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Vocals** p.70

**SOCIAL
Gaming
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Harry Shearer
Benny Blanco
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Matchbox Twenty

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What do these successful artists
have in common?

Skip Saylor

Aaliyah	Heart	Quincy Jones
Alice Cooper	Hed PE	R. Kelly
Angie Stone	Henry Rollins	Rick James
Anita Baker	Ice Cube	Roberta Flack
Aretha Franklin	Infectious Grooves	Rod Stewart
Avril Lavigne	Irene Cara	Roger Troutman
Barry White	Isley Brothers	Santana
Bell Biv DeVoe	Israel Houghton	Scorpions
Billy Idol	Jamie Foxx	Seal
Black Flag	Jane Childs	Snoop Dogg
Bobby Brown	Jane's Addiction	Spacifix
Bon Jovi	Janet Jackson	Steve Perry
Bootstraps	Jeffrey Osbourne	Stevie Wonder
Boyz II Men	Jodeci	Suzanna Hoffs
Brandy	Jody Watley	The Bangles
Brian May	John Paul Jones	The Donnas
Britney Spears	Jonny Lang	The Lost Boys
Candyman 187	Julian Lennon	The O'Jays
Chaka Khan	k. d. lang	The Replacements
Coolio	Keith Richards	The Whispers
Dan Hamilton	Kenny G	Tom Petty
David Kershenbaum	Kenny Loggins	
Death Cab For Cutie	Kevin Teasley	
Def Leppard	Kiss	
Deryck Whibley	Lakeside	
Diana Ross	Limp Bizkit	
Digital Underground	Little Richard	
DJ Lethal	Lowen & Navarro	
DJ Quik	Lucinda Williams	
Donny Osmond	Luther Vandross	
Dr. Dre	Mandy Moore	
Duran Duran	Manhattan Transfer	
Dwight Yoakam	Marilyn Manson	
Eagle Eye Cherry	Mary J. Blige	
Eddie Money	Megadeth	
El DeBarge	Michael Jackson	
Elton John	Morris Day	
Eminem	N.K.O.T.B.	
En Vogue	Nancy Sinatra	
Eric B & Rakim	Nappy Roots	
Everclear	Natalie Cole	
Fear Factory	Nine Inch Nails	
Faith Evans	Ozzy Osbourne	
Foo Fighters	Paula Abdul	
Go Go's	Pharcyde	
Godsmack	Phoebe Snow	
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Tupac
Tyrese
Wallflowers
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Wendy & Lisa
Will Smith
Whitney Houston
Wu Tang Clan
Xzibit
Ziggy Marley



Skip Saylor Recording Company, Inc.

Cover Stories



COVER PHOTO: RASHLEIGH SEARBY

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Matchbox Twenty

In this exclusive Q&A, Rob Thomas reveals exactly how the band regrouped and came up with the material for their first all-new collection of music in a decade. Before they could create any new songs, says Thomas, Matchbox Twenty had to take a deep look inward and decide "Exactly who are we now as a band?"

By Dan Kimpel

Power Networking at Music Conferences

Yes, music conferences are proliferating these days and can offer great information to guide your career. But the real point in attending one is the golden opportunity for you to meet new people face to face. Check out this *MC* article for all the expert networking tips you'll need.

By Glenn Litwak



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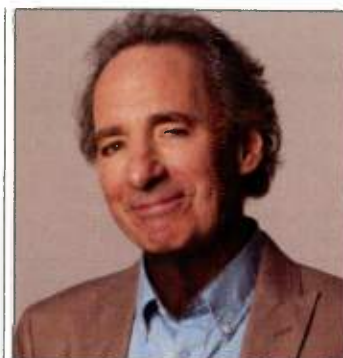
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Directory of Everything Promo:

Merch & Swag • CD/Vinyl Duplication • Web Promotion

If you've got new music to release and you're gearing up for a big promotion push, don't miss this all-new directory. Need to hook up with a caps 'n T's company? Want CDs or vinyl discs pressed up? Maybe you'd like to find online distributors or music blogs that can spread the word about you? Help is here in this one-of-a-kind directory.

Compiled By Denise Coso



44. Harry Shearer

The *Spinal Tap* legend discusses his new album featuring Fountains of Wayne, Dr. John and Jamie Cullum.

By Andy Kaufmann

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**MUSIC
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**GENERAL MANAGER/
ADVERTISING DIRECTOR**
E. Eric Bettelli
ericb@musicconnection.com

OPERATIONS MANAGER
Denise Coso
denisec@musicconnection.com

**MARKETING/ADVERTISING
MANAGER**
Brian Stewart
brians@musicconnection.com

SENIOR ACCOUNT EXECUTIVE
Hillorie McLarty
hillorier@musicconnection.com

ADVERTISING ART DIRECTOR
Gary J. Stephens
garys@musicconnection.com

ARTIST & READER RELATIONS
Mira Abas
mira@musicconnection.com

NEW TOYS
Barry Rudolph
barry@barryrudolph.com

DIRECTORY EDITOR
Denise Coso
mcdirectories@musicconnection.com

EDITORIAL INTERN
Karen Emmert
intern@musicconnection.com

PUBLISHER

E. Eric Bettelli

**ASSOCIATE PUBLISHER/
SENIOR EDITOR**
Mark Nardone
markn@musicconnection.com

ART DIRECTOR
Cesare Perrino
artdirector@musicconnection.com

DIRECTOR OF ONLINE OPERATIONS
Mukul Chauhan
webmaster@musicconnection.com

ASSOCIATE EDITOR
Andy Mesecher
andym@musicconnection.com

CONTRIBUTING EDITOR
Bernard Baur
bbatmc@aol.com

SONG BIZ
Dan Kimpel
dan@dankimpel.com

FILM, TV, THEATER
Tom Kidd
prespak1@verizon.net

FEATURE WRITERS
Andy Kaufmann
andy.kaufmann@comcast.net
Rob Putnam
toe2toe6@hotmail.com

CONTRIBUTING WRITERS

Jessica Aves, Allegra Azzopardi, Bernard Baur, Fuchsia Black, Brett Bush, Stefan Broadley, Gary Graff, Eric A. Harabadian, Oscar Jordan, Andy Kaufmann, David Kershenbaum, Tom Laurie, Kim Mack, José Martínez, Dean Moore, Paula Muñoz, Jessica Pace, Rob Putnam, Tim Reid Jr., Daniel Siwek, Matt Schild, Laurier Tiernan, Albert Vega, Catherine Veit, Bryan Wallace, Jonathan Widran, Ellen Woloshin.

PHOTOGRAPHERS

Jessica Aves, Allegra Azzopardi, Bernard Baur, Daren Cornell, Jody Domingue, Scott Dudelson, Kevin Estrada, Jennifer R. Grad, Oscar Jordan, David Klein, Merry Kotte, Tom Laurie, Thomas Long, Kim Mack, Cindy Miley, Dean Moore, Paula Muñoz, Anne O'Neary, Jessica Pace, Scott Perham, Rob Putnam, Lisa Elaine Scott, Daniel Siwek, Dave Stone, E. H. Tiernan, Albert Vega, Bryan Wallace.

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Founded by: J. Michael Dolan / jmichaeldolan@gmail.com

Corporate Headquarters

14654 Victory Blvd. Van Nuys, CA 91411 Office: 818-995-0101
Fax: 818-995-9235 Email Address: contactmc@musicconnection.com
Website: <http://musicconnection.com>
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

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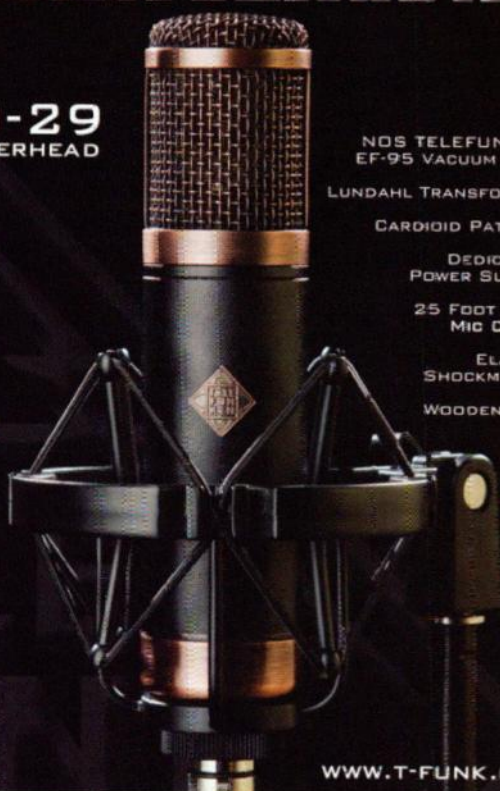
From Left to Right: LSR4326P, LSR6328P, LSR2325P, MSC1 Monitor System Controller

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CLOSE-UP



By Jonathan Widran

Larry Fishman

Long the industry standard for acoustic amplification, the Massachusetts based Fishman (<http://fishman.com>)—driven by the vision of founder Larry Fishman since its launch in 1981—is dedicated to, in Fishman's words, "putting the needs of the acoustic musician first [to] achieve the truest sound possible whenever they plug in."

With over 30 patents, the veteran engineer and accomplished musician continues to create innovative products and technologies that redefine the benchmark of acoustic sound. The company's diverse, category-leading product line includes the industry standard Matrix Infinity, SA220 performance system and Loudbox amplifiers.

In addition, Fishman's revolutionary Aura Acoustic Imaging technology allows acoustic musicians to easily and accurately reproduce the sound of their instrument as if it were miked in a professional studio. Other amplification solutions are available for acoustic stringed instruments, including violin, cello, resophonic guitar, banjo, mandolin, ukulele, cello and upright bass.

Fishman's primary instrument as a musician, the upright bass, is what inspired him as a young gigging jazz musician out of Berklee College of Music to develop his first bass pickup. Word got out among other Boston musicians about his loud and full sound, which planted the seeds for a profitable business—beginning with his second product, violin pickups and a relationship with Guild Guitars.

Testament to Fishman's success with a wide range of instruments and sonic amplification products is a vast clientele that includes superstar musicians from multiple genres and generations—a lineup that includes Acoustic Alchemy, John Hiatt, Crosby, Stills & Nash, Allman Brothers, Avril Lavigne, Daughtry, Dave Matthews, Eric Clapton, Robert Plant and Ray LaMontagne.

"Our ongoing commitment and wide range of innovative products has helped our company grow to become the industry standard for acoustic amplification," states Fishman. "From the largest arena to your own living room, wherever you hear an acoustic instrument, you can bet you'll hear a Fishman. [Our] users are passionate about their brand of choice, for one simple reason: we put the needs of the acoustic musician first. ... The loyalty from our extended family of players, technicians, repair professionals and instrument manufacturers is really a result of our loyalty toward them, as evidenced by our innovative, reliable products, over-the-top customer support, and unwavering goal of amplified acoustic excellence."

Among Fishman's most popular products are the SA220 Solo Performance System and The Loudbox Amplifier Series, which includes the Loudbox Mini, Loudbox Artist and debuting in October, Loudbox Performer.

Noted for its portability, power and sound quality, the SA220 is designed for the singer-songwriter and provides exceptional sound quality and coverage in a wide variety of venues. Clean, lightweight power (220 watts) drives a line array of six custom high excursion speakers and a soft dome tweeter. Beyond simply a dynamic full sound, it offers deeper sonic penetration than the common speaker cabinet. Weighing only 25 lbs, it packs up into its own durable travel bag on wheels.

Discussing the essentials of the Loudbox series, Chris DeMaria, Fishman's Director of Marketing/Artist Relations, says, "These two channel amps are designed exclusively for acoustic instruments, are extremely portable (with the Mini weighing under 20 lbs.), have professional quality sound and features and vary in cost depending on the power and size. The Mini is 60 watts, the Artist is 120 and the soon to be released Performer is 180 watts, for the fullest range sound."

Fishman's trademark Aura Acoustic Imaging is available in such products as the Ellipse Aura, Onboard Aura, Auro Pro and Aura Spectrum DI, was designed to allow acoustic instruments to sound as sharp and full onstage.

"For a lot of people," DeMaria continues, "the pickup has been a very workable solution, but this technology takes the sound to the next level, like switching to a High Definition TV. It allows you to see and hear things differently than you might with a pickup, correcting the limitations of a guitar pickup wav file to replicate the output of what a mic would sound like in the studio. It's been our flagship technology since 2003."

Contact Fishman, 978-988-9199

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Claire Julian

Associate Publicist
MSO

Claire Julian has been promoted to the position of Associate Publicist at **Mitch Schneider Organization (MSO)** effective immediately. Julian began at MSO in 2010 as executive assistant to President Mitch Schneider and will continue to work closely with him in her new position. Over the past two

years Julian has been involved in the media campaigns for various artists including Black Sabbath, David Bowie, Ozzy Osbourne, Slash and the Smashing Pumpkins. She graduated from Emerson College in 2008 with a degree in public relations and a minor in music. Prior to MSO, Julian was a publicist at PAI Media and a senior account manager in artist development at Youcast Corporation. Contact marcee@msopr.com for more.



Javier Tiburcio

Training & Sales Supp. Specialist
Audio-Technica

Audio-Technica has announced the appointment of **Javier Tiburcio** to Training & Sales Support Specialist for the territories of Mexico and Central America. He will be responsible for providing product training and sales support to Audio-Technica distributors and customers in Mexico, Central

America and South America, as he works as part of the team to grow the A-T brand and increase sales within these regions. A native of Acapulco, he has lived and worked his entire career in Mexico, and will continue to be based there. His previous positions at Hermes Music and Grupo Imis have included sales and marketing responsibilities for the A-T brand in Mexico. Contact info@clynemedia.com.



John Gaudesi

Custom Shop Team
Schechter

Schechter has announced the addition of master guitar builder **John Gaudesi** to the Custom Shop team. Gaudesi is an experienced veteran in the guitar industry and brings Schechter his knowledge and skills developed over 29 years in the business. Also a veteran of the Sunset Strip music scene, Gaudesi

has worked with Charvel, Valley Arts Guitar, ESP USA Custom Shop and Yamaha Guitar Development. Says Gaudesi about his promotion, "My favorite part of coming to work for Schechter is knowing that I am part of something substantial and of great quality and reputation." For further information on this addition to Schechter, contact Atanasio Juarez at aj@schechtermguitars.com.



Lisa J. Robinson

Dir., Collections & Income Track
HFA

Lisa J. Robinson has been promoted to Director, Collections and Income Tracking, at **HFA (Harry Fox Agency)**, a provider of rights management, licensing and royalty services for the music industry in the US. Robinson came to HFA from EMI Publishing in 2007. An expert in the complexities of

mechanical royalty accounting, she was instrumental in creating both HFA's Income Tracking Department and its pioneering state-of-the-art license and royalty tracking system. Under her leadership, and since its introduction in 2009, the Income Tracking department has grown 50 percent and Robinson's team has identified and recovered million of dollars in mechanical royalties for publishers. Contact hfapress@harryfox.com.



Kevin Broce

Audio Department Manager
CenterStaging

CenterStaging has announced the appointment of **Kevin Broce** to the position of Audio Department Manager. An employee of CenterStaging since 2011, Broce attended CSU, Chico where he received a Bachelor's in Music Industry: Recording Arts in 2010. Throughout and after college, he

became an audio engineer for Ernie Ball on tours like Vans Warped Tour and Rockstar's Upwar Festival. It was there that he worked with artists, including but not limited to, the Acacia Strain, the Word Alive and Enter Shikari. Previously an Audio Engineer for CenterStaging, Broce has already worked with such stellar acts as Stevie Wonder, the Beach Boys, Jason Mraz and the Jackson Brothers. Email info@centerstaging.com.



Lacy Privette

National Sales Manager
Steinberg North America

Steinberg North America has announced the promotion of **Lacy Privette** from Eastern Sales Manager to National Sales Manager, effective immediately. Privette has been with Yamaha Corporation of America for a dozen years and joined Steinberg North America in April 2010. Before serving

as Eastern Regional Sales Manager for Steinberg (where he earned the Yamaha President's Club Award in 2012), he served as a District Manager in sales for the company's Pro Audio & Combo Division, where he received a District Manager of the Year Award (2001) along with induction into the President's Club (2005). For more info, contact Alan Macpherson, 714-522-9011, amacpherson@yamaha.com

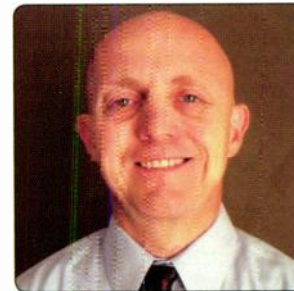


Wendy Goodman

VP Promo, W. Coast Operations...
RCA Records

Wendy Goodman has been promoted to Vice President Promotion, West Coast Operations & Adult Music for **RCA Records**. Goodman previously held the title of Vice President, Adult Music, RCA Records. In this expanded role, Goodman will be responsible for overseeing the operations of the promo-

tion team and field staff on the West Coast as well as continuing her role at the adult music format. Beginning her career at Maverick Records in 1995, Wendy was part of the team that broke superstars Alanis Morissette, Deftones and Prodigy. Goodman will remain in the company's Los Angeles office. Email lauren.resnick@rcarecords.com.



Steve Young

Vice President, Installed Sound
MUSIC Group

MUSIC Group has announced the appointment of **Steve Young** to the role of Vice President, Installed Sound. In his new role Young will take over-all responsibility for Behringer's groundbreaking Eurocom line and will oversee all product, marketing and market development activities aimed at installed

applications worldwide. Coinciding with the broad availability of the Eurocom product line from MUSIC Group, the appointment signals the company's commitment to aggressive growth in installed sound. For further information on this appointment, contact Jaclyn Messina, jaclynmessina@maxborgesagency.com.



Aguilar Amplification AG 4/5J-HC

Aguilar Amplification has the AG 4J-HC and AG 5J-HC hum-canceling pickups that are direct replacements for 4 and 5-string Fender Jazz® and other J-style bass guitars. Just as with electric guitars, single-coil bass pickups suffer noise and hum problems, and when used on basses, it becomes more problematic when mixing the sound between the neck and bridge pickups at vastly different volume levels. Playing loud and/or using a compressor and lots of amp/recording pre-amp gain only exacerbates any hum and noise problem.

