5924

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Contact: Andy Brauer; Monique Caravello
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Web: andybrauer.com,
www.facebook.com/andybrauerguitar,
www.myspace.com/andybrauer
Basic Rate: \$85/hour

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Web: www.arcadia-music.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

ARROW MUSIC CENTER

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South Gate, CA 90280
323-569-5700

E-mail: rosa@arrowmusic.com

Web: www.arrowmusic.com

Clients: all levels

Styles/Specialties: all styles

Basic Rate: call for info

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888-900-1959
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Modesto, CA 95354
209-526-0347
E-mail: kyle@barkersmusic.com, lonney@barkersmusic.com
Web: www.barkersmusic.com
Basic Rate: call for info

Additional location:

7534 Pacific Ave.
Stockton, CA 95207
209-956-0347

BAXTER/NORTHUP MUSIC

14534 Ventura Blvd.
Sherman Oaks, CA 91403
818-788-7510 Fax 818-986-1297
E-mail: baxternorthupmusic@gmail.com
Web: <http://baxternorthup.tumblr.com>
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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123 E. Montecito Ave. "C"
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626-622-6123
E-mail: billy@lovelessmotel.com
Web: www.lovelessmotel.com
Basic Rate: call for info

BOULEVARD MUSIC

4316 Sepulveda Blvd.
Culver City, CA 90230
310-398-2583
Web: www.boulevardmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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818-848-4866
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E-mail: sales@californiavintageguitarandamp.com
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818-340-4021 Fax 818-340-4210
Contact: Ted Kraut
E-mail: ted@canogaschoolofmusic.com
Web: www.canogaschoolofmusic.com
Basic Rate: call for info

CASSELL'S MUSIC

901 N. Maclay Ave.
San Fernando, CA 91340
818-365-9247, 661-297-5544
E-mail: cassells@casellsmusic.com
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Basic Rate: call for info

CHARLES MUSIC CENTER

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Glendale, CA 91206
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Web: www.charlesmusicstore.com
Basic Rate: call for info

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818-985-4672

E-mail: mymusicburns@hotmail.com

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Basic Rate: call for info

Clients: all levels

Styles/Specialties: all styles, from jazz, rock, classical

Notes: B.A. from Berklee College of Music, improvisation, reharmonization techniques, sight reading, writing, ear training, bass lines, voicings, chord solos and comping. "Don't just imitate the masters, become one."

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Additional location:

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Notes: lessons customized to your needs and recorded on CD

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House Calls: yes

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Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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Clients: all levels

Styles/Specialties: all styles

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714-871-1805
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Web: www.mosfullertonmusic.com

Basic Rate: call for info

Level: all

Styles/Specialties: all styles

Notes: Full line music store.

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Hollywood, CA
E-mail: gsavesun@hotmail.com
Web: www.garysunshine.com

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Clients: all levels

Styles/Specialties: rock, blues, alternative, improvisation, songwriting

Notes: has played for the Silos, Circus of Power, N.Y. Loose.

GEOFFREY MCCABE

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Hollywood, CA 90068
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E-mail: merkaba22@sbcglobal.net

Web: www.geoffreymccabe.com, www.myspace.com/thelightskip, www.myspace.com/geoffreymccabequartet

Basic Rate: call for info

Clients: all levels

Styles/Specialties: high-energy, modern rock, blues, alt., jazz, fusion, progressive, acoustic, electric

Notes: Recorded, wrote, and produced two award-winning instrumental albums, toured Europe including Montreux Jazz Festival featured on www.attentionspanradio.net, second release, Fractal Architecture, available on iTunes.

GEOFFREY FOSTER

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Notes: Performance degree from Berklee College of music. House calls.

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Clients: all levels
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Styles/Specialties: All styles

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Styles/Specialties: all styles

Additional locations:

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RPV, CA 90275
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Long Beach, CA 90808
562-627-0464

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Styles/Specialties: all styles

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Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

JOHN TAPELLA

Los Angeles, CA
E-mail: guitarstory@earthlink.net
Web: www.guitarempire.com
Basic Rate: please call for info
Clients: Beginning to advanced
Styles/Specialties: all styles
Notes: Transcriber for line 6 Satriani, Vai, Hendrix & Vaughan, online lessons also available at: guitarempire.com.

JOIN THE BAND

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Music Lessons For All Ages
Van Nuys, CA
818-345-8950
E-mail: info@jointheband.com
Web: www.jointheband.com
Basic Rate: call for info or see our web
Clients: all levels
Styles/Specialties: Private lessons on guitar, bass, drums, keyboards and voice. We have a great staff of the best music teachers and music professionals in Los Angeles.
Notes: "Where Everyone Plays." Join the Band is in its 13th year! Our program also puts students (kids and adults) in bands and prepares them for a gig. All ages, levels, and styles. Professional band coaching is also available.

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Reseda, CA 91335
818-881-5566
E-mail: gkayesmusicscene@aol.com
Web: www.kayesmusicscene.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

KIRWAN BROWN

Burbank, CA
818-565-9779
E-mail: kirwanbrown@yahoo.com
Web: www.myspace.com/kirwanbrownmusic
Contact: Kirwan
Rates: \$30, per hr
Clients: all levels
Styles/Specialties: All styles ear-training, sight-reading, groove playing, theory, technique, emphasis on getting gigs and playing well with others

LA HABRA MUSIC

1885 La Habra Blvd.
La Habra, CA 90631
562-694-4891
E-mail: info@lahabramusic.com
Web: www.lahabramusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LA MIRADA MUSIC

14928 Leffingwell Rd.
La Mirada, CA 90638
562-941-4495
E-mail: lamiradamusic@gmail.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LAGUNA HILLS MUSIC

23011 Moulton Pkwy., Ste. E9
Laguna Hills, CA 92653
949-830-4310
Web: www.lagunahillsmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

L.A. MUSIC ACADEMY

370 Fair Oaks Ave
Pasadena, CA 91105
626-568-8850
E-Mail: info@lamusicacademy.edu
Web: www.lamusicacademy.edu

LARRY LARSON MUSIC STORE

1607 W. Glenoaks Blvd.
Glendale, CA 91201
818-244-7608
E-mail: leigh@larrylaronmusicstore.com
Web: www.larrylaronmusicstore.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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Web: www.lessonsthatrock.com
Contact: Micah J. Mata, owner

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Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and can be seen on television from Conan to Lopez. We also offer Cartage, temp. controlled storage, and world class guitar, bass and amp repair.