The Aguilar hum-canceling pickups feature a split-coil design that allow for very specific tone settings with any blend between the neck and bridge pickups you'd like—without 60Hz hum.

Yes of course, hum bucking pickups solve the hum and noise issues but it's a different sound AND modifying your bass guitar to accommodate their larger size is risky business on at least three levels: expense, damage and devaluation—and unknown tone results until you actually do the surgery on your particular instrument.

Wound in Aguilar's N.Y.C. factory, the HC pickups use 42-gauge Formvar-coated copper wire with Alnico V magnets and they drop right into the existing holes of most J basses' pickups—without further carpentry. The AG 4J-HC pickups MAP at \$189 and the AG 5J-HC pickup goes for \$219. Check out <http://aguilaramp.com>.

Aphex HeadPod 4 Headphone Box



Aphex®, a division of DWV Entertainment, has released the modern HeadPod 4™ studio headphone box. It more than updates my Aphex Systems Model 454 HeadPod I previously reviewed, purchased and still own for one of two headphone systems in my studio. As before, the HeadPod 4 has four, stereo headphone “stations,” each with its own power amplifier and level control—any combination of disparate headphones from iPod ear buds to my professional Shure SRH940s are driven simultaneously to maximum, comfortable loudness and without interaction.

The biggest change from the old analog-only 454 is the addition of a three-way source selector switch. This source selector makes Aphex's HeadPod 4 universal the world over for desktop audio production, recording and broadcast studios, language labs, quality assurance listening stations, rehearsal and live sound venues such as worship spaces and schools. It interfaces simply with any audio system no matter operating audio levels or impedance requirement(s). It accommodates digital sample rates up to 96kHz/24-bit.

Select Analog 1 for a +24dBu balanced audio input using two TRS jacks (L/R); or Analog 2 for -10dBv unbalanced input using a single stereo TRS (stereo headphone extension cable), then select Digital for the S/PDIF coaxial (RCA jack) input and direct connection to your computer's sound card output.

Source selection allows for many capabilities new to headphone boxes in this price range. Because a digital-to-analog converter is built in to the HeadPod 4, you can listen to music CDs (44.1kHz/16-bit audio) via the S/PDIF input even though you're working at a different sample rate/bit depth in your DAW. Besides the Source switch, there is a Master input level control for proper gain staging depending on nominal input levels from all three sources.

I like the rear panel on/off switch on the HeadPod 4 (I have to unplug my power supply on my old 454 unit) and the HeadPod 4's new futuristic look with its faceted edges. Not new is the price though: same as the old analog-only box at \$249.95 MSRP. Check out <http://aphex.com>.



SongCraft Station All-Wood Series

The new Songwriter, Composer and Grande models are constructed from hardwoods and Grade-A plywood veneers. The new All-Wood Series desks are lighter in weight than the company's Standard Series hardwood desks and are also available optionally with hand-rubbed finishes applied using the French polishing technique to bring out the wood's grain and beauty.

The new SongCraft Station Home Studio Desk line is a quality, pro audio desk designed for smaller home studios with limited floor space and when you'd want the desk to blend with your other home furnishings. My 80-year Schiller baby grand has a dark toned finish and would match perfectly with the rich finish of the desk pictured above.

All Standard Series models are made of 3/4-inch thick MDF board, and come with rock maple tapered legs painted black, two 15-inch square monitor speaker plinths (stands), MIDI controller keyboard slide-out drawers, and your choice of hardwood trim on both the desktop edging and monitor stands.

Largest in the SongCraft Station Home Studio Desk line is the Grande measuring 64.5 inches wide; its 55.5W x 21D-inch keyboard drawer holds either an 88 or 76-key controller. The Composer model is 53 inches wide and its 44W x 21D keyboard drawer holds up to a 61-key keyboard. Both these desks are 27.5 inches deep and 34 inches high.

At just 48 inches wide, the Songwriter desk is 25.5 inches deep and 31 inches high and comes standard with a pair of monitor stands (custom sizes available), a decorative wood utility drawer plus hardwood legs that match a choice of wood trims.

Woods available are cherry, walnut, and mahogany and most models are ready to accept their Desktop Cable Cabinet as an option. This feature organizes and hides unsightly wires and cables and provides separate power switches for up to eight pieces of studio gear.

SongCraft also offers setup and delivery if you live within 300 miles of their offices including: New York, Washington D.C., Philadelphia, and Baltimore. Check more information and pricing at <http://songcraftstation.com>.

Oktober Guitars MGT

The Mark Gallagher Signature Tele is made in the tradition, style and look of the legendary Raven guitarist's old warhorse guitar. Ordered and sold directly from <http://oktoberguitars.com>, the MGT updates the traditional Telecaster look with a recessed Floyd Rose tremolo system and Oktober's Suckerpunch humbucker deployed in the bridge position. But this added punch is balanced by a more traditional single coil pickup up in the neck position.

The Jet Black body and headstock are highlighted with a red body binding and the infamous red Raven Flash streak across the body and inlaid throughout the bound rosewood fret board. The guitar pictured has a hard rock maple neck, mahogany body, bolt on neck construction, a 22-fret neck with a 25 and a 1/2-inch scale and comes with a form-fitting Oktober hard shell case.

MSRP is \$1,699 but factory direct is \$579.99

For other models, see <http://oktoberguitars.com>.



DISTORTION DIRT GRIT CHUNK FUZZ OVERDRIVE GRIND...

It goes by many names and comes in many flavors. With vintage pedals, however, finding that sweet spot isn't so easy. You have to deal with noise, signal loss, and tones that can change with battery life or when things heat up on stage. Some of those old Germanium-powered effects are more sensitive than a train-car of nitro.

Tech 21's all-analog circuitry unifies righteous, vintage tones and modern dependability. Utilizing the best individually-selected, hand-biased discreet components, each unit delivers a wealth of hot driven tones. A powerful Boost function kicks in up to 21dB of clean boost, which can be used independently from the effect. It is a true post-boost to punch up the volume of the tone you dialed in, not to simply smother it in excess distortion.

Give your pedalboard a boost with some tasty vintage distortion, dirt, grit, chunk, fuzz, overdrive, grind...



BOOST DISTORTION

Hey, remember the '80s? A lot of bad clothes perhaps but some way-cool, aggressive distortions. Tight, muscular grind with buzz-saw harmonics never went out of fashion and the Boost Distortion delivers that fast punchy tone. It features its own unique SAG control that adds an expressive, tube-like response to every pick stroke.



BOOST OVERDRIVE

Putting an overdrive pedal in front of a hard-pushed amp has been the secret weapon for generations of guitarists wanting to punch up the midrange and add sustain. The Boost Overdrive is packed with voluminous amounts of screamin' tone. Just hit the Boost switch to go bigger and badder. The unique SPARKLE control adds upper harmonics for an open, snappy sound.



BOOST FUZZ

Vintage pedal hounds know that germanium fuzz sounds are way sweeter than silicon fuzz...but only when the temperature is just right and doesn't spike. The Boost Fuzz solves that problem by nailing that creamy germanium tone, consistently all night long. This SAG control allows notes to bloom and sing at your command, for dynamic, organic performances.



BOOST BASS FUZZ

When you need a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. Get the fat, gritty sounds of the '60s fuzz bass and put some musical rage in your low-end. When you need more focus and edge, dial in the +CLEAN control to add just the right amount of direct tone to your mix.

TECH 21

Designed and Manufactured in the U.S.A.
www.tech21nyc.com

Zoom Q2HD Video Camcorder

Zoom's Q2HD Video Camcorder (\$199.99) records 1080p or 720p high definition video and compresses it while in record mode using the industry standard H.264 video codec. It is about 2/3 the size and weight of their top-of-line, Q3HD camera, has live video streaming and is the first handheld camcorder to offer Mid-Side stereo recording.

With Mid-Side stereo recording, the Q2HD allows you to predetermine the exact stereo width of the captured audio sound. You can capture in mono for up close, dry and important-sounding news reporter style all the way up to super-wide (150-degrees) in nearly 3D stereo to comport with the wider image aspect ratio of 720p and 1080p HD video. If you're concerned about stereo audio quality, know that the Q2HD is capable of recording stereo audio up to professional 96kHz/24-bit quality in an uncompressed .WAV format as well as all the different data compressed rates of AAC from 64kbps to 320kbps.

The Q2HD comes with a 2GB SD card for up to 40-minutes of continuous HD video, their HandyShare editing software and two AA batteries. There is a stereo analog line out to plug your ear buds or headphones into to verify the stereo audio width you're recording. There are both mini USB and HDMI output jacks, adjustable microphone gain and the trashcan button for erasing unwanted A/V files quickly.

While in record, I had the Q2HD streaming video directly to my HD TV over its mini-to-HDMI cable. Also awesome was using its mini USB jack connected to my computer as a Skype Web cam with Mid-Side stereo sound pickup or for live video streaming. It is compatible with Ustream Producer, Flash Media Live Encoder and others.

I spent an entire weekend outside shooting in 1080p and 96kHz/24-bit and, later on, downloaded the video files to my Mac's desktop. The camera (itself) has a basic "punch n' crunch" editor that is very useful to chop out dead air or just unwanted files to conserve SD card space.

I might comment that the smaller-sized up/down/left/right cursor buttons (as compared to my older Zoom Q3) are a little small for me—or maybe my fingertips are lot fatter nowadays—but I'm having way too much fun here to mind. Visit http://youtu.be/leNP9z_nSeo.



Sabian AAX V-Crash

The AAX V-Crash cymbals are bright, high-pitched and come in appropriately brilliant and shiny finishes. Even though they are thin cymbals, they are medium to loud in volume and are said to play NOT like most thin cymbals.

Their pinpoint lathing make them more robust than many other thin cymbals and benefit from their balanced bell-to-bow response for a good attack sound and a wide response sensitivity. The sound of these thin cymbals tuck into the drummer's overall mix and are easily heard at low volumes yet are dynamic enough (and strong enough) to spike through loud stage volumes.

They use B20 Sabian Bronze and the warranty runs for two-years. They come in sizes: 16, 17, 18, 19, and 20-inch. Check out <http://sabian.com>.



Gemini Pro Audio DRP-1 Digital Recorder

I was initially attracted to Gemini Pro Audio's DRP-1 because of its value as a stereo audio "capture device." The standalone, 1U DRP-1 is perfect for any recording studio, DJ, or live sound FOH mixer for real-time, stereo recordings without relying on a computer DAW system.

For my evaluation, I used this modern hardware-based recording/playback system to keep a continuous recording of the monitor mix during my studio recording sessions. I connected the DRP-1 to the stereo monitor bus (pre-volume control) and whenever an idea or sonic magical moment came up during the "heat" of the session, I had a recording of it for reference later. Once all the day's audio is imported into a DAW, it was an easy task to chop out all the dead space for archival.

The DRP-1 records directly from analog line level audio sources to either a SD Memory Card (SDHC compatible) or a USB Flash drive with up to 32GB of audio file storage. The unit also has both a single balanced microphone input (mono recording) and +4dB L/R line level XLR output jacks.

The unit comes with a 1GB SD Card and records in your choice of 128, 256, and 320kbps MP3 formats directly as well as 44.1kHz/16-bit CD quality .WAV files. There is also a rear-panel USB connection for off-loading audio files—either the SD Card or USB stick show up on my Mac's Desktop as connected drives.

I like that the unit "reflects" its analog stereo input source to the stereo output and headphone jack at all times and, when powered off, retains all settings/selections/configurations made using the front panel's search/jog wheel. Reading record levels and other information on the small and bright full-color LCD screen is a little hard to see for some users but once setup, there's no need to look at it very often. I found the headphone's stereo 500mW power amp adequate to drive my 55-ohm Shure SRH840 headphones while in the studio.

At \$199 MAP (with AC Adapter and 1GB SD Card), this by far the most cost-effective and simplest way to archive long, stereo audio in CD-quality or smaller MP3 files ready for copying/downloading. For more information, see <http://geminiproaudio.com>.

Softube Summit Audio Grand Channel

Softube's Summit Audio Grand Channel is a plug-in recreation of Summit Audio's famed TLA-100A opto/leveling amplifier (compressor) and their EQF-100 passive two-band equalizer together in a single channel strip. It's available in AAX Native & DSP/RTAS/VST/VST3/AU plug-in formats and as either mono or stereo versions. The hardware units proved to be a big favorite with me over their two-decade history: they just sounded great but I always wanted more than just one or two of them.

Significant is the Grand Channel's instant routing feature that connects either the TLA-100A before or after the EQF-100. This pre/post signal chain option is a rarity even in the most expensive hardware outboard. Comparing which is better for a particular use is difficult because you have to reconnect/connect patch cords to know. Apart from (perhaps) a few knob readjustments, it's a flip of the switch using Softube's Summit Grand Channel.

I liked using the stereo version the EQF-100 across the stereo mix bus as a "faux" mastering touchup on demos that required a shinier sound. As in the hardware unit, the Grand Channel's TLA-100 is exactly like Softube's TLA-100 and always works smoothly and consistently with a choice of three attack and release times to get it perfectly dialed-in for your music's mix. The same Saturation, Wet/Dry and switchable low cut filter features on Softube's standalone TLA-100 plug-in are also in the Summit Grand Channel.

Both the Grand Channel and the standalone EQF-100 are available only as downloads and, for previous owners of the Summit Audio TLA-100A plug-in, there is an upgrade path to the Grand Channel Bundle. Check out <http://mvproaudio.com> for current pricing, specials and dealers. Also see <http://softube.com>.



MICRO-BIO: Barry Rudolph is a recording engineer/producer/mixer with over 30 gold and platinum RIAA awards to his credit. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil. Barry has his own futuristic music mixing facility and also teaches recording engineering at Musician's Institute, Hollywood, CA. <http://www.barryrudolph.com>



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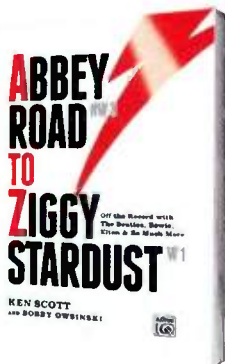
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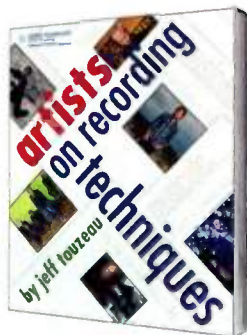
Mr. Miner's Phish Thoughts: An Anthology By a Fan for the Fans
By David Calarco (hardcover) \$65.00

An essential read for any dedicated "Phish Head," this anthology chronicles the premier jam band's entire career with over 300 essays, 260-plus pages of photos, and a step-by-step coverage of the group's comeback in 2009 and 2010. Based on the blog by David Calarco of the same name, this ultimate fan perspective of Phish is one of the most in-depth expressions of admiration and musical analysis around. Calarco is a die-hard, and he savors every detail of every performance as he followed the band full-time upon graduating from Georgetown University. His travels with Phish have led him across the US and around the world, and his passion for the reigning kings of improvisational rock fully shines in this dense, heartfelt love letter—all 20 lbs of it.



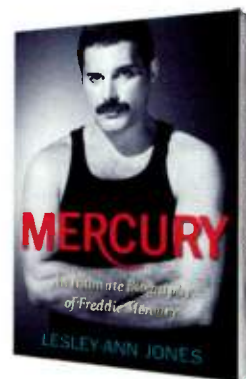
Abbey Road to Ziggy Stardust: Off the Record with The Beatles, Bowie, Elton & So Much More

By Ken Scott and Bobby Owsinski (hardcover) \$24.99
In this memoir Ken Scott, one of the preeminent recording engineers and producers of the 20th century, shares a lifetime of memories working with some of the biggest names in classic rock & roll. The book can be enjoyed by fans and techies alike as Scott and co-author Bobby Owsinski, who's an accomplished audio engineer and writer, employ a sidebar format that gives the lowdown on how the great recordings were done, without hampering the book's narrative flow for the average reader.



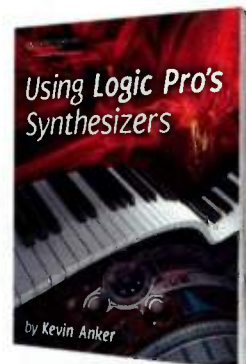
Artists on Recording Techniques

By Jeff Touzeau (Paperback) \$29.99
Pro Sound News columnist Jeff Touzeau shares insightful perspectives from some of the biggest artists in pop music (Roger Waters, Sevendust, Travis, John Fogerty and more) on the recording process in this collection of unabridged interviews. Techniques that cover various styles and genres are discussed, as well as recording tips for instruments and vocals.



Mercury: An Intimate Biography of Freddie Mercury

Lesley-Ann Jones (hardcover) \$26.00
A comprehensive portrait of the flamboyant Queen frontman, this biography draws from over 100 interviews from the people who knew him best to express who the singer really was offstage. It is a fascinating glimpse into the life of a rockstar that has gone largely untold over the years but finally emerges as a complex picture of one of the most enigmatic figures in pop music.



Using Logic Pro's Synthesizers

By Kevin Anker (paperback) \$39.99
For Logic Pro 9 beginners, the book breaks down the software in an easily digestible fashion, starting off with the basic features and gradually building toward its more complex capabilities. Ideal for anyone interested in mastering the subtleties of software synthesizers.



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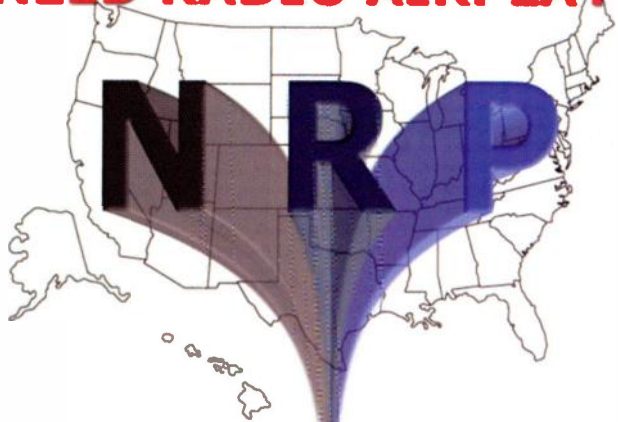
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PETER CHAIKIN

By Jonathan Widran

In 2011, legendary Northridge, CA-based audio electronics company JBL (<http://jblpro.com>) launched the most sweeping brand marketing and fan initiative campaign in its 60-plus year history. The multi-year Hear The Truth campaign features an evolving roster of top international musicians challenging listeners to "hear the truth" about the power and accuracy of JBL equipment. JBL's parent company Harman launched TV commercials (directed by Academy Award-winning director Barry Levinson), print advertising, radio clips, online programs, social media engagement and concert venue promotions designed to resonate with JBL's long-time fans and music lovers through the artists and songs they support.

The JBL heritage reaches back more than 65 years, as founder James B. Lansing designed the speakers for the first talking motion picture industry-standard sound system. In its distinguished history, JBL has received numerous awards, including a Technical GRAMMY Award, presented by the Recording Academy for "continual mastery and innovation..." JBL was an innovator for ground-breaking music festivals, as its loudspeakers were used at Woodstock in 1969, and today JBL sound systems are fixtures in top concert and performance venues around the world.

Among the highlights in JBL's extensive product line are its professional studio monitors, which are used for music recording and mastering. In music studios, artists, producers and recording engineers rely on JBL speakers to ensure their art hits its mark when heard in homes, cars, on personal music players, in the club and in the theater.

"There's a lot of feeling, soul and nuance involved in making a great music performance come across," says JBL's Peter Chaikin. "The end goal is for the listener to hear what the artist is feeling. At JBL, we stop at nothing to achieve our objectives. If a design tool doesn't exist, we create it." With this spirit, JBL takes on the challenge of bringing "truth" to the environment where art is created. Chaikin continues, "The ideal studio monitor is enjoyable to listen to but at the same time neutral, imparting no color of its own. When your mix is right, you know it. At the same time, if the speaker is doing its job, it doesn't lie to you. It lets you know when the track you're working on needs more work!"

Studio monitor design leverages a range of skills, technologies and expertise JBL has developed over its 65 year history. JBL employs sophisticated speaker measurement systems that reveal opportunities to perfect each design. The anechoic chamber is an essential tool for performance measurement. Without it, all you can do is predict. While anechoic chambers are very expensive and some manufacturers have none of their own, JBL has several anechoic chambers on its campus. In an effort to eliminate bias that comes with standard "sighted" listening evaluations, JBL's subjective evaluation facility allows true "double-blind" speaker comparisons. Behind an acoustically transparent, visually opaque curtain, a computerized "speaker shuffler" randomly swaps up to four pairs of speakers, giving an evaluator time to listen to each pair and register his or her preference. The shuffler plays a key role in the impartial evaluation process that ensures a new speaker design wins approval and will be successful in the market.

Driven by years of research and development, JBL meticulously designs its transducers (devices that turn electric impulses into sound) and system components to give each model industry-leading performance. Since room acoustics play a significant part in what the listener hears, JBL uses LSR (Linear Spatial Reference) design criteria which requires 72 separate measurements that help predict the speaker's performance in the listening room. JBL offers three studio monitor lines: The flagship LSR6300 Series, the revolutionary LSR4300 Series and the affordable LSR2300 Series.

Harman (<http://harman.com>) designs, manufactures and markets a wide range of audio and infotainment solutions for the automotive, consumer and professional markets—supported by 15 leading brands including JBL, AKG (microphones and headphones), Studer and Soundcraft (mixing consoles), AKG (mics and headphones), DBX and BSS (signal processing), Crown (amps), Digitech (guitar effects) Infinity, Lexicon and Mark Levinson.

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David Kershenbaum

The album's fifteen tracks are a mixture of rootsy, bluegrass-style storytelling and straightforward rock textures in the flavor of Johnny Cash, Leonard Cohen and Robbie Robertson.

Recorded in L.A., "Cardo and Friends" brings together two musical worlds: on one hand a bluegrass, Americana oriented group of players from West Texas who mixed up with a team of rock-oriented L.A. session musicians including Mitch Perry on guitar, Jorgen Carlsson and John Payne on bass, Denny Fongheiser on Drums, Doug Pettibone on pedal steel, and JT Thomas on keys.



Website: <http://CardoandFriends.com>

Look for Cardo and Friends on Facebook, Youtube and Twitter.



UME TEAM UP WITH ADAM KASPER: Before Ume head back out in the road this fall, they will enter the studio to work on the follow-up to the band's full-length debut *Phantoms*. Ume will be tracking their new record with Grammy Award-winning producer **Adam Kasper** (Foo Fighters, Cat Power, Queens of the Stone Age). See <http://umemusic.com> for studio updates and tour info.

MICHAEL PATTERSON IS GLOWING: Heavy Glow has

begun work on its second full-length album. As a follow up to *Midnight Moan*, the band is teaming up with **Nic Jodoin** (the Morlocks, Spindrift) and Grammy-nominated producer **Michael Patterson** (Beck, Trent Reznor, Black Rebel Motorcycle Club). Recording will take place in Los Angeles, CA at the Studio 9 building and will feature 10-12 new songs with additional guest personnel. The album is slated for an early 2013 release. Check out <http://heavyglowmusic.com> for further details.



// Le Reverie Follows Up *Truth & Lies* //

Los Angeles-based hard rock band Le Reverie tracked their debut full-length at Anomaly Studios in North Hollywood, CA. The album is a follow-up to their 2011 EP, *Truth & Lies*. The CD will include a conceptual video of the song "Hold Me Down," which won an award for "Breakout Single" from the L.A. Music Awards. The album is slated for a September 2012 release. Pictured (l-r): Jeff Mallow, Allie Jorgen, Roc Boyum and Anomaly Studios owner Bastien Benkhelil. Visit <http://lereverie.com>.



// Riviera Team Up With the Legendary Ken Scott //

Southern California's Fallen Riviera are currently holed up in Total Access Recording Studios, tracking their first full-length. Legendary engineer Ken Scott (Pink Floyd, the Beatles) came in and produced their first single "Somebody Take Me," which is currently available as part of a free download service through Casio. Pictured (l-r): Scott, Will Parry, Steve Ornest, Matt Denis and Aviv Cohen. Download "Somebody Take Me" for free, compliments of Casio at <http://on.fb.me/N1Izj7>.

"Get to know a studio to learn what you can and can't do and how to get the sounds you're after."

Jason Dawson
(Holly McNarland, Daniel Powter, Kelly Rowland)



Interviewed in MC June 2008



// Anger Management Scores at Echo Bar //

The music production team for Charlie Sheen's new sitcom *Anger Management* took a moment for an MC photo opp. Pictured (l-r): engineer and Echo Bar owner Erik Reichers, drummer Denny Fongheiser, composer Raney Shockne and bassist Reggie Hamilton.



// Snake Newton Upgrades His Studio //

Snake Newton, front of house engineer for the likes of Duran Duran and Snow Patrol, has recently set up a comprehensive mix facility with full surround to handle the increasing amount of live post production work that he is involved with. And as part of that investment, Newton has purchased a Prism Sound Orpheus FireWire multi-track audio interface.



// Maryland Studio Hosts Industry Presentation //

Audio engineer, inventor and all around renaissance man George Massenburg gave a pointed, inspiring presentation about the direction of our industry. The event was sponsored by the DC chapter of the recording academy, and hosted by Omega Recording Studios in Rockville, MD, just outside of Washington, DC. SSL and Samplitude combined to deliver demos and lectures, including William Maynard, SSL (pictured) doing a hands-on demo of the Nucleus.

// Chris Zane Gets Passionate With T-Funk //

Producer Chris Zane (pictured) helmed *Gossamer*, Passion Pit's second release. Featuring the striking falsetto of lead singer Michael Angelakos, the new album draws heavily on the warmth of the Copperhead CU-29 large diaphragm tube mic from TELEKUNEN Elektroakustik (pictured). Passion Pit, an electropop band from Cambridge, MA, were formed in 2007 and released their debut record *Manners*, in 2009.



// Sharpio Tracks Drums at DBW //

Mike Shapiro (Sergio Mendez) stopped by L.A. studio DBW Productions to record drums for Charles Meeks' (Chuck Mangione) new CD with producer David Chamberlin. Pictured (l-r): Chamberlin, Nika Meeks, Mike Shapiro and Charles Meeks.



// Composer/Director Team Creep-Up On Project //

Dennis Dreith (left), composer for the upcoming indie horror film *Creep Van* and the film's director, Scott W. McKinlay, are seen putting the horrific final touches on the throw-back-to-the-'80s horror film. *Creep Van*'s soundtrack will be released on Perseverance Records. For more creepy details, see <http://creepvan.com>.



// Joss Whedon Tracks Film Score at Firehouse //

Firehouse Recording Studios in Pasadena, CA was the site of Joss Whedon's recent tracking session for the score of *Much Ado About Nothing*. Whedon—writer-director of *The Avengers*—adapted and directed this modern version of the Shakespeare comedy and, for the first time ever, composed the score for the new film, as well. Pictured (l-r): Jason Upright, Managing Director, Firehouse Studios; Clint Bennett, Music Editor & Supervisor; Whedon; Frank Wolf, Score Engineer; Jeremy Underwood, Assistant Score Engineer; and Deborah Lurie, Score Producer & Arranger.

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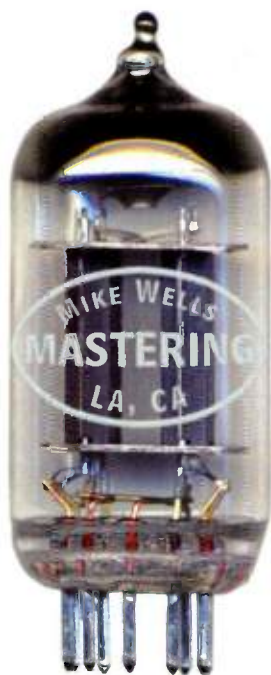
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PRODUCER CROSSTALK

Benny Blanco

Ke\$ha, Katy Perry and Maroon 5

By Rob Putnam

When 24-year-old songwriter and producer Benny Blanco was a mere 16, he made an appointment with successful Brooklyn producer Disco D. His stated intention was to discuss booking some studio time. His ulterior aim was to land himself an internship. After the requisite scolding, Disco D listened to some of his beats. Suitably impressed, he issued Blanco a challenge: book the studio out for a week and the job would be his. The risk paid off and he's since written and/or produced for artists including Ke\$ha, Katy Perry and Maroon 5, taking them and others to the top of the charts.

As a writer for other artists, he finds that he enjoys a certain measure of freedom. "You can get away with a lot more than when you're writing for yourself," he explains. "You can do things that you might not necessarily be comfortable with. It's harder for artists because they have to stay true to their genre. But I can make rap, R&B or pop songs."

If a producer works with a diverse range of artists simply to stay versatile, relevant and in demand, certainly those would be reasonable motivations. But Blanco has adopted such an approach more to satisfy his artistic needs than to advance his career. "I like to work with stuff that excites me," he says. "I meet with artists before we [decide to] work together. I won't do it if there isn't a connection. I have to decline projects a lot. Sometimes I'm wrong, sometimes I'm right. You have to pick wisely and often I'm doing two projects at once. Will taking on a third cause me to lose focus?"

Although still relatively young, Blanco foresees changes on the production and songwriting horizon. But he's optimistic about them. "Business-wise, it's constantly changing," he observes. "All you can do is your best to adapt and make music. I wake up every day thinking, 'I'm never going to make another good song.' It's a constant struggle for everyone. You have to stay positive and think how you can keep up with what's going on. As long as you create an amazing piece of work, there's always going to be a way for people to hear and relate to it."

The biggest challenge he finds is that artists commonly have a change of heart and lose confidence in their material. "There's always that point when an artist decides that they don't like a song anymore," the producer says. "They're being irrational. They really like the song but they're stuck. You've got to be a therapist and a strategist. Sometimes you have to go to another song and then come back to it. Other times you have to say no [to a break] and stick to it. We've gotten stuck on some of the biggest songs we have. For [Katy Perry's] 'Teenage Dream' we rewrote the lyrics seven times."

Blanco still lives and produces in New York City. He's busier now than ever, working with artists including Wiz Khalifa, Ke\$ha and further material with Maroon 5. The Blanco-produced "Payphone" by Maroon 5 featuring Wiz Khalifa hit No. 1 on *Billboard's* Pop Songs chart and sold over 493,000 digital copies in the first week of its release.

Not often seen in a studio, Blanco likes to keep a bed handy. "Who wants to sit on a couch and write when you can lie on a bed?" he observes.



The three most important things he's learned as a producer and songwriter are:

- I have to be my own harshest critic. If I don't think something is strong, I don't let anyone hear it. It's easy to think everything you do is really good. In reality, it's not. You're going to have some songs that suck.
- Know when to take a break. Sometimes it's good to work through a wall. Other times you have to decide that it's not worth it and go out and eat.
- It's all about having a unique song and a unique sound. Instead of using a synth line, use a sax or a kazoo; instead of a regular 'I love you' line, maybe say 'I f-ing hate you.' It's important to use an interesting twist on everything you do.

Contact Andrew Luftman / Lucid Management,
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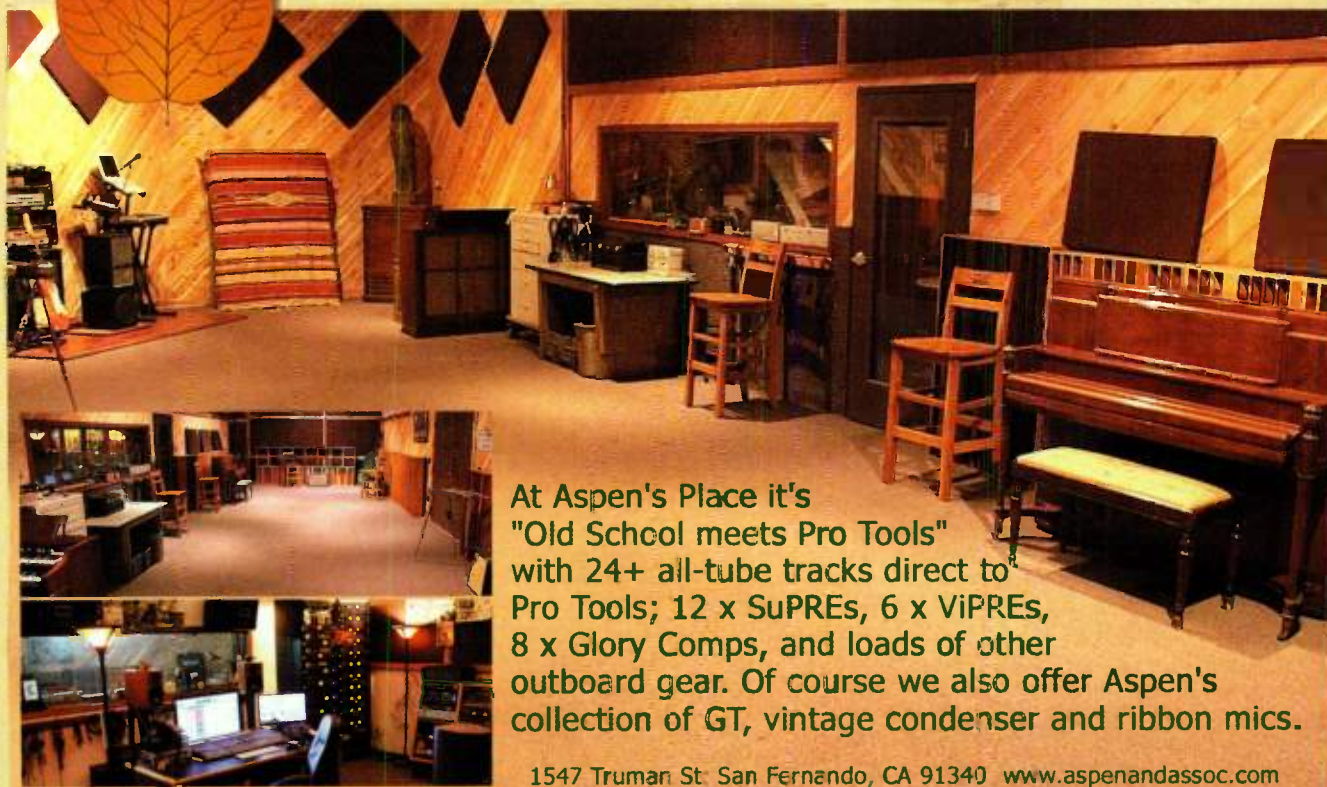
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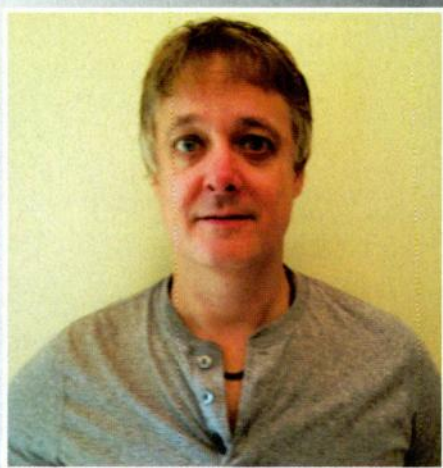
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Glenn Dicker

Co-owner
Yep Roc

Years with Company: 15

Address: 449-A Trollingwood Rd., Haw River, NC 27258
Phone: 877-733-3931

FAX: NA

Web: <http://yeproc.com>

E-mail: NA

Clients: Chuck Prophet, Fountains of Wayne, Gang of Four, John Wesley Harding, Josh Rouse, Jukebox the Ghost, Los Straitjackets, Nick Lowe, Paul Weller, Peggy Sue, Robyn Hitchcock, Sloan, Apples in Stereo, the Fleshtones, the Minus 5, the Reverend Horton Heat, the Sadies, the Soft Boys, the Soundtrack of Our Lives

BACKGROUND: Glenn Dicker met Tor Hansen when they were five or six years old. They played in bands and worked at Boston's venerable Rounder Records, where Dicker began Upstart Records and signed Nick Lowe. Eventually, he followed Hansen to North Carolina, where the duo formed Yep Roc. Despite the odds, the indie haven will be celebrating its 15th anniversary this October.

folks offered to help us get into business. They helped set us up to do bigger things, where before we had just been putting out small records that were actually, by today's standards, pretty big sellers.