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562-627-0464
Web: www.longbeachschoolofmusic.com
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Clients: all levels, all ages
Styles/Specialties: all styles

Additional locations:

1712 S. Pacific Coast Hwy.
Redondo Beach, CA 90277
310-540-6767

Peninsula School Of Music
31244 Palos Verdes Dr. W., #205
Rancho Palos Verdes, CA
310-377-2600

MARINI'S MUSIC

222 W. Main
Alhambra, CA 91801
626-289-0241
E-mail: marinimusic@gmail.com
Web: www.marinimusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MARSHALL MUSIC

503 Van Ness Ave.
Torrance, CA 90501
310-320-0246
E-mail: marshlmusic@aol.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MCCABE'S GUITAR SHOP

3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497 Fax 310-453-4962
E-mail: mccabessm@aol.com
Web: www.mccabes.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
*Also banjo, uke, mandolin, fiddle, Appalachian (fretted) dulcimer

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310-358-3332
E-mail: michaelmusic1@yahoo.com
Web: www.myspace.com/michaelmusicman
Basic Rate: \$20/hr. with first lesson discounted to \$15.
Clients: beginner & intermediate specialist also teach beginning drums
Styles/Services: all styles
Notes: Nominated 2007 Best Lead Guitarist

Rock/Blues (for the second year in a row) and 2007 Song Of The Year by local rock press.

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818-487-0608
E-mail: happmus@roadrunner.com
Web: www.littlefriendmmpg.com
Basic Rate: not cheap, but affordable.
Clients: very limited due to intensity of program.
Styles/Specialties: one-on-one intense boot camp approach for singer-songwriters getting ready to perform and/or record, needing to concentrate on guitar arrangements to complement vocal style.
Notes: Serious inquiries only, please.

MONSTER GUITAR

7010 Foothill Blvd.
Tujunga, CA 91042
818-951-8900
E-mail: monsterguitarshop@gmail.com
Web: www.monsterguitar.net
Clients: All Levels / Styles
Basic Rate: call for info

MOORE LIVINGSTON MUSIC STORE

13009 Philadelphia St.
Whittier, CA 90601
562-698-5163
Clients: all levels
Styles/Specialties: all styles
Basic Rate: call for info

MOREY'S MUSIC STORE INC.

4834 Woodruff Ave.
Lakewood, CA 90713
562-420-9532 Fax 562-429-2717
E-mail: info@moreysmusic.com
Web: www.moreysmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MUSICIAN'S DEPOT

30839 Thousand Oaks Blvd.
Westlake Village, CA 91362
818-706-3795
E-mail: musiciansdepot@sdk3.com
Web: www.musiciansdepot.biz
Basic Rate: call for info
Styles/Specialties: all styles

MUSICIANS INSTITUTE

6752 Hollywood Blvd.
Hollywood, CA 90028
323-462-1384 Fax 323-462-6978
E-mail: admissions@mi.edu
Web: www.mi.edu
Basic Rate: call for info
Level: beginner to expert
Styles/Specialties: all styles
Clients: all levels
Notes: emphasis on live performance; classroom and/or one-on-one instruction, guest concerts and seminars

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Web: www.musicmakerinc.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MUSIC STORE, THE

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Web: www.learnthenotes.com
Basic Rate: call for info
Styles/Specialties: all styles

MUSIC WORKS

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Clients: beginner to intermediate
Styles/Specialties: all styles

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Clients: all levels
Styles/Specialties: all styles

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Web: www.normansrareguitars.com
Basic Rate: \$25. per 1/2 Hour or \$50. per hour
Clients: all levels
Styles/Specialties: all styles

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2535 Beverley Ave.
Santa Monica, CA 90405
310-804-3581
E-mail: drmurph@hotmail.com
Basic Rate: please call for info
Clients: all levels
Styles/Specialties: all styles
Notes: B.M. degree from Berklee College of Music, USC M.M. in studio guitar, D.M.A. Jazz Studies. Serious beginners welcome.

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23706 Crenshaw Blvd.
Torrance, CA 90505
310-326-7449
E-mail: peaceland@earthlink.net
Contact: James Musser
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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Anaheim, CA 92802
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E-mail: guitarfish@petesmusic.com
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Basic Rate: lessons start at 4 classes for \$59.95 (beginners)
Clients: all levels
Styles/Specialties: group lessons, and lessons for all styles and all levels

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951-301-8088

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951-308-1688

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Hollywood, CA
323-807-1834
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Web: www.underthegroove.com/home
Basic Rate: call for info
Styles/Specialties: all styles, levels

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Pasadena, CA 91101
626-796-3026
E-mail: roark_h1@yahoo.com

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Clients: all Levels
Styles/Specialties: all, electric, acoustic rock, folk, finger style, classical, improvisation

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E-mail: jock@rockenbachmusic.com
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Contact: Jock Rockenbach

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Clients: all levels
Styles/Specialties: all styles

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626-917-9300 Fax 626-917-9302
E-mail: singermuzik@aol.com
Web: www.singermusic.com
Basic Rate: call/e-mail for info

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5143 E. Whittier Blvd.
Los Angeles, CA 90022
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Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

West Hills, CA
818-704-3819
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Web: www.sccm.us
Basic Rate: call for info
Clients: all levels
Styles/Specialties: jazz, classical
Notes: special programs for the visually impaired

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South Pasadena, CA 91030
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Web: www.southpasadenamusic.com

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10742 Beach Blvd.
Stanton, CA 90680
714-826-4000
Web: www.myspace.com/squidmusic1

Basic Rate: call for info

Clients: all levels
Styles/Specialties: all styles

STEIGER

323-854-1873
E-mail: steiger@rockguitar.net
Web: www.projectsteiger.com, www.myspace.com/projectsteiger
Contact: Ken Steiger
Basic Rate: call for info
Clients: all levels and all ages
Styles/Specialties: blues, rock, metal and shred
Notes: Home & office lessons available. Exercise handouts and jam trax

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Mojacar Flamenco
626-403-7489
Web: www.mojacarflamenco.com, www.studio-flamenco.com

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777 E. Foothill Blvd.
Pomona, CA 91767
909-621-0549
E-mail: gregg@stylesmusic.com
Web: www.stylesmusic.com
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Clients: all levels
Styles/Specialties: all styles

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3940 Studio Laurel Canyon
Studio City, CA 91604
818-508-1070
Web: www.the-tech-shop.com
Services: We repair all tube and solid state amp's including Fender, Gk, Marshall, Roland etc.