Redeye Distribution:

Tor got a job at Rounder a few weeks after me. He started working in the warehouse, too, and as he moved up he went into data entry as well. Then a job opened up in

ery night so we could sign bands that we liked. It was a very eclectic mix to begin with, because we would work with any kind of music. We would work with a country-ish band like Two Dollar Pistols and the Comas, an indie pop-rock kind of band.

On Your Own:

We find out about something, check it out and see if it's something we'd feel passionate about. The music's the number one thing—if it's some-

Starting Fresh:

[Chapel Hill is] extremely accessible, beautiful, the people are fantastic and it's got a great music scene. It's a little more laidback, the cost of living is different... It provided us opportunities that we wouldn't have necessarily had. Also, moving to a new place can be a good thing. You get rid of your safety nets. Being in Boston for 10 years, you kind of get set in some ways and become comfortable. Just taking yourself out of that can be really useful.

A Stream of Content:

There are very practical reasons to have so many records. One of them is that, because we have our own distribution company, it's great to be putting out records on a consistent basis so that we always have something to sell. We've been putting out a record every two weeks; we haven't always done that, but we try to. There's something about working with a bunch of different artists that's really appealing.

Artistic Freedom:

The most important thing is being extremely artist-focused and artist-friendly. We're not the type of label that gets involved in the recording process. We don't look for records while they're being made. We get on board and we're a go. Unless they absolutely want feedback, we're going to take what they give us, put together a marketing plan and do our best to promote and sell it.

How to Pitch:

We try to sign one new-ish artist a year, two at the most. [Send us] an email with a link to something you'd like us to check out, a YouTube link or maybe some demos.

The Label Grapevine:

Develop your fan base, do as much as you can on your own and labels will come looking for you. That's usually the way it works for us. It's rarely from a band contacting us directly. It's usually a manager who we have a relationship with or a record store guy, some relationship we have. That doesn't mean don't send your music directly to a label. If there's something you're proud of and want to share, do it. Don't send a ton of stuff, though. Send something focused that you think will get your point across. You don't want to give the full-blown picture. You want to create a bit of mystery and make people want to dive in on their own.

The Indie Advantage:

We have to shape ourselves to maximize every revenue source that's out there. Nobody's better at doing that than independent labels. We're small and nimble. We can react well to changes in the marketplace and serve the customer better than anybody else. That's what independents are about—finding the best music out there and making sure they're serving the customers' needs.

"We've been putting out a record every two weeks; we haven't always done that, but we try to. There's something about working with a bunch of different artists that's really appealing."

Call First:

I was a music director at the radio station where I went to college and had this CMJ directory. When I got to Boston, I looked in it for record labels. I went to one independent and just walked in. That was the wrong move and I quickly learned I should call for an appointment. I saw that Rounder had a distribution company, in addition to a record label. That seemed like it would be a place with more opportunity, so I went for an interview and they gave me a job.

A Well Rounder-ed Education:

I started at the bottom and worked up into all the parts of the warehouse, receiving, shipping, then data entry. Then I became a buyer for the distribution company, which was a big step forward. Then the label needed a promo person. At that time, there was one and they needed another. I got that and learned about the label side of things, promotions and stuff like that.

Upstarting Out:

Eventually, I started a label [Upstart] with the people in my band. Tor was one of them. We put out our own record because nobody else wanted to. It was a complete DIY model; we were booking shows, [doing] promotion, the whole nine yards ourselves.

We had an opportunity to work with Nick Lowe, and the Rounder

sales, so he jumped into that. From there, he got hired to work with Hear Music. They started out as a catalog company and then started opening stores.

They ended up being bought by Starbucks. Then he got the opportunity to work for Planet Music, which was owned by Borders. That brought him to North Carolina. Eventually, Borders consolidated the whole operation in Ann Arbor. He didn't want to move and that's when he decided to start the distribution company [Redeye].

Heading South:

[Upstart] was in a situation where I wouldn't be able to do exactly what I wanted. [Rounder] had given me an amazing opportunity, but at the end of the day it wasn't going to be exactly what we wanted. So it seemed like a good idea for us to part ways and I partnered up with Tor. The label [Yep Roc] started from that.

Essentially, we started out as a regional distribution company. I came right from the label experience, so I wanted to keep that going. ... We kept on pushing ourselves to expand and handle more territories. We took it one step at a time. We didn't want anybody's help. We wanted to build it one brick at a time.

Local Flavor:

At first, we were going to shows ev-

ery night so we could sign bands that we liked. It was a very eclectic mix to begin with, because we would work with any kind of music. We would work with a country-ish band like Two Dollar Pistols and the Comas, an indie pop-rock kind of band.

Nuts and Bolts:

We're an independent label and have very flexible contracts. Because they're all different, it's difficult to say how it all works out. Usually, these negotiations play out longer than you want them to. It's up to the lawyers to work out the details. We usually go in feeling like: if everybody wants to work together, we're going to find a way to do it. So we try to be flexible. Our attorney is top notch and he's a music guy. We got to know him because he was the manager of a band that was on our label. He's a guy who wants to get deals done. He's not going to hold up the process.

Longevity:

Hopefully, [our longevity is the result of] a number of things, but number one it's the relationships we have with our artists. It's about us providing real value as a label. We're able to figure out what the needs are, how best to promote something and connect bands with a fan base. We're going to have good relationships with the artists if they're happy.

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

- The 2012 LadyFest New Orleans is open to poets, artists and bands. Groups with guys may apply, as long as there is either a female front person or a strong focus on the female musicians involved. Female volunteers from a Louisiana non-profit corporation organized LadyFest to celebrate music, spoken word, poetry, parades, film, art and dance. It takes place from Nov. 7 to 11th. You can go to <http://ladyfestneworleans.org> for more information.

- The San Diego Music Thing, a two-day music conference, will take place Friday and Saturday, Sept. 14 and 15 at the historic Lafayette Hotel in North Park, a thriving arts community. Registrants will have the opportunity to learn about the music business through interactive and roundtable sessions with nationally known panelists and featured speakers who represent the most innovative aspects of the music business. Activities include a

trade show, happy hour parties, listening stations and live performances, as well as a chance to meet and mingle with industry professionals and artists. To learn more about this event, go to <http://sandiegomusicthing.com>.

- Need Money? Well, RocketHub has launched a new "Crowd-Funding" community. Crowd-Funding can be a huge part of a musician's business model. Whether you're trying to raise money for a single, an album, a tour, a music video, or literally anything else, the process can make it happen if you do it right. But formulating an effective strategy can be daunting, and finding what works and what doesn't is difficult. That's where RocketHub comes in. The site was founded on the idea of "learning from and supporting each other." To draw users and crowd-funders to the site, founder Brian Meece and his partners wrote what they call "The Crowd-Funding Manifesto," essentially a road map that anyone can follow. To see how it can assist you with your projects, visit <http://rockethub.org>.

- A music industry vet has launched Virtual Road Manager. Aiding musicians in their road adventures is TourSavant, a program that provides online applications, and offline components such as a personalized MasterCard which features fuel and hotel discounts. A brief tutorial on the site shows how bands can automatically plan tours using a tour router (built on Google Maps API).

The site is a membership-based community that includes Gig-Tonight, a free service that sends a text message to bands within a four-hour radius of a venue available in the next 24 hours. To check it out, visit <http://toursavant.com>.

IPRD MEET TO DISTRIBUTE ROYALTIES



Subsequent to the merger of SAG and AFTRA, the newly renamed AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund convened its annual Trustees meeting. The Fund was established for the purpose of distributing royalties to musicians and vocalists from various foreign territories and royalties established by government statute under U.S. Copyright Law. L-R, Jo-Anne McGettrick, Manager Sound Recording Division; Dennis Dreith, Administrator AFM & SAG-AFTRA IPRD Fund; Stefanie Taub; SAG-AFTRA Trustee; Shari Hoffman, Manager Audiovisual Division; Duncan Crabtree-Ireland, SAG-AFTRA Trustee. More info at http://www.raroyalties.org/index_flash.html

- Vivendi has launched a new music industry resource. The website provides insight into careers in cultural and creative industries, while interviews with music industry professionals offer a valuable resource for aspiring industry professionals. Visitors to the site will find links where they can listen to music free of charge, the aim of which is to "facilitate access to knowledge, encourage the expression of talent and participation in cultural life. To find out more, go to <http://cultureswithvivendi.com>.

- KCRW (89.9FM and KCRW.com) has introduced MALCOLM, an online music submission system that helps independent artists submit their music to the Los Angeles-based NPR radio station. KCRW is one of the few radio stations that accepts and listens to unsolicited music. "Independent artists are more important than ever and we want to champion them. So, we asked ourselves how we can better serve these musicians and we came up with MALCOLM," said Anne Litt, Music Program Director. With MALCOLM artists can create their own profile and submit three tracks to KCRW's private server. "Not only is this an environmentally friendly move forward, but it will help us discover great new music faster," said KCRW DJ and Music Librarian Eric J Lawrence. Visit <http://kcrw.org> to learn more.

LABELS • RELEASES • SIGNINGS

- RedOne has joined forces with cash Money Records. Multi-Grammy-winning Morocco-born producer, songwriter, and musician RedOne (Nadir Khayat) has made a name for himself as a hit-maker, collaborating with the likes of

Lady Gaga, Akon, Jennifer Lopez, Pitbull, Enrique Iglesias, Nicki Minaj and Usher, among others.

The producer, who is also the founder and CEO of 2101 Records in a joint venture with Lucian Grainge of Universal Music, will join forces with Ronald "Slim" and Bryan "Baby" Williams of Cash Money Records inside the Universal Music Group system, to launch two acts Mohombi and TalkBack.

"I have always been impressed with the way Slim and Baby do business. Their determination to build their artists' careers from the ground to super stardom shows their sheer commitment," said RedOne. Head over to <http://2101records.com>.

- Ozomatli is releasing *OzoKidz* on Sept. 25 via Hornblow/Megaforce /RED. Over the past 17 years, these Los Angeles culture-mashers have sung about everything from immigration protests and gang violence to Hurricane Katrina. But with their new project, the band has immersed themselves in a whole new world of storytelling, one with a very different set of priorities: photosynthesis, spelling, balloons, germs, skateboards, and of course, a runaway moose.

The idea to do the album struck the band after they were asked by PBS to record a series of songs to be featured on-air and online as part of the network's children's programming. Recorded at Brushfire Studios in Los Angeles with acclaimed producer Robert Carranza (Jack Johnson, Mars Volta), the record may sound like an Ozomatli album but it's without precedent. Think Burl Ives ("Little Grey Goose," "Fooba Wooba John") re-imagined for 21st century, multi-racial urban America.

For up-to-date news and upcoming tour information, go to <http://ozomatli.com>.

ZZ WARD DROPS THE CASKET



ZZ Ward's recently released *Criminal* EP is laying the groundwork for her debut full-length, *Til The Casket Drops*, due Oct. 16 on Boardwalk/Hollywood Records. Ward burst onto the scene earlier this year with an eclectic mixtape, *Eleven Roses*, boldly reinterpreting her favorite hip-hop tracks. Making no apologies for straddling two distinct genres, Ward set the tone for her unique artistry and the reaction was immediate. Ward made her live debut at this year's SXSW music convention where she landed a coveted segment on NBC's *Last Call with Carson Daly* and prompted NPR to call her a star. To learn more about this up and coming, visit <http://zzward.com>.

• The Grammy-nominated rock group **As I Lay Dying** are gearing up for the release of their new album *Awakened*, due to hit on Sept. 25 via Metal Blade Records. For the new album, the San Diego based band holed up in the **Blasting Room** in Fort Collins, CO with renowned producer **Bill Stevenson** (*Descendents*) and mixer **Colin Richardson**. The group is currently on the road for the **Rockstar Mayhem Festival**. Fans can go to <http://asilaydying.com> for more information.

• Virtuoso guitarist and visionary composer **Steve Vai** released *The Story of Light*, a new solo album of original material, on Aug. 14th. The title comes out on **Favored Nations Entertainment**, the label Vai founded in 1999. Its sprawling and expressive 12-song set continues a conceptual and cosmic narrative arc begun on the artist's acclaimed 2005 album *Real Illusions: Reflections* (Vai's last solo studio release). Although the album is largely instrumental, it does feature guest vocalists including singer-songwriter **Aimee Mann**—dueting with Vai on “**No More Amsterdam**,” which she also co-wrote—and **Beverly McClellan**, a season one finalist on *The Voice*. A selection of bundled packages are being offered exclusively through Vai's website at <http://vai.com>.

PROPS

• The **Dave Matthews Band**, **Wilco**, **Phish** and **Furthur** are hosting **Voter Registration Drives** on their summer tours. The project, organized by the nonpartisan voter registration organization **HeadCount**, will cover over 15,000 miles and

103 concerts, and help tens of thousands of people register to vote. Anyone 18 years of age or older can volunteer at <http://headcount.org>. In all, over 1,000 people will participate in this nationwide voter registration campaign. **HeadCount** set an all-time record for a single concert tour when they registered 12,161 voters with **Dave Matthews Band** in 2004, and voter registration for those 18 to 24 jumped 12 percent. However, it will take some work if that trend is to continue. A recent *Wall Street Journal* poll found that only 43 percent of young voters said they were interested in the Presidential Election this year.

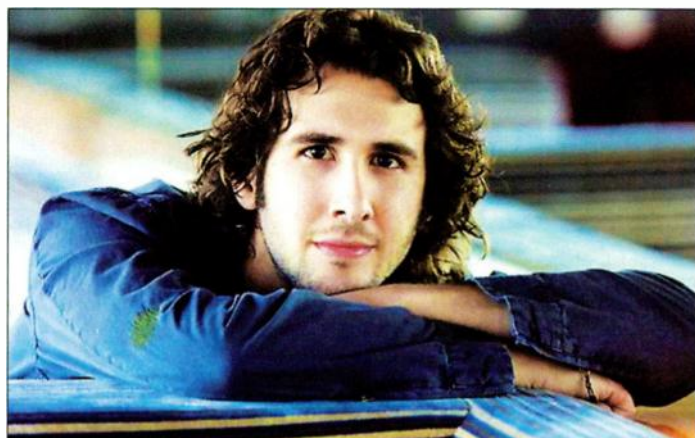
• **Moms love Riff Rockit**. **Rockit's** self-titled CD has racked up yet another award. **The Mom's Choice Awards** named **Riff Rockit** one of the “**Best Audio Experiences of 2012**.” The Awards evaluate products and services created for children and families. The program is globally recognized for establishing the benchmark of excellence in family-friendly media, products and services.

The organization is based in the US and has reviewed thousands of entries from more than 18 countries. The 12-track CD, which is currently available at RiffRockit.com, **iTunes**, and **CDBaby**, is rock music for kids featuring songs that parents can enjoy too. Best described as part of a musical genre, known as “**kindie rock**,” **Rockit's** songs are inspiring and educational, with music that is not dumbed down for children and performed in a rockin' style.

THE BIZ

• **Century Media Group** has decided to rejoin **Spotify**... in a big

JOSH GROBAN ENJOYS FINE WINE



Mondavi Winery is partnering with multiplatinum musician **Josh Groban** on a series of collaborations in the coming year. Groban's performance at the **Napa Valley winery** on July 21 closed the 43rd annual **Robert Mondavi Winery Summer Concert Series** and marked the beginning of this new collaboration. Groban relates, “**Fine wine and the arts are a natural pairing, so collaborating with Mondavi to promote their wines and my upcoming album feels like an organic and inspired endeavor.**” Proceeds from Groban's performance were donated to his foundation, **Find Your Light**, which is dedicated to enriching the lives of young people through arts, education and cultural awareness. For additional information, visit <http://joshgroban.com>.

DIY Spotlight: THE MORNING EPISODES (MIGUEL ESCUETA)



DIY is worldwide...

Proof of that statement is **Miguel Escueta** of the Philippines who gave up a chance at super stardom to go DIY and secured multiple sponsorships in the process. His story is the perfect example of the DIY ethic.

Escueta was signed to **Universal Music Philippines** in 2006 and released several albums via the label. But, by 2010 he was less than pleased. The label wanted him to be a “pretty boy” pop star and insisted that he do cover songs. “That was a problem,” he relates. “I wanted to do my own music not other people’s.” As such, he refused to renew his contract and struck out on his own.

He formed a pop-rock band called **The Morning Episodes** and started fresh. Music libraries in the US picked up a few tunes, and he attended a conference in **Los Angeles** at his own expense to network.

Escueta's driving ambition and talent attracted the attention of several brands, including **Ray-Ban**, **Audio Technica** and **Vans**. He's also secured an endorsement deal with a local brandy company (**Emperador Light**), the most popular liquor in the Philippines.

Most recently, **Vans** agreed to do a promotional campaign with his band. A free copy of their latest single, “**Alive**,” will be included with every pair of **Vans** shoes in nine different stores across metropolitan and provincial areas.

Escueta even got sponsors to cover the costs of duplication and a music video for the song.

To find out more about this DIY dynamo, visit <http://themorningepisodes.com>.

Have a successful DIY strategy to share? Email bbatmc@aol.com.

way. That is, their entire catalog is getting re-uploaded into the service, across all territories, including all content from sub-labels like **InsideOut Music**, **Superball Music**, and **People Like You Records**. All of which means more metal for **Spotify** listeners, but more symbolically, a huge reversal from a small indie group that was feeling bilked. **Century Media** reported, “After the initial decision to pull our catalog from **Spotify**, label execs were impressed by the messages and comments from thousands of fans who weighed in on the issue. Fan sentiment and continued discussions with **Spotify** have resulted in the label reversing its initial decision.”

That's especially interesting, considering that last year the driving reason for the pullout was poor payouts to artists.

• **Engine Company Records** has announced a relaunch and expansion as **ECR Music Group**. The new company will continue to uphold

its core artist-driven ideals, while broadening its business reach as a robust umbrella company. The operation consists of an interconnected set of businesses and distinct resources, each aimed at helping its artists and labels realize long-term creative and commercial success. Uniquely, the company achieves these goals while operating under an elemental principal, unprecedented in the music world: All **ECR** artists and labels own 100 percent of their master recordings.

The official launch will take place on Oct. 4 at the elegantly hip **Morrison Hotel Gallery** on **Prince Street** in **New York City**.

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 Already Earned \$50,126 Using TAXI and My Little Home Studio.”

Matt Hirt – TAXI Member

Is your music good enough to make money?

I was pretty sure mine was too, but I didn’t have a clue how to make great connections. I’m just not good at playing the “schmoozing” game. And even if I was, I had little chance of meeting the right people.

I needed a way to market my music, so I joined TAXI and the results were nothing short of incredible.

Now, all I have to worry about is making great music. The people at TAXI do an amazing job of hooking me up with opportunities that I would never uncover on my own.

I’ve already cut deals for more than 70 of my songs, and they’re getting used in TV shows like *Dateline*, *Law and Order SVU*, and *The Osbournes*. And yes, I’m making money.

I was kind of surprised that the recordings I make in my little home

studio were good enough. I guess size really doesn’t matter;-)

Want to know what does matter? Versatility. Being able to supply tracks in different genres makes you even more desirable for Film and TV projects. I didn’t know that until I became a TAXI member and started going to their members-only convention, the Road Rally.

If you joined TAXI and never sent in a single song, you’d still get more than your money’s worth just by going to their convention. It’s three days of incredible panels loaded with some of the most powerful people in the music

business, and the cool part is that it’s FREE!

Unlike some of the other conventions I’ve attended, the panelists at the Rally are friendly and accessible. I’ve never been anywhere that gives you so much great information, and so many chances to meet people who can help your career.

If you’ve needed proof that a regular guy with ordinary equipment can be successful at placing music in TV shows and movies, then my story should do the trick.

Don’t let your music go to waste. Join TAXI. It’s the best service on the planet for people like you and me – they really can turn your dreams into reality if you’re making great music.

Do what I did. Call TAXI’s toll-free number, and get their free information kit. You’ve got nothing to lose, and a whole lot to gain!



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Dustin Lynch

Date Signed: Aug. 11, 2011
Label: Broken Bow Records
Band Members: Dustin Lynch
Type of Music: Country
Management: Pete Hartung, L3 Entertainment
Booking: William Morris
Legal: Scott Stafford
Publicity: Natalie Kilgore / Dashboard Media / Natalie.Kilgore@dashboardmedia.biz
Web: <http://dustinlynchmusic.com>
A&R: Benny Brown & Jon Loba / Broken Bow Records / <http://brokenbowrecords.com>

"I had a dream I wanted to chase," says Dustin Lynch, growing up in Tennessee, not too far from Nashville. "And I tried in every way to give that dream a chance." Lynch moved to Music City with the hopes of becoming a songwriter, as many do, and succeeded. After moving into an apartment behind the legendary Bluebird Café, he did some open mic nights and impressed the club's crew so much that he became one of the its regular performers.

Artist manager Pete Hartung, who scouted at the Bluebird, got the word and viewed a Dustin Lynch video on Myspace. In 2009, Lynch signed a management deal with Hartung on a handshake. It was an association that directly led to the deal with Broken Bow. "I didn't have to do showcases, or be shopped to other labels. I was immediately happy with Broken Bow and its all-stars," says Lynch.

"It all started for me with that call from Pete—he believed in me. A lot of guys develop artists and set up showcases. Pete already had a relationship with Broken Bow."

"Don't ever give a dime to a manager or anyone else trying to represent you."

Broken Bow has provided Lynch with a multi-album deal, tour support, and publicity. Many of his dates include radio promotion concerts. "Radio is key for country music. I'll play for 10 people or 60,000, as I did at a recent festival. I'm not in this to be a flash-in-the-pan, and Broken Bow has an investment in my career. It is so important to trust the people you are working with.

"You will rise with your class, people told me, and I believe that," Lynch says, referring to the artists, managers, and other executives one does business with as a musician. "It's crucial to find the right team."

The artist's debut was released on Aug. 21st. The production of the YouTube video for his single, "Cowboys and Angels," was funded by Broken Bow.

Lynch's advice to other artists: "Don't ever give a dime to a manager or anyone else trying to represent you. If they aren't willing to invest in your career, you don't want to be involved with them."

—Brett Bush



Miss Willie Brown

Date Signed: 2011
Label: A&M/Octone Records
Type of Music: Country
Band Members: Kasey Buckley, Amanda Watkins
Management: Jon Leshay / Storefront Entertainment
Booking: CAA / <http://caatouring.com>
Legal: NA
Publicity: Kristie Sheppard / The GREENROOM / Kristie@thegreenroompr.com
Web: <http://facebook.com/misswilliebrown>
A&R: Jim Berkman

Two enthusiastic young girls working at a barbecue restaurant in Los Angeles, CA, trying to break into show business, end up writing songs together and performing in clubs. Sounds like a pitch for a sitcom, but three years ago it was reality for Kasey Buckley and Amanda Watkins.

"We made fliers and handed them out at the restaurant," says Buckley. "We recruited musicians, some from *Music Connection* ads and from Musicians Institute, and worked every single shift to pay the band." With all this momentum, the girls decided to record an EP as a demo to get gigs. According to Watkins, "We figured we might as well go ahead and do art, a logo, put it together as though it were for real!"

Connections played a key role. "Through friends of friends, and those early shows, we were spotted by the talent booker for the *Jimmy Kimmel Live* show—who was there to see another band—and were invited to perform. We were the first unsigned band to appear on the show!" says Watkins. Through similar connections, a song was placed in TV's *Army Wives*.

"We recruited musicians, some from *Music Connection* ads,... and worked every single shift to pay the band."

The duo signed Jon Leshay as management, who arranged showcases in Los Angeles and in Nashville, TN. At one event, they were spotted by a scout for A&M. The label offered to fly them to New York for a meeting, but the duo refused to go unless they could do a private showcase. "We couldn't afford to leave our jobs for an office meeting." The showcase was arranged and the band was quickly signed as A&M/Octone's first country act. "A&M is one of the last labels that actually develop artists, which was a big factor in signing with them," says Watkins. "On the other hand, we signed with a label that has had no involvement with country music!"

Because radio is so important in country music marketing, A&M/Octone arranged a lengthy radio festival tour, which began in March. "Particularly with country music, it is so important to meet the fans face-to-face," says Buckley. "Social media is very important, but nothing replaces that in-person connection."

Miss Willie Brown's first release is due early next year, while singles have been receiving radio airplay since earlier this summer.

—Fuchsia Black



Matthew E. White

Date Signed: February 2011

Label: Spacebomb / Hometapes

Type of Music: Ethereal Alternative

Management: NA

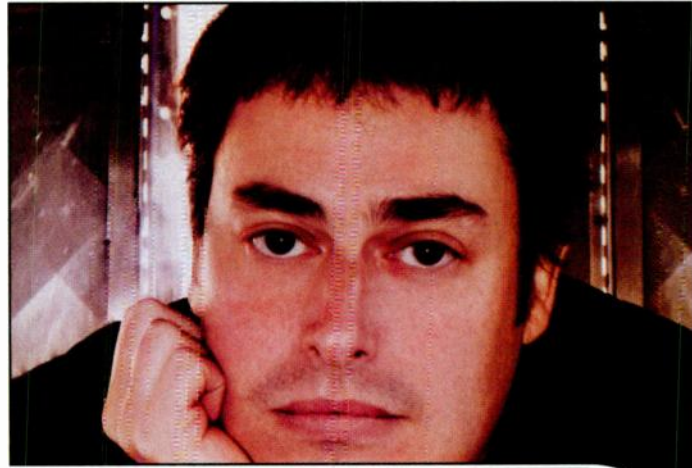
Booking: Matt Spinner / Red Ryder, 773-384-0050

Legal: Sara Padgett Heathcott, Dean Christesen / sara@home-tapes.com, dean@spacebombrecords.com

Publicity: Ray Padgett / Shore Fire Media, rpadgett@shorefire.com, 718-522-7171

Web: <http://matthewewhite.com>

A&R: NA



CHRISTOPHER ANGER-DOMINGUEZ

Ben Arthur

Date Signed: December 2011

Label: sonaBLAST! Records

Type of Music: singer-songwriter/indie/pop

Management: Mike Gormley and Jolene Pellant / Yes Dear Entertainment / <http://yesdearent.com>

Booking: Trip Brown of ATI, superbooking2@yahoo.com

Legal: Matthew Greenberg of Ritholz, Levy, Sanders, Chidekel & Fields LLP

Publicity: Monica Hopman / Think Press / monica@thinkpress.net and

bruce.a.mason@gmail.com (book pr)

Web: <http://benarthur.com>, <http://dubwaydays.com>, @MyHeart

A&R: Jaxon Swain

Virginia native Matthew E. White launched his own label known as Spacebomb, but not for business or credibility reasons. Rather, his aim was simply to support his music. The venture had unforeseen advantages when Portland, OR label Hometapes got involved and brought in a higher order of business acumen, experience and, of course, cash.

"I started Spacebomb to make records in a sort of old-model way," White explains. "We'd bring people in to do records and even mix for them. I had a history of doing arrangement for hire; musical director type of things. I wanted to put all of those skills under one roof and make a variety of records. This isn't done often, especially in an off-market town like Richmond [Virginia]."

"It was a representation of me and this whole record-label, production-house-type environment I was trying to create."

"I had a lot of ideas for records," White continues. "Hometapes came in and wanted to release what I'd done. But it was more complicated than that. The record wasn't just a representation of me. It was a representation of me and this whole record-label, production-house-type environment that I was trying to create. They took on the label as a project and introduced us to the world of the music industry. This included distribution deals, publicists, budgets and other things that are normally associated with a label."

Megafun, a band on Hometapes' roster, brought White to the label's attention. He'd toured with them and together they did a series of shows—gigs that included Justin Vernon of Bon Iver—at Duke University. He passed a rough mix of his current album to Megafun and it was relayed to Hometapes. The label reached out and wanted to sign him as an individual artist. But it wasn't that simple for White. "Because of my vision for Spacebomb, that wasn't really possible," he explains. "The record and Spacebomb were intertwined in a way that couldn't be undone. So they took on the bigger project."

White's first single, "One of These Days," dropped on July 24th. *Big Inner* streeted on Aug. 21st. He'll hit the road with California folk outfit, the Mountain Goats, for a three-week tour beginning Oct. 9th.

—Rob Putnam

How many albums does it take to get to the center of a sonaBLAST! record deal? One? Two?...In singer-songwriter Ben Arthur's case, it was six. "I've been talking with Gil [Holland, Founder of sonaBLAST!] for almost two years," explains Arthur. "His partner in sonaBLAST! Films used to work near Dubway Studios in New York, which is where I recorded most of [my newest album], *If You Look For My Heart*. ... When I toured through Louisville, KY, and played the local radio station, Gil made time to sit down and have a bagel. ... He made an offer the next week."

Industry connections are critical to a DIY musician's survival, which is exemplified in Arthur's path to sonaBLAST! As a host for two web-series—both filmed at Dubway—the studio's owners Mike Crehore and Al Houghton have

"At the end of the day it's the artists' job to make compelling work that makes people want to support it."

been creative partners with Arthur for over 10 years. "They have helped me record my last four albums," says Arthur. "We've worked on a bunch of different projects together including *Dubway Days* and *SongCraft* for MacPro Video. They're wonderfully extraordinary artists and the people I want to spend my time around. Luckily we've been able to find a bunch of projects to do together."

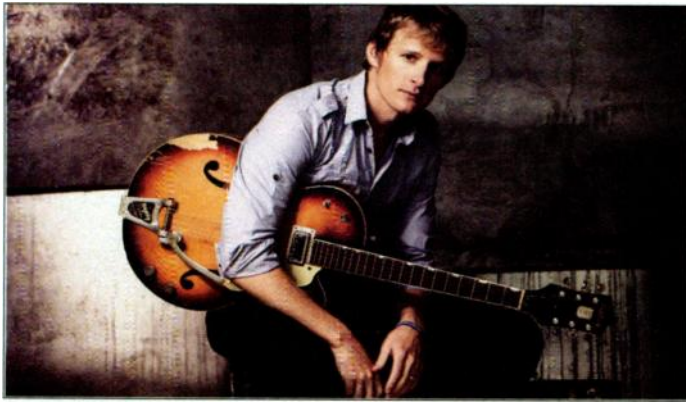
As any musician will tell you, trial-and-error is a large part of success. Arthur's musical path has been no exception. "[My 2004 release *Edible Darling*] was distributed through RED Sony and I was signed to Bardic Records." Continues the singer-songwriter, "The label failed after the first year. ... [The other artists and I] didn't sell enough records. ... At the end of the day it's the artists' job to make compelling work that makes people want to support it. It's on us more than the label."

With that theory in mind, Arthur is upping the ante with *My Heart*. Being a novelist as well, Arthur has decided to make his upcoming album a concept that includes a matching book. "We very consciously made both pieces with the hope that you can listen and not have any idea about the book and enjoy it [and vice versa]," notes Arthur. "But when you bring them together it unfolds in some odd and interesting ways, like *Dark Side of the Moon* with *Wizard of Oz*... in my head anyway."

If You Look For My Heart, featuring guest spots from Rachael Yamagata and Aesop Rock, will be released Sept. 11th.

—Andy Mesecher

DAVIS SHARPENING CUTS – VOLUME ONE



To toast his decade-plus journey as a Nashville songwriter—one that has him with close to 40 cuts by other artists—songwriter Patrick Davis, an EMI staff writer for six years, has opted to record and release his own version of some of those songs. *The Cuts – Volume One* is available through iTunes and <http://patrickdavismusic.com>.

Kobalt To Rep Paul McCartney

Kobalt Music Group Ltd. has announced the signing of an exclusive long-term deal with Paul McCartney and MPL, one of the world's largest, privately owned music publishing companies, which was founded by McCartney in 1971.

With the exception of the US, Canada, UK and Eire territories, Kobalt will administer the songs of three MPL catalogues: **MPL Communications**, **MPL Music Publishing** and **Cherio Corporation** throughout the world and provide synch licensing. MPL encompasses one of the largest collections of classic hits by Paul McCartney, and over 1,000 additional major songwriters and composers.

The MPL Communications catalog includes all of McCartney's post-Beatles solo material, works by Linda McCartney and songs by Paul McCartney & Wings. Major hits include "Ebony and Ivory," "Say Say Say," "Jet," "My Love," "Band On The Run," "My Brave Face," "Listen To What The Man Said," "With A Little Luck," "Spies Like Us," "Silly Love Songs," "Vanilla Sky," "Freedom," "Dance Tonight" and the recent single, "My Valentine," among many others.

For complete information about this deal, please contact Rebekah Alperin, rebekah.alperin@kobaltmusic.com.

SESAC BOOTCAMP AT SKIRBALL



SESAC drew over 300 attendees to its annual Songwriters Bootcamp held at L.A.'s Skirball Cultural Center. The event offers information on all aspects of the industry to artists, songwriters, producers and publishers. Pictured (l-r): James Leach, SESAC's VP, Writer/Publisher Relations, West Coast; Herb Trawick and Dave Pensado, *Pensado's Place* co-hosts; Trevor Gale, SESAC's Senior VP, Writer/Publisher Relations; Dale Kawashima, HoriPro Entertainment Group's Exec. Dir.; and songwriters Billy Mann and Jacob Luttrell.

Fox Finesses LyricFind

The Harry Fox Agency, Inc. (HFA), a leading rights management solutions and services provider for the music industry, has announced the renewal of a lyrics licensing agreement with LyricFind, a worldwide leader in lyric solutions.

Since its launch in 2004, LyricFind has entered into lyrics distribution agreements with major and many independent music publishers. In addition, LyricFind provides licensed lyrics to various digital service providers and has developed successful mobile applications for the iPhone, iPad, Android, and Blackberry Playbook.

Using its sophisticated bulk licensing process, which quickly allows a high volume of licenses to be efficiently processed and issued, HFA will continue to provide licenses for songs in LyricFind's extensive database. This will ensure that music publishers and songwriters are accurately compensated for use of their lyrics. More than 46,000 of HFA's affiliated publishers have the opportunity to make their songs available in LyricFind's song database as well as for its web and mobile service platforms.

To obtain additional information about this new licensing agreement, check out <http://harryfox.com>.

PEN Surveys Round Hill

PEN Music has partnered with New York-based publisher Round Hill Music to pitch its catalog for synch in North America. Round Hill Music represents a stellar industry roster including Andreas Carlsson, Charlie Midnight, the Gerald Marks Estate, Arif Mardin and the Beatles.

Songs covered under this new deal include "Bye Bye Bye" (N'SYNC), "I Want it That Way" (Backstreet Boys), "All of Me" (Frank Sinatra among numerous others), "How Do You Stop" (Joni Mitchell) as well as six Beatles songs; "She Loves You," "I Saw Her Standing There," "From Me to You," "Misery," "I Wanna Be Your Man," and "There's a Place."

To get complete details on this new partnership, visit <http://penmusic.com> and <http://roundhillmusic.com>.

Richie to Mentor for NSAI

Acclaimed singer-songwriter Lionel Richie, whose *Tuskegee* duets album is the top-selling album for the first half of 2012, has signed on as the mentor for the grand-prize winner of the annual NSAI Song Contest.

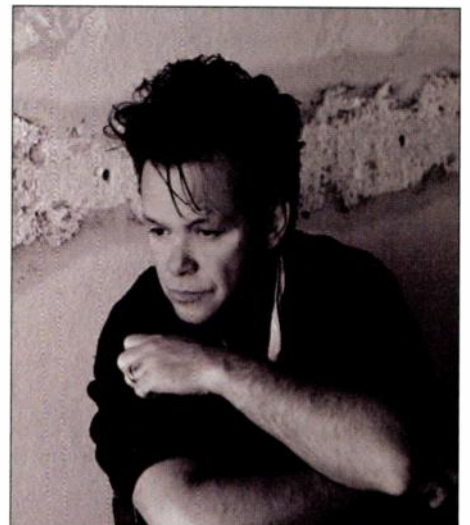
PORFIRIO PIÑA PICKED AS PREZ



Porfirio Piña has been elected President of the Board of Directors of the BMI Foundation, Inc., a not-for-profit corporation dedicated to encouraging the creation, performance and study of music. Formed by BMI employees in 1985, the organization sponsors programs designed to support music education, encourage talented young musicians in all genres of music and to promote music in communities all across America. See <http://bmifoundation.com>.