TIMEWARP MUSIC

12257 Venice Blvd.
Los Angeles, CA 90066
323-600-5050
E-mail: timewarpmusic1@yahoo.com
Web: www.timewarpmusic.com
Basic Rate: call for info
Notes: also specializes in repairs and lessons

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Web: www.thetonebox.com

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Santa Monica, CA 90401
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E-mail: sales@truetonemusic.com
Web: www.truetonemusic.com
Contact: Shawn Fleming
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

VALDEZ GUITAR SHOP

7420 W. Sunset Blvd.
Hollywood, CA 90046
323-874-9998
Clients: all levels
Styles/Specialties: all styles
Basic Rate: call for info

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Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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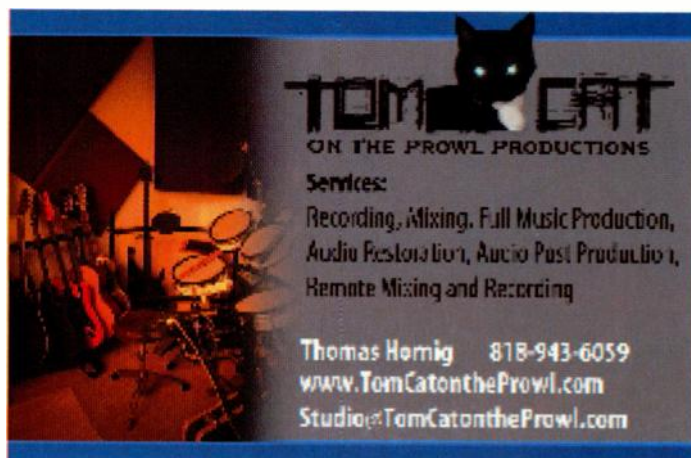
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Basic Rate: call for info
Clients: beginners to intermediate guitarist and bassist

Styles/Specialties: all styles

Notes: focuses on reading and writing music notation, rhythm notation, cheat sheet and charts. Also teaches piano, songwriting, guerilla marketing and general music business. Graduate of Fullerton College, Cal State Fullerton. Member of ASCAP, BMI and AMPAS. Former students are now working musicians.

WOODLOWE MUSIC CENTER

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Woodland Hills, CA 91364
818-883-0050

Web: www.woodlowe.com

Basic Rate: call for info

Clients: all levels

Styles/Specialties: all styles

WORLD MUSIC

1826 Erringer Rd.
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805-526-9351

Web: www.myspace.com/worldmusicsemi

Basic Rate: call for info

Clients: all levels

Styles/Specialties: all styles

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303-777-0833

E-mail: info@broadwaymusicschool.com

Web: www.broadwaymusicschool.com

Basic Rate: call for info

DENVER MUSIC INSTITUTE

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Web: www.denvermusicinstitute.com

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Contact: Jeff Lightnin Ladenheim

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Web: www.sandyspringsmusic.com

Basic Rate: call for info

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808-678-3763

Downtown Honolulu location

1001 Dillingham - Ste. 226

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131 Hekili St., #209,
Kailua, HI 96734
808-261-6142

E-mail: info@kailuamusicsschool.com

Web: www.kailuamusicsschool.com/guitar.htm

Basic Rate: see website

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Milliani, HI 96789

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E-mail: mark@pibcoharua.org

Web: www.oneachord.net/

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312-416-0622

Web: www.centerschoolcfmusic.com

Basic Rate: call for info

CHICAGO GUITAR LESSONS

3021 N. Troy
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773-463-0212

E-mail: guitar@chicagoguitarlessons.com

Web: www.chicagoguitarlessons.com

Contact: Michael Powell

Basic Rate: \$35/hr

Clients: 16 to 40 years of age

Styles/Specialties: electric, acoustic, rock, fingerstyle

GUITAR CHICAGO

Chicago, IL
312-863-8588

E-mail: lessons@guitararchicago.com

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Web: www.andyhymelschoolofmusic.com

Basic Rate: call for info

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Basic Rate: call for info

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504-837-7731

E-mail: metairiemusic@yahoo.com

Web: www.metairiemusic.com

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Additional location:

4415 Transcontinental Dr.

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E-mail: southfield@axismusic.com

Canton, MI 48187
734-742-1400
E-mail: canton@axismusic.com

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17012 Mack Ave.
Grosse Pointe Park, MI 48230
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Web: grossepointemusicacademy.com
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Contact: Jenny Case, Program Director

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E-mail: info@ian-macaulay.com, lessons@ian-macaulay.com
Web: www.ian-macaulay.com, www.myspace.com/ianmacaulaymusic

TOP TIER GUITAR STUDIO
177 S. Centre St. Ste. A, 2nd Fl.
Merchantville, NJ 08109
609-346-8015
E-mail: nick@toptierguitarstudio.com
Web: http://toptierguitarstudio.com/

NEW MEXICO

IAN KAPLAN
Albuquerque, NM
E-mail: ian292@yahoo.com
Web: www.iankaplan.com/lessons.html

NEW YORK

THE COLLECTIVE SCHOOL OF MUSIC
123 W. 18th St., 7th Fl.
New York, NY 10011
212-741-0091 ext. 100
E-mail: info@thecollective.edu
Web: www.thecollective.edu
Basic Rate: call for info

MATT SCHLATTER
Brooklyn, NY
609-923-1048
E-mail: matt@mattschlatter.com
Web: www.mattschlatter.com
Basic Rate: \$30/half an hour, \$50/hour