MELLECAMP: A HOOSIER'S DUST BOWL LEGACY

Singer-songwriter John Mellencamp is this year's recipient of the John Steinbeck Award. He is the fourth songwriter, following Bruce Springsteen (1996), Jackson Browne (2002) and Joan Baez (2003). Other recipients of the honor, which is bestowed annually through the Martha Heasley Cox Center for Steinbeck Studies at San Jose State University, have included actor Sean Penn, director Michael Moore and author Studs Terkel.



STEVEN TYLER INKS WITH OLE



ole has signed a worldwide music publishing administration deal with the legendary American singer, songwriter and Aerosmith frontman, Steven Tyler. The agreement encompasses all of Tyler's co-writes on the upcoming Aerosmith record, *Music from Another Dimension*, including the lead-off single, "Legendary Child." See <http://majorilyindie.com>.

ASCAP SAILS WITH ALDEAN



ASCAP hosted a No. 1 Party to celebrate the writers, publishers and creative teams behind "Fly Over States," recorded by Jason Aldean. Co-written by Neil Thrasher and Michael Dulaney, the hit marked the seventh No. 1 song for Thrasher and the ninth produced by Michael Knox. Pictured (l-r): Michael Martin, ASCAP Senior Creative Director; Michael Knox, Neil Thrasher, Jason Aldean, Michael Dulaney, and Marc Briskill, ASCAP VP and GM.

Now in its 13th year of competition, the contest will run through Oct. 31, 2012. Aspiring songwriters in any genre are encouraged to send their best songs, which will be judged by a panel of experts in a variety of categories including the Lyric-Only category added last year.

Sponsored by the **Nashville Songwriters Association International** and presented by **CMT**, the contest has proven to be a powerful vehicle for aspiring songwriters to get discovered.

The contest offers one Grand-Prize winner, one CMT Listeners Choice Winner and one Lyric-Only winner. The Grand-Prize winner will have an opportunity to spend one hour being mentored by Richie.

Additional prizes are a professional demo, tickets to the 2013 CMT Music Awards in Nashville, a private tour of CMT studios, a performance at Nashville's Bluebird Café, meetings with major music publishers and a one-year membership to NSAI.

Visit <http://nsai.cmt.com>.

Warner Acquires Miramax Music

Warner Music Group has acquired the rights to all film music owned by **Miramax**. The agreement expands an existing deal in which Warner administers the studio's film music pub-

lishing across most of Europe and South America. Warner will license performance rights from Miramax's catalog in screenings and broadcasts of the films and will seek to develop new usages of the music in various media: television, film, advertising, games and online. Terms of the deal were not disclosed.

The Miramax music library includes scores written by Academy Award-winning composers such as **Howard Leslie**, **Jan A. P. Kaczmarek** and **Rachel Portman**. More details are at <http://wmg.com>.

Aussie Wins Lennon Contest

The **John Lennon Songwriting Contest's** "Song of the Year" award went to **Dean "DL" Leeson**. The Australia native beat out 11 other award-winning songwriters in the final round of the contest's adjudication process with his original hip-hop composition, "Until Today," and became the first hip-hop artist to win the "Song of the Year" award. "Until Today" took home a Grand Prize package as well as a Lennon Award prize package prior to winning the huge \$20,000 cash prize for the Song of the Year.

Visit the John Lennon Songwriting Contest at <http://jlsc.com/index.php> for more information on the current competition.

Get High With Durango Songwriters

Songwriters might want to head up into the Rocky Mountains for the upcoming **Durango Songwriters Expo**, Oct. 4-6, in Broomfield, CO.

The vibe is intimate, with conference attendance limited to 200 people and more than 40 music industry professionals from Nashville, L.A. and other music capitals including music supervisors, record label representatives, and reps from ASCAP, BMI and SESAC. There will also be showcase performances, open mics and a closing concert.

Find out more at the Durango Songwriters Expo website, <http://durango-songwriters-expo.com>.

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.

CLEUDUS T. JUDD TO WARNER CHAPPELL/AMYLASE



Songwriter-recording artist and SESAC affiliate **Cledus T. Judd** has signed an exclusive agreement with **Warner Chappell Music Publishing/Amylase Entertainment** for representation. Judd, along with Warner Chappell and Amylase executives, stopped by SESAC's Nashville headquarters recently for a visit. Pictured (l-r): Shannan Hatch, SESAC; E.J. Hill and Alicia Pruitt, Warner Chappell; Tracey Jones, Amylase Entertainment; Judd; Whit Jeffords and Curt Jones, Amylase Entertainment; Tim Fink, SESAC; Steve Markland and Phil May, Warner Chappell.

BENTLEY COUNTS "5-1-5-0"



Multiplatinum country artist **Dierks Bentley** is celebrating his 10th career No. 1 song as an artist and songwriter as his "5-1-5-0" tops both the *Billboard* and Mediabase charts. "5-1-5-0" is the third consecutive chart-topping hit off Bentley's full-length *Home*, which debuted at the top chart spot earlier this year. Contact marylhillard@thegreenroompr.com.

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SONG BIZ SONGWRITER PROFILE

Rie Sinclair

Songs for TV's *Vampire Diaries*, *Nurse Jackie*, *Law & Order*

By Dan Kimpel

Emmy-nominated songwriter Rie Sinclair has amassed a prodigious catalog of credits for TV shows including *Vampire Diaries*, *Nurse Jackie*, *The Hills*, *Californication*, *Charmed*, *Law & Order*, plus productions for ABC/Disney and MTV, a network that utilized her main title theme for *Blonde Charity Mafia*.

With the release of her four-song EP, *Bee Sides*, Sinclair presents a collection of singles that might otherwise be lost in her whirlwind of television deadlines and priorities. Each of these songs is infused by a rich emotional palette that reveals the artistry of an evolved and evocative singer-songwriter.

A native of St. Paul, MN, Sinclair says she had no intention of devoting her life to music. Moving west, she lived in San Francisco, CA, and later arrived in Los Angeles where she worked behind the scenes in television production. Sinclair began writing worship songs for a church affiliated with the Vineyard Movement. "Liberating, genuine people, with a very open perspective," she qualifies. Hooking up with a producer, she began a regular writing regime. "I got in the habit of writing songs every day to see if I could discipline myself. If you start kicking the car, you can make it run."

Sinclair's initial career provided a perspective on how songs fit into the overall fabric of a show. "You are a piece of a massive whole. Think of the individuals, technicians and politics that go into making one film, and television is that and so much more."

And a creator's understanding of this comprehensive unity is key, says Sinclair. "Look at it as if you're standing in front of the ocean. If you go to the sea and feel insignificant and ungrateful, then you might need to start exploring how this works together and how integral you are in the process. Everything is important."

With a burgeoning catalog of music, it made sense for Sinclair to establish her own music library to serve the industry. "I'll connect with different music supervisors and shoot them ideas from the library. For the work-for-hires for Disney, they'll want a package with a specific range of emotions. They might say, 'Give us four songs about really sad, heartbreaking situations, but keep the words general.'"

In the creative mode, Sinclair is a top-line writer who crafts lyrics and melodies within a chord structure. "The song could be taken away from those chords and the entire arrangement redesigned. That happens depending on whom I'm working with."

With *Bee Sides*, Sinclair is in all-out artist mode. "There was the possibility of turning them over to someone else in a work-for-hire situation, but I wanted to find the right place for them as an artist," she confirms. And the four-song sampler is an ideal introduction. "It seems boring at this point to put out full length CDs. I'd rather release a series of EP's. I'm riding a wave of what the public connects to and expects."

She realized a natural order of creativity by writing songs for hire. "A song has to grow on me—I have to have a relationship with it," Sinclair notes. "It's very personal. I want each song that I write to have a life. It's like having a child. You want to admire it on its own."

She says, however, that writing songs, especially works-for-hire, requires letting go. "You want it to be good and to have a long life. When you come back and listen to the song later, maybe it's taken on its own shape because you've grown and you're hearing it from a different perspective."

As both a successful songwriter for television projects and a deeply committed artist, Sinclair reflects back to earlier in her career when she arrived at an essential truth. "I had to walk away from this situation where it was my art and just 'me, me, me.' And once I was capable of doing that, and freed from my own grip, music became its own entity. The goal became to serve the song rather than to have the song serve me."

Listen at <http://imissyorecords.com>.

Contact Taylor Van Arsdale,
Tailfish Productions and PR, tailfish@tailfish.com

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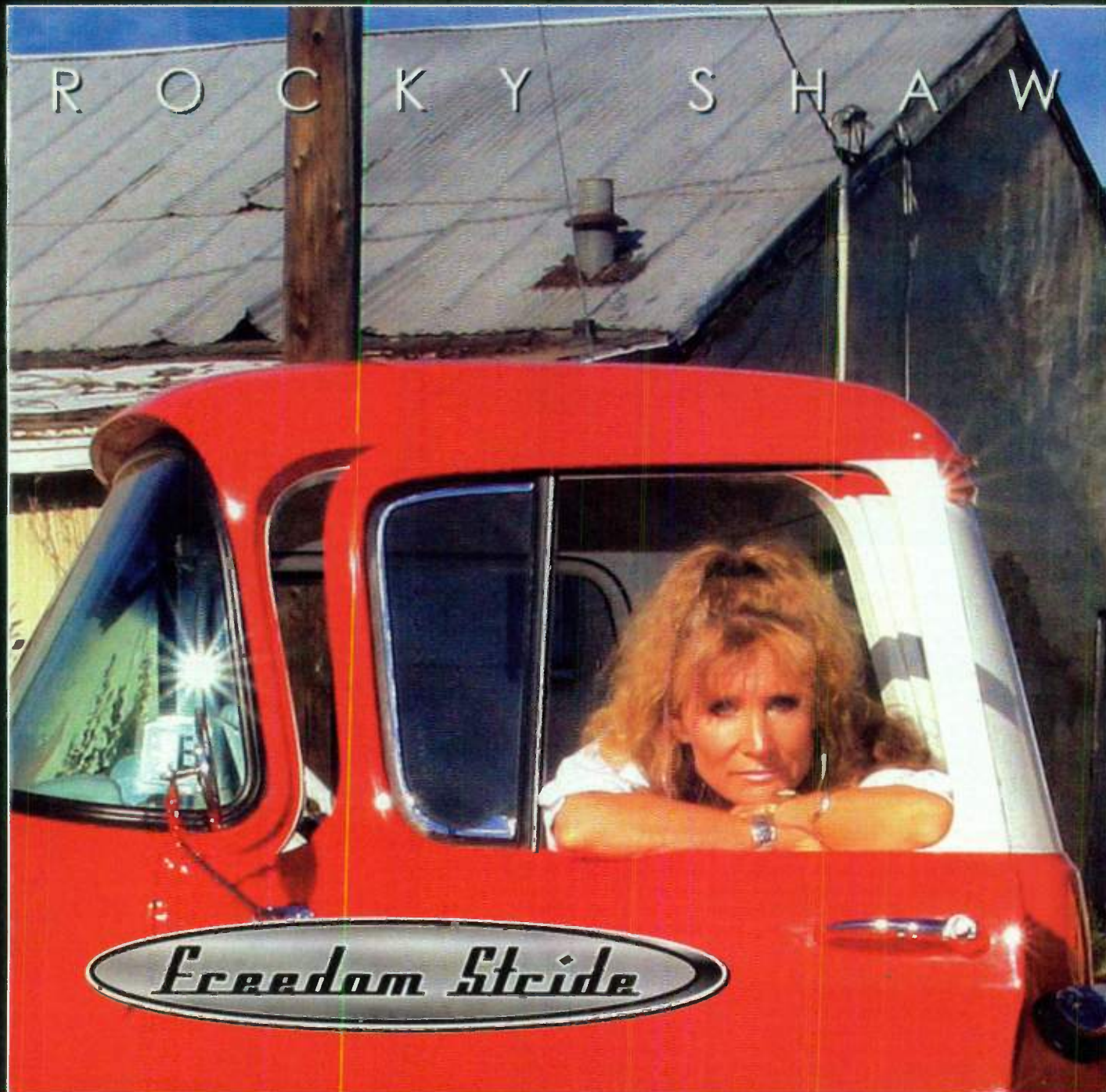
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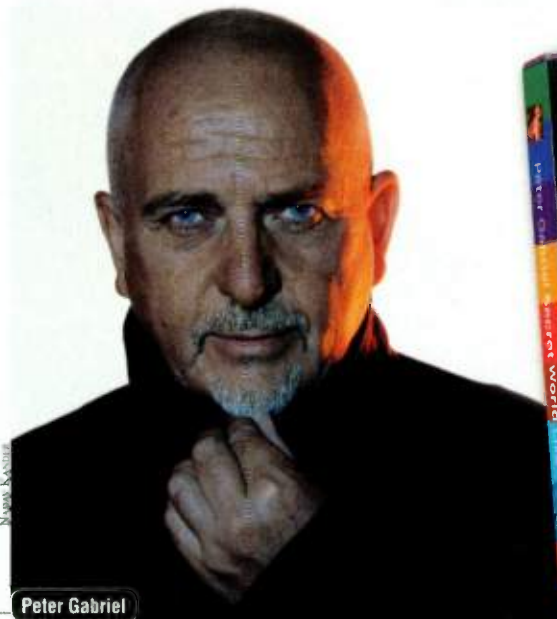


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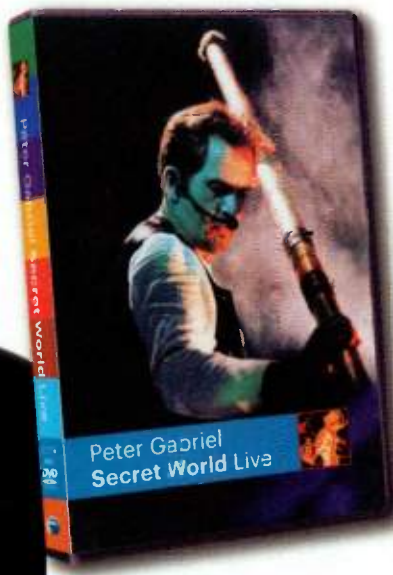
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Peter Gabriel



DROPS

► **Eagle Rock Entertainment** has released **Secret World Live** from **Peter Gabriel** on DVD and Blu-ray. This version is restored and remastered from the original film and features many of Gabriel's hits including "Steam," "Sledgehammer," "Don't Give Up," "In Your Eyes," "Digging In The Dirt," "Shaking The Tree" and "Solsbury Hill." Filmed in Modena, Italy in November 1993, the show is elaborately presented and choreographed with two stages joined by a narrow moving walkway. See <http://kayosproductions.com>.

► **Reality Check TV Transmedia** has been launched online, an experienced service-oriented outgrowth of **Reality Check TV**. Indie performers are being offered the same services employed by bands like **Jetboy** and **Testament**, including videography, editing, music videos and live event Production Services. Visit <http://rctvtn.com> for a complete list of services.

► In January 2012, some of country music's biggest stars gathered to bring to life the traditional American folk songs written by **Laura Ingalls Wilder** in her internationally best-selling series **Little House on the Prairie**. For the first time in concert, this music was performed in front of a rapt, intimate audience at the Loveless Barn in Nashville, TN, and filmed for broadcast nationwide on PBS. **Pa's Fiddle: The Music Of America** now comes to CD and DVD with the music of **Randy Travis, Rodney Atkins, Ronnie Milsap, Committed, Natalie Grant, Ashton Shepherd**



Cast of Pa's Fiddle: The Music Of America

and the **Roy**s. Both CD and DVD are available at iTunes, Amazon, Barnes & Noble, Hastings and via <http://compassrecords.com>. For further information contact Emily Amos at Compass Records, 615-320-7672 or emily@compassrecords.com.

OPPS

Get in on the ground floor of the **Jaxon Film Fest**. Organizers are reaching out to the community to create a film/music festival in south-central Michigan and help support Michigan's film and music industries. The festival would be a multi-venue event centered in the downtown Jackson area, with the focus held at Jackson's last historic theater—**The Michigan Theatre**. They are seeking volunteers and anyone who would like to be part of a grassroots effort. Of course, they also need donations. To take part, email jaxonfilmfest@gmail.com or visit <http://jaxonfilmfest.com>.

Emmy-winning director and producer **Sunny Lake** has announced the launch of **Songwriter**, a reality TV show for songwriters, with a promotional video on Kickstarter, the crowdsourcing site. With **Songwriter**, Lake would like to do for songwriting what **American Idol** has done for singing. Using Kickstarter, he seeks to raise a minimum of \$50,000. Funds raised will be used to shoot a pilot for **Songwriter: Get Inside the Music at Berklee College of Music**. (Lake is a Berklee alumnus.) While Berklee students will be a major source of talent, Lake also plans to hold auditions in New York City, Nashville, TN and Los Angeles, CA. In all, 24 songwriters will be chosen by a small group that will include Lake, music celebrities and a Berklee professor. Those who pledge funds will receive special gifts ranging from a **Songwriter** download for \$15 to a special promotional spotlight and an all-access pass for four to meet the cast and crew at a private backstage reception for a pledge of \$10,000. Complete details at <http://kickstarter.com/projects/137389948/songwriter-get-inside-the-music-reality-tv>.

Lifetime Television is looking for teen girls who are singers, dancers, actors, musicians or performers of any kind for a new TV series. Girls age 15 and 16 in Southern California should send their name, age, contact info, parents' name, location, photos and videos to casting@gogoluckey.com.

A TV production company is in search of the next **Latin Pop Superstar** for a new TV project. They are searching for men and women who sing in both English and Spanish and who want help on their pursuit of fame. If interested, email a brief bio or resume along with a photo and telephone number to latinpopcasting@gmail.com.