NEW YORK CITY GUITAR SCHOOL
Recording and Rehearsal Arts Building
251 W. 30th St., 11th Fl.
New York, NY 10001
646-485-7244
E-mail: info@nycguitarschool.com
Web: www.nycguitarschool.com
Basic Rate: call for info

YMCA CENTER FOR THE CREATIVE ARTS
301 W. Bloomfield St.
Rome, NY 13440
315-336-3500
Web: https://www.ymcatrivalley.org/RomeBranch.aspx
Basic Rate: call for info
Clients: beginner to expert

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14100 South Lakes Dr.
Charlotte, NC 28273
704-620-5418
E-mail: jim@jimhickeymusic.com
Web: www.jimhickeymusic.com

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Greensboro, NC
336-378-1068

Web: www.themusicloft.net
Guitar Instructors: Jeff Swanson contact@jeffswanson.com, Jack King, jacking@triad.rr.com, Brad Newell 919-403-5647
Bass Instructor: Virginia Masius, VBass67@aol.com

STREET WISE MUSIC
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Charlotte, NC
704-219-6756
Web: www.streetwisemusiconline.com
Email: streetwisemusic@carolina.rr.com

Additional Location:

14015 E. Independence Blvd.
Indian Trail, NC
704-882-5775

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Web: www.willray.biz
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Web: www.brecksvilleschoolofmusic.com
Basic Rate: call for info

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Lakewood, OH 44107
216-224-8578
E-mail: jflood@thesacredarts.org
Web: www.jamesfloodguitar.com
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Basic Rate: call for info

Additional Location:

Pepper Pike
30500 Fairmount Blvd.
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MOTTER'S MUSIC HOUSE, INC.
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Lyndhurst, OH 44124
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Web: www.mottersmusic.com
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215-567-2972
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Basic Rate: call for info
Clients: all levels
Styles/Specialties: classical, folk, blues, rock and jazz playing styles

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Web: www.buckybarrett.com
Basic Rate: call for info

COTTON MUSIC
1815 21st Ave. S.
Nashville, TN 37212
615-383-8947 Fax 615-383-9932
E-mail: guitars@cottonmusic.com
Web: www.cottonmusic.com
Basic Rate: call for info

GARY TALLEY
620 West End Cir.
Franklin, TN 37064
615-370-4760 Fax 615-370-4760
E-mail: gary@garytalley.com
Web: www.garytalley.com
Basic Rate: call for info

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615-371-1661
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Web: www.genefordmusic.com
Basic Rate: call for info

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Basic Rate: call for info

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Web: http://www.nshs.mnps.org/site215.aspx
Basic Rate: call for info

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E-mail: ags@austinguitarschool.com
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Web: www.dsminfo.com
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Basic Rate: \$150 for 6-week class
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Styles/Specialties: performance-based women's guitar and songwriting classes with a glass of wine!

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Styles/Specialties: all styles

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Web: www.mcot.com
Basic Rate: call for info

Additional location:

9255 Preston Rd.
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972-377-5977 Fax 972-377-4116
E-mail: Music@friscoschoolofmusic.com
Web: www.fricoschoolofmusic.com

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Basic Rate: call for info

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Web: www.musicworksnw.org
Basic Rate: call for info

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Basic Rate: call for info

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Additional location:

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206-763-9700

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Web: www.gorbysmusic.com
Basic Rate: call for info

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Web: www.ambadextro.com
Basic Rate: call for info

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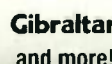
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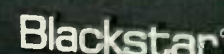
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 1051 W. University Dr.
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 E-mail: kurt@tonalcenter.com
 Web: www.tonalcenter.com
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 323-650-9400
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 Contact: Aaron Wolfson
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 Los Angeles, CA 90064
 310-839-3575
 E-mail: saxshop@gmail.com
 Web: www.adamsmusic.com
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 Clients: all levels
 Styles/Specialties: all styles

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 Agoura Hills, CA 91301
 866-754-2671
 Web: www.agouramusic.com

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 Styles/Specialties: all styles

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 626-282-1400
 E-mail: alhschoolmusic@yahoo.com
 Basic Rate: call for info
 Clients: all levels

ALTA LOMA MUSIC
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 Rancho Cucamonga, CA 91730
 909-989-5757
 E-mail: Pete@altalomamusic.com
 Web: www.altalomamusic.com
 Basic Rate: call for info

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 Corona, CA 92679
 951-735-5924

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 Styles/Specialties: all styles

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 Clients: all levels
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 Basic Rate: call for info
 Clients: all levels
 Styles/Specialties: all styles

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 Modesto, CA 95354
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 Web: www.barkersmusic.com
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 Styles/Specialties: all styles

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 Styles/Specialties: all styles

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 E-mail: brunelmusic@hotmail.com

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 Clients: all levels
 Styles/Specialties: all styles
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Clients: all levels

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Web: www.santamonicamusic.com
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House Calls: yes

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Styles/Specialties: all styles

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Clients: all levels
Styles/Specialties: All styles, Technique, Rhythmic concepts, Chart reading, Music theory, Ear Training, etc.
Notes: MI Vocational Honors Graduate 1995 & Grammy-Winning Bassist for Evanescence's Multi-Platinum *Fallen* album. Most recent Bassist for the Quintessential Classic Rock Band, Thin Lizzy. Played and/or recorded with: Robert Plant, John Sykes, Tommy Aldridge, Scott Gorham, Jason Bonham, Chris Poland of Megadeth, Chris Frazier, Ronnie Montrose, Jamie Green, Jaded, Elizabeth Wills, Alex Leigertwood of Santana, Bobby Kimball of Toto, Randy Meisner of the Eagles, Aynsley Dunbar of Frank Zappa/Journey/Whitesnake, Fernie Fredrickson of Toto, and Michael Monarch of Steppenwolf, Stan Whitaker of Happy the Man, Raphael Moriara, Jimmy Crespo of Aerosmith, Dweezil Zappa, Vonda Sheppard, New Radicals, fusion guitarist Jean Marc Belkadi, etc.