Global music industry partners the **Music Business Registry** and **Symbiotic Nation** have joined forces to present the **MUBUTV Insider Video Series** featuring interviews with some of today's leading music industry professionals. **MUBUTV** is the brainchild of **Ritch Esra** of the **Music Business Registry**, singer, songwriter and entrepreneur **Eric Knight** of **Symbiotic Nation**, a new entertainment startup, and songwriter, session player **Doug Probst**. The series is available on MUBUTV's official website as well as on their **YouTube** channel (<http://youtu.be/EsrT6DQYF1c>). **MUBUTV's Insider Series** will debut a new episode every two weeks. Submit your video at <http://mubutv.com>. Reach out to John Sanders at media@mubutv.com or call 424-245-0416.



To coincide with the launch of its first lifestyle network geared exclusively toward college students (**MCU**, which stands for **Music Choice University**), Music Choice is asking students to show their school spirit by logging onto **Viddy** and **Instagram** with a #MCUSpirit hashtag. On Viddy (<http://Viddy.com/MusicChoiceU>) students will be asked to upload a short-form video, with music or without, featuring school spirit on their college campus. On Instagram (<http://Instagram.com/MusicChoiceU>) students will be encouraged to upload photos showing their best school attire. Students who tag @MusicChoiceU and #MCUSpirit have a chance to be featured in the **MCU School Spirit Photo Album**.

A new TV program based in Chicago and with distribution through **NBC Universal** is looking for Chicago-based street performers. Whatever the talent, musical or otherwise, producers want you on the show. Message your name, number and photo to daytime6@deepdish.tv.



PROPS

► After garnering serious accolades for composing four seasons of the acclaimed **AMC** drama **Breaking Bad**, composer **Dave Porter** has signed on to score **Smiley**, the new psychological horror/thriller feature film from director **Michael Gallagher**. The film explores the new urban legend of a serial killer named Smiley who can be summoned through the Internet. *Smiley* marks the feature directorial debut of Gallagher, the online creator of **Totally Sketch** and one of the most popular contributors to the **YouTube Partners Program**. Porter's score to *Breaking Bad* has just been released to retail. For further information, contact Chandler Poling at White Bear PR, 818-605-2237 or chandler@whitebearpr.com.

Now in production is **No Mouse Music!** (working title), the story of **Chris Strachwitz** and **Arhoolie Records**. The feature-length documentary by **Chris Simon** and **Maureen Gosling** follows Strachwitz, an archaeologist of the deep American music as well as a label owner, from New Orleans to the Appalachians to chronicle his search for the real roots of American music. The film features indigenous artists including **Clifton Chenier**, fiddler **Michael Doucet**, **Flaco Jimenez** and the **Pine Leaf Boys**. For more information about the production, visit <http://maureengosling.com/mouse/pages/about.html>. These filmmakers are currently soliciting funds to complete the film.

► Film and TV composers **Trevor Morris** and **Robert Duncan** have each received Emmy Award nominations for the **Creative Arts Emmy Awards** to be announced Sept. 15th. Morris earned another Emmy nomination for "Outstanding Music Composition for a Series (Original Dramatic Score)" for **The Borgias**. Duncan, who was nominated in 2009 for ABC's **Castle**, was recognized this time for "Outstanding Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score)" for ABC's **Missing**. For more information, contact Jana Davidoff-Morrison or Jordan Von Netzer at CW3PR, 323-574-1050 or jana@cw3pr.com and jordan@cw3pr.com.

Former **Three Dog Night** frontman **Chuck Negron** recently guested on the **Ask Dino Show**, hosted by record producer **Dino Maddalone**. The music biz/entertainment talk show is available on **Time Warner Cable** and all social media including **YouTube** (<http://youtu.be/pJGDPJ9ptZg>). For complete info, email dinom4@aol.com.

► Jamaican-born pop/R&B artist **KC Jockey's** new single, "Toast to the Dads," has been chosen by **The Walt Disney Company** for inclusion on its new iPhone app, **Tap Tap Revenge: Tour**. The



app is one of the most popular games available to iPhone users. "Toast to the Dads" is available at iTunes and Amazon.com through KC Jockey's own record label, **Sweet Sadie's Records**. For more information, contact Michele Wilson-Morris at The Entertainment Bank, 718-619-8554 or sweetsadiesrecords@gmail.com. Catch up with KC Jockey at <http://kcjockey.com>.

Anton Sanko has scored the Lionsgate horror/suspense film **The Possession** starring **Jeffrey Dean Morgan** and **Kyra Sedgwick**, now in theaters. Anton's score ranges from a lone piano playing a single note, to the full power of a 70 piece orchestra, to the composer's own custom instrument called the Floor Slide, a four foot long piece of mahogany strung with the bass strings of a piano and played with a peanut butter jar. Contact Jeff Sanderson at Chasen & Company, 310-274-4400 or jeff@chasenpr.com.

Congratulations to **Nutty**, whose first music video, a reinterpretation of **AC/DC's** "Back In Black" done in the band's Jetsetter Jazz style has already been featured in three different film festivals. The video short, written and directed by **Clay Westervelt**, and produced by **Walt Disney Company** executives **Diane Fredel-Weis** and **Bob Weis** along with Westervelt features Nutty live on stage at the Hip Kitty Supper Club and Lounge in Claremont, CA. The short depicts Nutty lead singer **Sonny Moon's** comeback with the band. For more information visit <http://nuttyjazz.com> or email patti@prgroup.net.



► Teen singer and songwriter **Spencer Kane** has finalized terms for a recording and TV performance contract with **Bema Media, LLC** and its division **iShine** based in Nashville, TN. Launching his public music career in early 2011 with his debut single, "Best Friends," Kane has continued to release new music through iTunes and Amazon MP3 as well as over 30 other Web based music stores. His YouTube videos have exceeded 100,000 views and aided in his discovery by iShine founder, **Robert Beeson**. Contact Patrick Hess at iShine/Bema Media, 615-525-4010 or Robert@bemamedia.com. Visit <http://spencerkaneremusic.com>.

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.

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Web: <http://kroak.co.uk>, <http://honney-bayes.com>

Most Recent: **Klaus Kroak**

Q: What do you call a composer without a big Hollywood blockbuster? A: Very, very creative.

In just over two years, UK-based Nigel Honney-Bayes has made over 120 recordings, 12 albums (all available from the Honney-Bayes Productions website) and more than 100 works of visual art to represent the music and graphics to depict the adventures of **Klaus Kroak**, Superhero and Master of Musical Combat.

"The idea," Honney-Bayes explains, "was to combine the things in my life that I love, comic characters, stories and, of course, music, but in a way that was original, and in a way that would provide an endless source of subject material for my compositions."

The premise for **Klaus Kroak** is rather complex and has become even more so as it has evolved. In his live show, Honney-Bayes will challenge other musicians, who will take on the roles of illustrated foes such as **CatmanChin** and the **BlueBeast**, to a duel on stage. Off stage, the project evolved the **Kroak Army**, a composition technique that commands mastery of such techniques as instrument choice, sentiment, musical directions, genre and phrasing.

While **Klaus Kroak** is fantasy, the comic keeps its relevance by having modern events as its base. "Essentially, I take things in the real world, be it situations, people, government policies, technology, food, whatever, and wrap it up in an abstracted variation," says Honney-Bayes. "The premise of **Klaus Kroak** is more akin to the conceptual thinking of the modern art world rather than commercial pop or rock music."

Its creator may not see **Klaus Kroak** as commercial, but others certainly do. About 50 percent of the **Kroak** repertoire at music licensing companies and Honney-Bayes is in regular discussions with film, music and computer game music supervisors regarding composition projects.



Trevor Morris



KC Jockey



◀ **AEROSMITH HOSTS A CAMEO SHOW AT THE BOWL:** Aerosmith performed a sold-out show at the historic Hollywood Bowl surrounded by friends and family. Many celebrities were on hand for their triumphant return to Los Angeles including Johnny Depp, who joined the band onstage for the group's classic version of "Train Kept A Rollin'"; legendary comic book creator Stan Lee, who introduced Aerosmith to the stage; Jim Carrey; Seth Green; and Tyler's daughter Liv.



▲ **DEATH CAB FOR NEW JERSEY:** Death Cab For Cutie passed through The Wellmont Theatre in Montclair, NJ, on their current tour. Frontman Ben Gibbard (pictured) took the stage, oozing with emotion as he opened with an acoustic performance of "I Will Follow You Into The Dark." The MC cover boys (June 2011) will be touring Japan and Hawaii through the rest of September.



▲ **11-YEAR-OLD BREAKS MUSICIAN RECORD:** Eleven-year-old Ethan Bortnick has received his official Guinness World Records certificate as the "Youngest Musician to Headline a Solo Concert Tour" at 9 years 9 months 9 days old at The Gibson/Baldwin Showroom in New York City on July 25, 2012. Pictured (l-r): Ethan Bortnick and Guinness World Records Adjudicator, Freddie Hoff.

▶ **UNITED WAY GETS PIE IN THE FACE:** Full Compass Systems recently held a "Pie in the Face" fundraiser for the United Way of Dane County, WI. Nine employees took their coworkers' best shots and smiled throughout. The event raised over \$650. This money, in addition to the substantial annual pledges of individual employees, totaled over \$15,000 in donations from the company. For a video of the event, visit <http://bit.ly/fcpie-in-face>.



▶ **WBR SUMMER SESSION LIGHTS UP:** Each summer Warner Bros. Records hosts a slew of day-time personal invite mixers. Dubbed "WBR Summer Sessions" and presented on Friday afternoons on their back patio, a recent party featured LIGHTS—an electronic singer-songwriter from Ontario, Canada. Other artists who have performed this summer include Deftones and Wild Feathers.





MC's Photo Blog

◀ **OUTSIDE LANDS IGNITES GOLDEN GATE:** Shaking San Francisco, CA, each summer, this year's Outside Lands festival was jam-packed with rock & roll legends (such as Metallica, pictured) and up-and-comers alike. The 2012 festival featured Neil Young, Beck, FUN., Norah Jones, the Kills, the Foo Fighters, Santigold, Jack White and Stevie Wonder, to name a few. For additional photos, check out the MC Photo Blog at <http://musicconnection.com>. For a full wrap, visit <http://sfoutsidelands.com>.

▶ **DON FELDER WEARS THE PANTS IN COLORADO:** Old Pants Songwriter Rocky Shaw, Publisher/Producer Rob Case and Hit Songwriter/Producer Don Felder at FMOB Triple A Radio Conference lunch in Boulder, CO. Shaw's new album *Freedom Stride* is available on CDbaby (<http://cdbaby.com/cd/rockyshaw2>).



◀ **FISHMAN AND ASTEROPE TEAM UP:** Fishman and Asterope have announced a strategic alliance and global distribution agreement establishing Fishman as the exclusive worldwide distributor for Asterope instrument and XLR audio cables for the music instrument and pro audio markets. As a result of the agreement, Asterope products will be available in retail outlets throughout the US and in more than 70 countries worldwide. Pictured (l-r) at Summer NAMM: Dariush Rad, president of Asterope cables, and Larry Fishman, founder and president of Fishman.



▶ **CURB GETS GRAMMY LOVE:** Curb Records founder and CEO Mike Curb spoke recently at the Grammy Museum about his career experiences. Pictured at the event (l-r): JK Promotions' Jon Konjoyan; Curb Records' Carole Curb; Mike Curb; and RAMP's Steve Resnik.



◀ **GET [JACKSON] TO THE GREEK:** Alan Jackson performed at The Greek Theatre, in Los Angeles, CA recently. The country superstar was greeted backstage by Nederlander Concert employees prior to his high-energy show. Pictured (l-r): Rena Wasserman, Nederlander Concerts, VP of Operations / Greek Theatre, L.A. General Manager; Alex Hodges, Nederlander Concerts, CEO; Alan Jackson; Paola Palazzo, Nederlander Concerts, VP of Talent.



MUSIC CONNECTION CELEBRATING 35 years 1977 2012

Tidbits From Our Tattered Past



1982—'80s Sales Slump—(Is. 19)

This vintage issue of MC, at the pre-dawn of the CD age, explored the sales slump that was hitting the record industry. Label execs cited the overall poor economy, rather than "home taping," as the primary culprit. Elsewhere in this issue of *Music Connection* we profiled Jethro Tull frontman Ian Anderson and classic songwriting team Barry Mann and Cynthia Weil, who discussed their 20 years of hits. The issue's club reviews section spotlighted Burning Sensations, Levi Dexter and the Tribe, Lawrence Juber, and the Long Ryders.



1995—King Crimson—(Is. 8):

Robert Fripp's '90s version of Crimson presented an awesome arsenal of players, with drummer Bill Bruford, Tony Levin and Adrien Belew on board. Said Belew of the group, "We're not a commercial band, but we're certainly an adventurous one." This issue also profiled Razor & Tie Records co-owner Cliff Chenfield, who'd recently signed artist Graham Parker. "With other labels," he said, "if it didn't happen for Graham in the first two weeks, they pulled the plug on him. We're not working this album as if Graham is going to be Ace of Base."

MATCHBOX Twenty

Finding Direction with North

By Dan Kimpel

Photo Courtesy of Atlantic Records



With their first release in five years and first all-new collection of music in a decade, anticipation is high for Matchbox Twenty—Rob Thomas (lead vocals and piano), Paul Doucette (rhythm guitar and backup vocals), Kyle Cook (lead guitar and backup vocals) and Brian Yale (bass)—to add to their platinum legacy.

To connect the dots and create the magic, band members lived together in a house in the countryside outside of Nashville, TN, where they concentrated on turning a wealth of ideas into a solid set of 12 songs. Later, after joining forces with longtime producer Matt Serletic at his Emblem Studios in Calabasas, CA, Matchbox Twenty devised a new project that is a true group effort.

A solo artist and the writer of hit songs for other performers, Rob Thomas is the most identifiable member of Matchbox Twenty. In this exclusive feature, he tells *MC* about maintaining a presence as a group for 17 years, and how *North* signifies a true collective experience for the veteran band.

Music Connection: For past Matchbox Twenty projects, you have been the primary songwriter. This time, we understand that the other members of the band made significant contributions to the songwriting. How did this variety of writers evolve into what we hear on *North*?

Rob Thomas: It was a drawn-out process. Kyle and Paul started everything in Nashville while I was still on the road finishing my solo tour. As soon as I got off we did retreats. We would go to Paul's studio for a week, then a month later we'd go to Kyle's studio in Nashville and then a month later to my studio in New York. We were concerned about inspiration over craft. We'd have words and melodies, and not finish these songs, just work on the ideas. We did that in all of these places and then came to Nashville last summer with maybe 60 ideas that we had to figure out what we wanted to turn into songs. We narrowed it down to 20 songs and we started to record.

MC: What was the Nashville experience like? Some rustic cabin out of *Deliverance*?

Thomas: The house is in the middle of horse country—a cabin with a studio connected to it. And right up the hill is a nice studio that Tim McGraw and other artists use when they're making their albums. We've been apart for so long, so we needed to get back together. Living together brought back that camaraderie, pushed it along, and made us all friends again—although sometimes we still hate each other.

MC: What is your primary focus and contribution as a songwriter?

Thomas: Percussive melodies. Thinking about the lyrics and the melody and what the beat of that is going to be, and where it's going to land.

MC: In configuring the co-writes, was it a diplomatic atmosphere?

Thomas: One of the advantages of playing with guys for 20 years is that there are no punches being pulled. So for me, who is coming out of the solo thing, I might bring in a song I've been working on and I'm excited, and I play it for the guys, with that look of a kid at Christmas on my face and they're like, "This sucks." That's harsh.



MC: Your lead single, "She's So Mean," is a fun opener.

Thomas: We have a history of taking ourselves a little seriously, and that's a lot me, because I wrote most of the songs. And that's what I would write. When you're feeling introspective is when you sit down at the piano or pick up the guitar and start writing something.

MC: So is "She's So Mean" a joint effort?

Thomas: It was all three of us; it was like a song-writing exercise. We thought it might be a good hip-hop song, with a single chord progression running through it. When we were writing it, each of us would take one section of the verse. I'd start with a line, then go to Paul, and then to Kyle in that weird language that songwriters write in,

was walking through the studio and they asked, "Have you heard 'Like Sugar' yet?" Everyone kept saying, "Just wait."

MC: The sequence of songs opens with "Parade." It talks about the passing of time, and the feeling of being afraid of missing out on something important.

Thomas: The song is about life in general and all of the experiences in it, and it equates to a kid in a small town who is watching a parade go by. And that's the greatest time in your life; when it goes away you want to go with it. And it talks about life—you want to be out there for everything.

MC: There is a line in the song that says, "All the streetlight secrets whispering for you to come back out."

"WE'RE FAR AWAY FROM BEING THE KIND OF ROCK ALTERNATIVE BAND WE WERE WHEN WE STARTED. WE ARE MAINSTREAM—WE MAKE MUSIC FOR PEOPLE TO LISTEN TO, NO MATTER WHO THEY ARE."

when it's not even words yet. Then we went to the chorus and that went on forever. Once we came up with the concept of "She's So Mean," then it was all of us sitting around a table trying to figure out, "Now that we've got the line, what's the story about? Let's not make it about us, let's make it like an intervention that you're having with a friend who is dating this bitch."

MC: Speaking of hip-hop, "Like Sugar" has an urban edge. How did that song develop?

Thomas: I wrote it on piano in the original version. We gave it to Paul and he took it to the studio and brought it back to us with this weird, Dr. Dre kind of vibe. And then [producer] Matt [Serletic] added some Depeche Mode keyboards to it, and Kyle came in with all these guitars. It was this vibrant track, and everyone who did something to it did it alone. They all went into their own world. I didn't hear it forever and I came out to L.A. and

Thomas: I think all musicians understand that idea; you know, as soon as you go back to your hotel you'll get a call from someone who says, "You don't know what you missed."

MC: Beginning with "Parade" and concluding with "Sleeping at the Wheel" certainly creates a steep emotional arc. You've clearly created a conceptual body of work within this album.