FULLERTON MUSIC CENTER

121 N. Harbor Blvd.

Fullerton, CA 92832

714-871-1805
E-mail: info@mosfullertonmusic.com
Web: www.mosfullertonmusic.com
Basic Rate: call for info
Level: all
Styles/Specialties: all styles
Notes: Full line music store

GEOFFREY MCCABE

6104 Glen Oak
 Hollywood, CA 90068
 323-464-1895, 323-819-0100
E-mail: merkaba22@sbcglobal.net
Web: www.geoffreymccabe.com, myspace.com/thelightship, www.myspace.com/geoffreymccabequartet
Basic Rate: call for info
Clients: all levels
Styles/Specialties: high-energy, modern rock, blues, alt., jazz, fusion, progressive, acoustic, electric
Notes: Recorded, wrote, and produced two award-winning instrumental albums, toured Europe including Montreux Jazz Festival featured on www.attentionspanradio.net, second release, Fractal Architecture, available on iTunes.

GILMORE SCHOOL OF MUSIC

1935 E. 7th St.
 Long Beach, CA 90813
 562-599-1369
E-mail: lbgilmoremusic@yahoo.com
Web: gilmoremusicstore.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

GO FAR GUITAR SCHOOL

22028 Ventura Blvd., Ste. 101
 Woodland Hills, CA 91364
 818-704-5777
E-mail: gofarguitar@aol.com
Web: www.gofarguitar.com
Basic Rate: call for info
Styles/Specialties: all styles
Notes: 27 years experience, taught over 1,700 students, including the lead guitarist for Incubus.

GRAYSON'S TUNE TOWN

2415 Honolulu Ave.
 Montrose, CA 91020
 818-249-0993
E-mail: graysonstunetown@sbcglobal.net

Web: www.graysonstunetown.com

Basic Rate: check website for rates and teacher bios
Clients: all levels
Styles/Specialties: all styles

GUITAR, BASS & AMPLIFIER REPAIR AND TECHNICAL SERVICES

5437 Laurel Canyon Blvd., #107
 N. Hollywood CA 91607
 818-631-3777 or 818-760-0637
Contact: Andy Brauer
Email: andy@andybrauer.com
Web: www.andybrauer.com
Basic Rate: call for info
Clients: Quincy Jones and David Foster, and has recently worked with some of the biggest names in rock, jazz and pop.
Notes: Full range of guitar equipment, advice and service to musicians, studios and producers. Accepting amplifiers, effects pedals and all types and brands of stringed instruments in need of maintenance; repair; modification and restoration.

HERB MICKMAN

Van Nuys, CA
 818-990-2328
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
Notes: Electric and string bass only. Teaching since 1960 and former head of the bass department at the Grove School. Former students hired by over 40 prominent recording artists.

INSTRUMENTAL MUSIC

1501 Thousand Oaks Blvd.
 Thousand Oaks, CA 91360
 805-496-3774
E-mail: john@instrmusic.com
Web: www.instrumentalmusic.com
Basic Rate: \$30/hr.
Styles/Specialties: all styles

Additional locations:

3171 East Main St.
 Ventura, CA 93001
 805-648-3284
E-mail: info@instrmusic.com
Basic Rate: call for info

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E-mail: jamie@instmusic.com

JIM'S MUSIC CENTER
14061 Newport Ave.
Tustin, CA 92780
714-669-3600
E-mail: sales@jimsmusic.com
Web: www.jimsmusic.com
House Calls: no
Basic Rate: \$30/half-hr.
Clients: beginner to expert
Styles/Specialties: all styles

JOHN FLITCRAFT
W. Los Angeles, CA
310-985-4571
E-mail: jflitcraft@earthlink.net
Web: www.johnflitcraft.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

JOHN MENZANO
25809 Parada Dr.
Valencia, CA 91355
818-489-0464
E-mail: menzatwork@sbcglobal.net
Web: http://johnmenzano.com/
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
Notes: Has toured/recorded with Sheena Easton, Dave Koz, Three Dog Night, Brenda Russell, presently with Donny Osmond, Frankie Valli.

JOHNNY THOMPSON MUSIC
222 E. Garvey Ave.
Monterey Park, CA 91754
323-283-3653 or 626-280-8783
E-mail: jtmusic@hotmail.com
Web: www.johnnythompsonmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
Notes: M-Wed 12p-8p, Thu-Sat 10a-6p, Sun 1p-5p

JOIN THE BAND MUSIC LESSONS STUDIO
Music Lessons For All Ages
Van Nuys, CA
818-345-8950
E-mail: info@jointheband.com
Web: www.jointheband.com
Basic Rate: call for info or see our web
Clients: all levels
Styles/Specialties: Private lessons on guitar, bass, drums, keyboards and voice. We have a great staff of the best music teachers and music professionals in Los Angeles.
Notes: "Where Everyone Plays." Join the Band is in its 13th year! Our program also puts students (kids and adults) in bands and prepares them for a gig. All ages, levels, and styles. Professional band coaching is also available.

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E-mail: sales@kashaamplifiers.com
Web: www.kashaamplifiers.com

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19369 Victory Blvd.
Reseda, CA 91335
818-881-5566
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LAGUNA HILLS MUSIC
23011 Moulton Pkwy., Ste. E9
Laguna Hills, CA 92653
949-830-4310
Web: www.lagunahillsmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LA HABRA MUSIC
1885 La Habra Blvd.
La Habra, CA 90631
562-694-4891
E-mail: info@lahabramusic.com
Web: www.lahabramusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LA MIRADA MUSIC
14928 Leffingwell Rd.
La Mirada, CA 90638
562-941-4495
E-mail: lamiradamusic@gmail.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LARRY LARSON MUSIC STORE
1607 W. Glenoaks Blvd.
Glendale, CA 91201
818-244-7608
E-mail: leigh@larrylarsonmusicstore.com
Web: www.larrylarsonmusicstore.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LON COHEN STUDIO RENTALS
N. Hollywood CA
818-762-1195 Fax 818-762-1196
E-mail: info@loncohen.com
Web: www.loncohen.com
Basic Rate: call for rates
Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and can be seen on television from Conan to Lopez. We also offer Cartage, temp controlled storage, and world class guitar, bass and amp repair.

LONG BEACH SCHOOL OF MUSIC
3840 Woodruff Ave., Ste. 109
Long Beach, CA 90808
562-627-0464
Web: www.longbeachschoolofmusic.com
Basic Rate: call for rates
Clients: all levels, all ages
Styles/Specialties: all styles

Additional locations:
1712 S. Pacific Coast Highway
Redondo Beach, CA 90277
310-540-6767

Peninsula School of Music
31244 Palos Verdes Dr. W. #205
Rancho Palos Verdes, CA
310-377-2600

MARINI MUSIC
222 W. Main
Alhambra, CA 91801
626-289-0241
E-mail: marinimusic@gmail.com
Web: www.marinimusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MARSHALL MUSIC
503 Van Ness Ave.
Torrance, CA 90501
310-320-0246
E-mail: marshallmusic@aol.com
Web: www.marshallmusiconline.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MCCABE'S GUITAR SHOP
3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497 Fax 310-453-4962
E-mail: mccabesm@aol.com
Web: www.mccabes.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
*Also banjo, uke, mandolin, fiddle, Appalachian (fretted) dulcimer

MICHAEL T.
Westside, South Bay and SFV/Hollywood, CA
310-358-3332
E-mail: michaelmusic1@yahoo.com
Web: www.myspace.com/michaelmusicman
Basic Rate: \$20/hr. with first lesson discounted to \$15.
Clients: beginner & intermediate specialist also teach beginning drums
Notes: Nominated 2007 Best Lead Guitarist Rock/Blues (for the second year in a row) and 2007 Song Of The Year by local rock press.

MOORE LIVINGSTON MUSIC STORE
13009 Philadelphia St.
Whittier, CA 90601
562-698-5163
Web: www.moorelivingstonmusic.com
Basic Rate: call for info
Contact: Javier Marquez, 323-266-1263
Clients: all levels
Styles/Specialties: all styles
Repair: yes

MOREY'S MUSIC STORE, INC.
4834 Woodruff Ave.
Lakewood, CA 90713
562-420-9532 Fax 562-429-2717
Web: www.moreysmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MUSICIAN'S DEPOT
30839 Thousand Oaks Blvd.
Westlake Village, CA 91362
818-706-3795
E-mail: musiciansdepot@sdk3.com
Web: www.musiciansdepot.biz

Basic Rate: call for info
Styles/Specialties: all styles

MUSICIANS INSTITUTE
6752 Hollywood Blvd.
Hollywood, CA 90028
323-462-1384 Fax 323-462-6978
E-mail: admissions@mi.edu
Web: www.mi.edu
Basic Rate: call for info
Level: beginner to expert
Styles/Specialties: all styles, with an emphasis on live performance, classroom and/or one-on-one instruction, guest concerts and seminars

MUSIC MAKER SCHOOL OF MUSIC
5701 E. Santa Ana Canyon Rd.
Anaheim, CA 92807
714-974-0830 Fax 714-974-0787
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Web: www.musicmakerinc.com
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Clients: all levels
Styles/Specialties: all styles

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714-974-0873 Fax 714-974-0787
Email: info@musicmakerinc.com

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785 Pinesfalls Ave.
Diamond Bar, CA 91789
909-598-1921 Fax 909-595-6229
Web: www.learnthenotes.com
Basic Rate: call for info
Styles/Specialties: all styles

MUSIC WORKS
4711 Artesia Blvd.
Lawndale, CA 90260
310-379-5194 Fax 310-371-4604
Basic Rate: call for info
Clients: beginner to intermediate
Styles/Specialties: all styles

NORMAN'S RARE GUITARS
18969 Ventura Blvd.
Tarzana, CA 91356
Store: 818-344-8300
Lessons: 818-881-9455
Fax 818-344-1260
E-mail: normsqtrs@aol.com
Web: www.normansrareguitars.com
Basic Rate: \$25. per 1/2 Hour or \$50. per hour
Clients: all levels
Styles/Specialties: all styles

PEACELAND GUITAR LESSONS
23706 Crenshaw Blvd.
Torrance, CA 90505
310-326-7449
E-mail: peaceland@earthlink.net
Contact: James Musser
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

PETE'S MUSIC AND GUITAR SHOP
1742 S. Euclid Ave.
Anaheim, CA 92802
714-778-2548
E-mail: guitarfish@petesmusic.com
Web: www.petesmusic.com
Basic Rate: Guitar lessons start at 4 classes for \$59.95 (beginners)
Clients: all levels
Styles/Specialties: group lessons, and lessons for all styles and all levels

Additional locations:

Sun City, CA
951-301-8088

Temecula, CA
951-308-1688

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Piedmont, CA 94620
510-531-5625
E-mail: jock@rockenbachmusic.com
Web: www.rockenbachmusic.com
Contact: Jock Rockenbach

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1039 E. Imperial Hwy., Ste. F1
Brea, CA 92821
714-674-0640
E-mail: ian@rockitmusic.com
Web: www.rockitmusic.com
Basic Rate: call/e-mail for info
Clients: all levels
Styles/Specialties: all styles

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Web: www.myrockmodules.com

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Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

SINGER MUSIC
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La Puente, CA 91744
626-917-9300 Fax 626-917-9302
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Web: www.singermusic.com
Basic Rate: call/e-mail for info

SOLUTIONS
5143 E. Whittier Blvd.
Los Angeles, CA 90022
323-262-6333 Fax 323-262-6701
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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West Hills, CA
818-704-3819
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Web: www.sccm.us
Basic Rate: call for info
Clients: all levels
Styles/Specialties: jazz, classical
Notes: special programs for the visually impaired

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Pomona, CA 91767
909-621-0549
E-mail: gregg@stylesmusic.com
Web: www.stylesmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

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2828 Cochran St. #196
Simi Valley, CA 93065
Products: effect pedals
E-mail: sales@thetonebox.com
Web: www.thetonebox.com

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714 Santa Monica Blvd.
Santa Monica, CA 90401
310-393-8232 Fax 310-260-1415
E-mail: sales@truetonemusic.com
Web: www.truetonemusic.com
Contact: Shawn Fleming
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

VALDEZ GUITAR SHOP
7420 W. Sunset Blvd.
Hollywood, CA 90046
323-874-9998
Clients: all levels
Styles/Specialties: all styles
Basic Rate: call for info

VALLEY MUSIC
1611 N. Magnolia Ave. Ste. 310
El Cajon, CA 92020
619-444-3161 Fax 619-444-7341
E-mail: jsent@att.net
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

VENTURA MUSIC
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Studio City, CA 91604
818-761-9669
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562-310-2753
E-mail: vprstudios1@aol.com
Web: www.vprstudios.741.com
Basic Rate: call for info
Clients: beginners to intermediate guitarist & bassist
Styles/Specialties: all styles
Notes: focuses on reading and writing music notation, rhythm notation, cheat sheet and charts. Also teaches piano, songwriting, guerrilla marketing, and general music business. Graduate of Fullerton College, Cal State Fullerton. Member of ASCAP, BMI and AMPAS. Former students are now working musicians.

WOODLOWE MUSIC CENTER
21410 Ventura Blvd.

Woodland Hills, CA 91364
818-883-0050
Web: www.woodlowe.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

WORLD MUSIC
1826 Erringer Rd.
Simi Valley, CA 93065
805-526-9351
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
Notes: call for more information

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1940 S. Broadway
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303-777-0833
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Web: www.broadwaymusicschool.com
Basic Rate: call for info

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4195 S. Broadway
Englewood, CO 80113
303-788-0303
E-mail: denvermusicinstitute@msn.com
Web: www.denvermusicinstitute.com
Basic Rate: call for info

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Denver, CO 80212
303-433-8891
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Web: www.flesherhinton.com
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Web: www.atlmusiclessons.com

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Web: www.howiebentley.com

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Web: http://pro-maestro.com/

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Web: www.russrogersbassguitar.com

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808-678-3763
Web: http://chuckjamesmusicstudio.com/about/

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Stadium Mall Location
4510 Salt Lake Blvd.,
Honolulu, HI
808-488-1101

Central Oahu and North Oahu Location
70-D Kukui St, Wahiawa, HI
808-678-3763

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Milliani, HI 96789
808-753-6779
E-mail: mark@pibcohana.org
Web: www.oneachord.net/
Basic Rate: \$20 per half hour long private
lesson or \$80 tuition for four lessons

ILLINOIS

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770 N. Halsted St.
Chicago, IL 60622
312-416-0622
Web: www.centerschoolofmusic.com
Basic Rate: call for info

CHICAGO GUITAR LESSONS
3021 N. Troy
Chicago, IL 60618
773-463-0212
E-mail: guitar@chicagoguitarlessons.com
Web: www.chicagoguitarlessons.com
Contact: Michael Powell
Basic Rate: \$35/hr
Clients: 16 to 40 years of age
Styles/Specialties: electric, acoustic,
rock, fingerstyle

MUSICAL EXPRESSIONS OF ILLINOIS, LLC
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Naperville, IL 60563
630-355-1110
Web: www.musicalexpressions.net
Basic Rate: call for info

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Terrytown, LA 70056
504-362-1212
E-mail: andyhymelschool@bellsouth.net
Web: www.andyhymelschoolofmusic.com
Basic Rate: call for info

COVINGTON SCHOOL OF MUSIC
857 N. Collins Ave. Ste. A
Covington, LA 70433
985-590-4545 Fax 985-674-2553
Web: www.laapa.com
Basic Rate: call for info

MANDEVILLE SCHOOL OF MUSIC
316 Girod St.
Mandeville, LA 70448
985-674-2992 Fax 985-674-2553
Web: www.laapa.com
Basic Rate: call for info

METAIKIE SCHOOL OF MUSIC
901 Veterans Memorial Blvd.
Metairie, LA 70005
504-837-7731
E-mail: metaikiemusic@yahoo.com
Web: www.metaikiemusic.com
Basic Rate: \$75/month
Services: guitar, bass, vocals, piano, drums

Additional location:

4415 Transcontinental Dr.
Metairie, LA 70003

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Web: www.marylandbasslessons.com
Contact: Dave DeMarco

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OSCAR STAGNARO
Boston, MA
E-mail: ostaggnaro@gmail.com
Web: www.oscarstagnaro.com
Basic Rate: call for info

MICHIGAN

AXIS MUSIC ACADEMY
Metro Detroit Area
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E-mail: athome@axismusic.com
Web: www.axismusic.com
Basic Rate: call for info

Additional locations:

Southfield, MI 48034
248-799-8100
E-mail: southfield@axismusic.com

Canton, MI 48187
734-742-1400
E-mail: canton@axismusic.com

Macomb Township, MI 48044
586-868-0210
E-mail: macomb@axismusic.com

MINNESOTA

GIRLS ROCK AND ROLL RETREAT
Guitar, Bass Lessons
818 W. 46th St.
(46th & Bryant)
Minneapolis, MN
E-mail: jenny@girlsrocknrollretreat.com
Web: www.girlsrocknrollretreat.com
Contact: Jenny Case, Program Director

MACPHAIL CENTER FOR MUSIC
501 S. 2nd St.
Minneapolis, MN 55401
612-321-0100 Fax 612-321-9740
Web: www.macphail.org

Additional Locations:

Apple Valley
14750 Cedar Ave., South
Apple Valley, Minnesota 55124

White Bear Lake
1616 Birch Lake Ave.
White Bear Lake, Minnesota 55110

NEVADA

ROBERT ANTHONY
Iron Mountain Ranch, NV
702-236-3212
E-mail: guitar1789@aol.com
Web: www.robertanthonymusic.com
Basic Rate: \$30/half-hour, \$50/hour

NEW JERSEY

ACADEMY OF DRUMS & GUITAR
589 Fischer Blvd.
Toms River, NJ 08753
732-270-8680
E-mail: contact@academyofdrums.com
Web: www.academyofdrums.com
Basic Rate: call for info

NEW MEXICO

IAN KAPLAN
Albuquerque, NM
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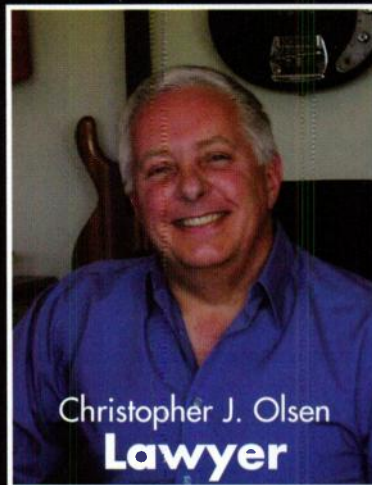
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You Can Write Better Lyrics

I've been writing songs for over 30 years. I've had 150 of them cut by famous singers like Liza Minnelli and Dianne Reeves, and written songs for a hit off Broadway musical and have had tunes on the soul, pop, country, dance and jazz charts. But when I started teaching songwriting about seven years ago, I was still surprised to find out that there were simple things my students weren't doing that could have made their songs a whole lot better.

1. Come Up with a Great Title

Dianne Warren, who has written more hit songs than anybody writing today, could have replaced the title to her No. 1 song by Toni Braxton, *Un-Break My Heart*, with the title *Please Mend My Heart*. It means the same thing. But, it wouldn't have had one-tenth of the commercial impact. *Un-Break My Heart* is unique and catchy; you've never quite heard that thought expressed that way. But I can't tell you how many students come to me with the most boring, pedestrian titles on their songs. A great title is more than half the battle; it tells you what to write, it attracts the listener and gets them hooked. Don't even write word one without a great title!

2. Be Specific

New lyricists inevitably tend to be vague and non-descriptive with their words. The best way I know how to illustrate "being specific" is through a song written by one of the greatest lyricists of all time, Johnny Mercer. In the movie *Breakfast At Tiffany's*, Audrey Hepburn, playing a country girl who's come to the big, bad city, is having a moment of doubt on a Manhattan fire escape, when she sings these lyrics from the Academy Award winning song *Moon River*: "We're after the same rainbow's end / Waiting 'round the bend / My _____ friend, / Moon River and me."

Now, she didn't sing "good old country" friend or "gee you're such a" friend, although both fit the line and are correct descriptions of her friend. No, Johnny Mercer had her sing "Huckleberry" friend. He couldn't have been more specific. Huckleberries grow by the river, a country girl would know that, and it also has literary echoes of Huckleberry Finn, who was a country boy who ran away from home. So here we have one word that lifts the whole song up to another level.

3. It's the Music, Stupid

I've learned no matter how good the lyric is, if the music is bad the lyric can't save it.

So you need to find yourself a great melody writer. But here's the catch—you won't find one unless you're a wonderful lyric writer. And most professional melody writers know a good lyricist faster than you can say "prosody!" Al Kasha, my first lyric writing teacher and winner of two Academy Awards, said: "A great melody can take you into the Top 10, but a great lyric coupled with a great melody will allow you to stay there."

4. Writing is Re-Writing

Ask any professional songwriter what separates him from an amateur and he'll say it's his ability to rewrite. But so many of my students come in with their "precious" first drafts thinking every word is gold. They think this because it came to them during a moment of "inspiration." I'm all for inspiration, but "perspiration" is much better. Keep coming back to the lyric until it's as close to perfect as you can make it. Remember, it's not the quantity of songs you write, but the quality.

5. What You Say Counts

Anyone can learn the techniques it takes to write a song. But not everyone has something truly unique to say. When I started out in songwriting, for some reason the teacher really liked my songs. Looking back on those days, I realize that it must have been because of my "content," because back then my songs didn't have much technique. While other people were bringing in their latest, perfectly rhymed, yet anonymous odes to love and dreams and sunshine, I was bringing in my roughly written songs about The Great Gatsby and moonlight cruises and my mother who was a singer with a big band. Unconsciously, I was doing something right. I was writing about what I knew and things nobody else had written about.

6. Step Away from Your Piano or Guitar

Burt Bacharach, who writes some of the most complex and sophisticated melodies of all time, says that when he's writing a new melody he purposely writes it away from his piano. His thought is that if the melody stands up being sung a cappella, the chords and arrangement will only make it sound that much better. Too many writers get mesmerized by their chord selection and think they can fix anything with fancy arrangement ideas.

7. A Song is Not a Poem

One of the easiest ways I can tell if a lyricist

is an amateur is if the person asks me to read their poetry. Lyrics are not poems. Though they share many things in common—cadence (the rhythm of the line), rhyme, etc.—there are in fact many differences. Songs are meant to be sung, so avoid hard-to-pronounce words and incompatible consonants. Songs are meant to be understood quickly; popular songs generally use only two distinct forms—verse/chorus and aaba.

8. Your Lyrics Must Sing

This would seem to be a no-brainer. But the longer I teach songwriting the more I realize that the way the lyricist sets the words to the melody is as important as the content of the song. Your lyric must strive to be conversational. If you hit a high note, it should be on an open vowel. And if your melody goes down, don't ever say the phrase "pick myself up."

9. Need I Repeat—Repetition Works

One of the big differences in Top 40 pop and hip-hop music today is the number of "hooks" that are in each song. In the past, perhaps a pop song would have the title repeat any number of times (from one to four) in the chorus and that's it. But in today's era of producers Dr. Luke and Max Martin, from the time the song starts there are any number of repetitive hooks. They range from the repetition of the title to melodic hooks played instrumentally, to "nonsense syllables" to secondary hooks in the chorus.

10. Know Your Genre

As a songwriter, you have the luxury of writing in more than one format. Diane Warren has had hits in pop, AC, country and dance. But, each genre has its own strict rules and you must know them to succeed. For example, you can get away with imperfect rhyming in pop and hip-hop, but in musical theatre and cabaret you can't. In country you must be very clear in what you're saying, while if you're writing songs for a rock group a la Coldplay or Kings of Leon you can be more metaphorical and artsy.

miniBIO With over 150 of his songs recorded by artists in many genres of music, Mark Winkler is a sought-after songwriter and lyricist who has taught his highly rated "Craft of Lyric Writing" course at UCLA for five years. Winkler has developed a unique songwriting method and has successfully offered it to his students in any genre, including pop, rock, country, R&B and jazz, helping them to craft unique, professional songs and lyrics. He offers private lessons in person at his studio or via online Skype classes. Contact him at mwink@aol.com. MC

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