Thomas: That's a huge part of *North*. We're in our late 30s and early 40s, so we grew up listening to albums. We make records for the few people who are still listening to all the songs from one to 12. There's a lot that goes into the song selection process. We have a really quiet little song called "I Will" right in the middle of the sequence. We had another song we didn't put on the record that could have occupied the same spot, but we didn't have another place on the record to put it, or for that journey to happen again.

MC: Speaking of sequencing, how much time did you spend on deciding the order of songs?

Thomas: With sequencing we go back and forth for a month. On our last full album, *More Than You Think You Are*, we started with a song called "Feel" and we still kick ourselves, we hate the way that record opened. We know sometimes these things can haunt us.

MC: Matt Serletic has produced all of your albums including *North*, but he wasn't originally a part of the plans. What changed your minds?

Thomas: He came down to Nashville to listen to some stuff, because he had things going on there. After three bottles of wine at three in the morning we were listening to his notes. Paul, who was one of the band members who didn't want Matt to produce, said "Well, why don't you just do it?"

MC: What did Matt do differently this time out?

Thomas: Matt always has this kitchen sink approach to producing. Matt's our age. So when we get back together, we're always evolving. The only reason to change producers is if you're sick of one sound. But we're always excited to see where Matt's at. It's not like we're doing the same record every time.

With Matt, if I listen to the first Matchbox record, and all the Matchbox records and the solo records and the stuff he did with Willie Nelson and the stuff I did with Carlos Santana, all of those things sound different. I knew going into this record that if I could make four or five records with one producer and none of them sound the same, then why change that?

MC: The last song on *North* is "Sleeping at the Wheel." Like "Parade," it could be about life,

love, or certainly the existence of musicians evolving separately within the context of a band.

Thomas: That's one I wrote. I think it's a band favorite. There's not much on the track that wasn't on the floor the night we cut it—drums, bass and guitar, everything we had on the first run through. It has a sleepy, sweet quality. I like the arrangement in that every verse is different, and it never goes back to the same thing twice.

MC: One of the lines says, "Everything that's perfect falls away."

Thomas: "Sleeping at the Wheel" is kind of about us as a band. Being at the point where we could turn away from it, or to go with it, but whatever happened had to be about us. There are certain lines, "Our hands are full but our lives are not." It's a call to arms to take control of our careers and our lives. And try to make the most out of this record.

MC: You have a track titled "Radio." Practically speaking, how vital is radio airplay to the success of this album?

Thomas: It's still a huge part of the business. For a band like Fleet Foxes, the Internet works. For a band like us, radio is key.

MC: We note that you will be a mentor of the NBC television series *The Voice*. TV has proven to be an excellent career choice for Adam Levine and his band Maroon 5, and of course Jennifer Lopez was reborn and rebranded on *American Idol*. What's your view?

Thomas: Listen, I have a record to sell. So being on one of the biggest shows in the country isn't going to be a bad thing for the record. I like that show; I like the fact that it focuses on the voice and that they don't have any age restrictions on it. It's not people who already had record deals, and failed and get a second chance. And the four judges are my peers. It's cool.

MC: When you began with Matchbox Twenty, did you ever envision being on a network television show?

Thomas: We came out in the R.E.M. phase of the world with the idea that we don't do that shit, you know? We don't do commercial songs, or go on TV. As you get older you realize that pop culture changes. And you want to be a part of the pop culture lexicon just as much as you want to be part of the music lexicon in places that feel natural. I just co-hosted *Live! With Kelly*, a television show with Kelly Ripa. I thought why the hell not? It might be something different. We're far away from being the kind of rock alternative band we were when we started. We are mainstream—we make music for people to listen to, no matter who they are.

MC: What does the title *North* signify in terms of the present and the future of the band?

Thomas: I think it came out of the idea that, when we came together and we had all of these ideas and we'd been separated for so long, we had to figure out who we were as a band and who we were as people. We had to make that all come together, and what kind of record we want to make, and what kind of career we wanted. *North* is directional north. When you can't find your way, you look for North and that helps you figure out where you're going. So for us, it was about being in the place where we knew who we were, where we were going, and what we wanted to do. And maybe very recently we didn't know.

Contact
christina.kotsamanidis@
atlanticrecords.com

MC

Matchbox Twenty

Quick Facts

° Formed in Orlando, FL, Matchbox Twenty has maintained the same lineup with the exception of departed original member Adam Gaynor (rhythm guitar and vocals.) When he left, drummer Paul Doucette moved from behind the kit to rhythm guitar.

° The band was created from the ashes of a previous group, Tabitha's Secret, with Thomas, Yale and Doucette.

° Rob Thomas has written songs for artists including Tom Petty, Willie Nelson, Mick Jagger, Marc Anthony, Pat Green, Taylor Hicks, Travis Tritt and Daughtry.

° Paul Doucette composed the score for the Nickelodeon film *Shredderman Rules* and wrote the song "Better Days" for the film. He also won the 2005 Rhode Island Film Festival Award for Best Score for the film *Just Pray*.

° Rob Thomas' collaboration with Carlos Santana on "Smooth" was named the No. 2 Most Popular Song Ever on Billboard's List of the 100 Most Popular songs, behind "The Twist."

° Rob Thomas, a strong advocate for gay rights, wrote about why he supports same sex marriage in a 2009 Huffington Post blog entitled, "The Big Gay Chip on My Shoulder."



l-r: Brian Yale, Paul Doucette, Rob Thomas, Kyle Cook

TAKE A JOURNEY



Dark Symphony the long awaited Debut CD Release from
Female Fronted Goth Rock Metal Band *Le Reverie*
The Critics have called Le Reverie a combination of Dream Theater and Evanescence.

This 12 Song CD will take you on an amazing journey through the Symphonic
“La Naissance”, to the dark heavy progressive “Dark Symphony” to the tender ballad “Ghost of You” and
the haunting tribute to Edgar Allan Poe himself “Raven”.
The CD will also include the Free DVD of the Gothic Video Single from the band.

Available at www.lereverie.com

POWER NETWORKING AT MUSIC CONFERENCES

By Glenn Litwak



Whether you are an aspiring recording artist, music producer, artist manager or music industry executive, music conferences can provide cutting-edge information to guide your career. Much more important, however, are the networking opportunities that a conference can offer. Make just one key contact at a conference and it could mean all the difference to your future.

FIND THE RIGHT CONFERENCES

The first step for effective networking is to find the best conferences for you to attend. Most music conferences today cover more than one genre of music but may have an emphasis on rock or urban or country, etc. Thoroughly research this aspect before attending.

The geographic location of the conference is another consideration. Local conferences where you do not have to fly or stay in a hotel are obviously more economical. You can do a Google search, for instance, for "music conferences 2012" to locate potential conferences.

By carefully researching, you can find out if it is a new or established conference. Be aware that if it is being held by an unknown entity it may not be well attended. I have seen some conferences cancelled due to lack of ticket sales. Your best bet is to not fully believe all the hype you may find on a conference's site; try to get first-hand information from others who have attended the conference or who have something to say about the organization that's presenting it.

Be careful about spending a lot of money on a conference that's far from your home. Sometimes a smaller local conference provides a more relaxed atmosphere and is therefore easier for networking. Well-established conferences such as South by Southwest, The ASCAP "I Create Music" Expo, and the Billboard conferences offer a lot but are more expensive.

Be sure to go on the conference website and check to see how many speakers and panels interest you and are truly pertinent to your career.

WHAT TO DO BEFORE THE CONFERENCE

Networking begins well before the conference. In order to maximize your results, you must carefully prepare by determining who you want to meet there and what panels and parties you want to attend. You should be diligent in researching the people you want to meet.

This entails exploring their background, education and experience. Maybe you can find something you have in common. When you meet the person they may be flattered by how much you know about them.

It is good practice to email the people you would like to meet ahead of time to try and set up a meeting during the conference. Let people know that you will be there and post it on your social networking sites. Make sure you prepare a detailed schedule of exactly what panels you will be attending and the times. In addition, find out if there are people you know who will be attending. It will be good to have some company and you may be able to help one another network.

This sounds simplistic, but make sure you bring the items you will need for the conference. Have plenty of business cards, pens, and any other materials you would like to hand out.

If you have a laptop or tablet it is wise to bring it so that you can check the event's website and do research while there.

Bring appropriate clothing, including both leisure and business attire. Of course, if you are in a band, no one would expect you to wear a suit to the conference. Common sense dictates what to wear.

It is not how many people attend the conference, but what YOU accomplish there.

INFORMAL NETWORKING

Never waste an opportunity.

As soon as you step out of your home to attend a music conference you can begin networking. Be prepared for every opportunity. Perhaps you are at the airport at the gate and you notice others who may be going to the same confab as you. Go up to them and introduce yourself.

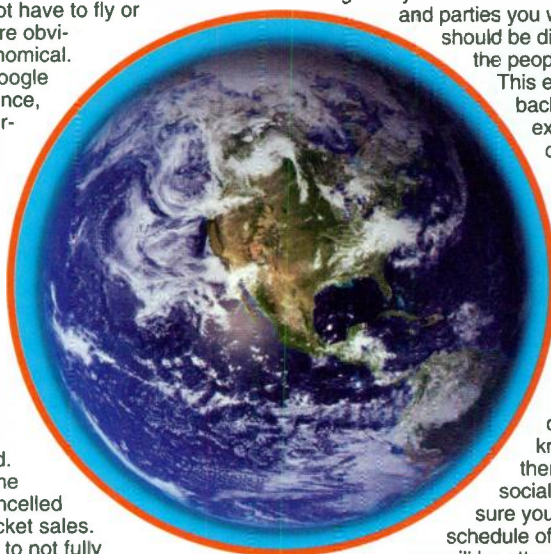
Take the same approach when you are on the plane. You may be able to meet someone sitting next to or near you who is also attending. Or perhaps you might meet another attendee or speaker waiting to board the plane or even waiting in line for the restroom.

When you arrive at the hotel and are waiting to check in, there may be others attending the conference waiting to check in, affording you yet another chance to network. It is usually a good idea to stay at the hotel where the conference is located, for convenience and the informal networking opportunities. When you stay at the hotel, you are up and down the elevators with other attendees and speakers. I have met great contacts in the elevator, at breakfast, in the lobby, at the hotel gym, in the hallways and at the pool.

I find the gym to be a great place to meet conference goers because often there are few people there and it can be a nice informal atmosphere to connect with someone.

AT THE CONFERENCE

When you get to the location, do not be discouraged if it is poorly attended. Rather, look at it as an opportunity—make the best of the situation. I have made excellent contacts at poorly attended events. It is not how many people attend the conference, but what YOU accomplish there.



Put [your music] on a thumb drive attached to a lanyard, making it easier for people to carry and transport.



I Create Music

ASCAP EXPO

It is always wise to be courteous and friendly toward the people working at the event as they can provide you with valuable information.

Make sure you keep track of all the business cards and other materials you receive. I like to ask for people's cell phone number if it is not on their business card so that I may call them while still at the confab, if appropriate.

When I meet an attendee with whom I want to keep in touch, I ask them to please let me know when they will be in Los Angeles so we can meet again. Make sure you get as much contact information as possible because phone numbers change, as do jobs.

Very often when I am at a music industry summit, aspiring artists give me CDs, and if it is an out-of-town conference it is hard to carry them all home. A clever way to distribute your music and photos, etc., is to put them on a thumb drive attached to a lanyard, making it easier for people to transport.

Do not be shy. The vast majority of people that you meet will be cordial. Try to establish something in common with the person you are meeting, such as mutual friends or being fans of the same band. This will help establish some rapport. Smile and be polite. Let them know that you are someone they should meet.

Networking is not just about approaching people; it is what you say and do after you meet them. And remember, don't make it all about you—show that you're interested in their career objectives.

Everybody has probably met someone at an event who will not stop talking. Do not let anyone take up all of your time. Find a polite way to end the conversation and move on.

If you are alone at the conference, it is usually a good idea to make a friend there, whether or not you believe they are a good contact for you. You will enjoy the conference more, you will have someone to eat and hang out with, and chances are you will end up meeting more people if you have a "wingman."

You must get out as much as possible. Explore restaurants close to the hotel where attendees will be congregating. If the conference provides breakfasts or luncheons, make a point to attend. You are not going to meet anyone sitting by yourself in your hotel room!

ATTENDING PANELS AND WORKSHOPS

Though you have already decided which panels interest you, don't be afraid to move from panel to panel depending on your instincts. Be open to changing your schedule depending on what seems promising. When you get to a panel try to arrive as early as possible. You may be able to find a seat next to someone who you think you may want to talk to. Before the panel begins is a time to work the room and meet people, since everyone is waiting for the panel to start.

Some conference attendees like to rush up at the conclusion of a panel to try and converse with the panelists. But this is usually not the most opportune time to meet these speakers

because of the crowd of people who have the same idea. Some high-profile panelists may even leave immediately after the panel ends without speaking to anyone. However, you can still try to connect with the speaker, though you may not have much time. If this is your plan, sit in the front so you can get to the speaker quickly at the end of the panel discussion. It may be an opportunity to give them your card.

Keep in mind that most speakers are not necessarily at the conference to search for new talent, but may be there simply to share their knowledge, learn from others and possibly network themselves. For instance, if you give your flash drive or CD to a music attorney you meet at the conference, that attorney may not even listen to it if he or she does not "shop" aspiring artists. It is better to try to establish a rapport with someone and explain who you are before you give them your music. If you are an aspiring artist with a manager, it would be ideal if you could both attend the event.

Remember that your networking is not just with the people who are speaking on the panel. The person next to you could be someone you could collaborate with, or who could produce your music, or introduce you to a manager. Or they may simply become a friend. So do not limit your networking to the panelists. Here's a great tip: Asking a smart pertinent question at a panel gives you an opportunity to let the entire room know who you are.

SHOWCASING

If you are an artist or band you should consider showcasing at conferences that feature live performances. Make sure to apply early and follow up with emails to see what the status is. Also find out if there is any charge for showcasing and whether they provide benefits to the performers.

For instance, I was at music conference


For convenience and the informal networking opportunities stay at the hotel where the conference is located.

HOW TO BE AN EXHIBITOR, VOLUNTEER, OR SPEAKER AT THE CONFERENCE

If you have a product or service to sell you could consider being an exhibitor, although this may be cost prohibitive.

Many conferences charge between \$100-\$500, or more, for a pass. If that is not within your budget, you could consider volunteering your time at the event. This is a great way to network and meet tons of people. Usually the organization's website will have information on volunteering.

If you have expertise in the music business, consider offering yourself as a speaker on a panel or as a moderator. This affords you great exposure to everyone at the event and instant credibility. Most conferences' websites have a place to apply as a speaker.



**SONGWRITERS
BOOTCAMP**

Time-tested Tips: Working the Room

"Working a room" is a variant of the art of mingling, of blending into any given space containing groups of socializing people and becoming part of the action. Making the transition from foreground to background, from intruder to "one of us," is no easy matter, and requires considerable finesse, especially in music circles. Here are some time-tested tips from author, MC Song Biz columnist and expert music-biz mingler Dan Kimpel:

- Give yourself time when you first enter the room. It's fine to wait a while before striking up a conversation. We are sometimes so focused on ourselves that we are our own worst enemy, and often what people are most afraid of is sticking out like a sore thumb. Be easy on yourself. Learn to be alone for a while, and be comfortable. Access the dynamic of the room. Enjoy the art, the buzz of conversation. Take away the pressure by imaging that no one can see you.

- As stated elsewhere in this article, be very conscious of your reaction to alcohol. For some, a drink or two can be very helpful in assuaging anxiety, but nothing can be more detrimental to creating a good impression than being under the influence of demon liquor. A wine spritzer—wine diluted with soda water—may be a good compromise. Pace yourself.

- A great method in working a room is to seek out people who are standing alone. Introduce yourself, find out why they are attending the event, and then offer to introduce them to someone they might want to meet. Remember: if you walk into a room and you're only there to take, people pick up on that. But if you're a person who gives, it's easy for others to give to you in return.

- Prepare to move on. Finding someone—anyone—to talk to is the only goal of most crowd-phobic people. You will be perceived as needy if you cling to the first person who says hello.

- Follow the 0-five rule for meeting and greeting. If you make eye contact with someone within 10 feet of you, you must acknowl-

edge them with a nod or a smile. At five feet, you should say something—"Hello," or "Good evening." Don't pretend you don't see them.

- I learned this lesson the hard way: if five people are in conversation, feel free to join them; four, sure, walk right up; three, no problem. But beware: if two people are engrossed in conversation, unless you know them very well, it is never permissible to intrude. Odds are, they're discussing something private (maybe even you!)

- Have you ever been in conversation with someone who seems to find whatever is over your shoulder more interesting than you? Being a good listener is the most important part of being a great conversationalist. Don't let your eyes wander. If the person you're speaking with does this, follow his stare with a wry comment, "I wanted to see what was so fascinating."

Dan Kimpel is the author of several e-books and print books, including *Networking Strategies for the New Music Business* and *101 Steps With The Music Business*.

recently where the performers who showcased were given a booth in the exhibition hall. Going to the showcases is a great opportunity to meet potential contacts before, during, and after the performance, and also provides a place to reconnect with attendees you met earlier.

EXHIBITION BOOTHS

Music confabs will typically have an area for exhibitors, who are providers of products and services to the industry. This is another great place for you to network and establish contacts. And take note that the exhibition booth area is usually a good place to find free snacks, pens and other conference goodies.

AT THE PARTIES

Most conferences have various social events including opening-night and closing-night parties. Some have parties at nightclubs, and are little more than a typical club night so they may not be ideal for networking. Others have cocktail "mixers" where you have a great opportunity to meet people. Get to the party early because there is no benefit to being fashionably late. Sometimes if you get there early, when it isn't too crowded, it is easier to meet people. Most conference websites have pictures and bios of the speakers. Since you have already researched and targeted people you would like to meet, you may notice some of them in the room.

What you say when you meet someone at the party depends on the circumstances and your personal style. Of course have your business cards ready and a warm smile. Carefully limit your alcohol intake. Stay focused. Hold your drink in your left hand so that your right hand is available to shake hands and is not wet from holding your drink. Again the best networking opportunity at the mixer may be waiting for the restroom or waiting in line to get into the event. If you have someone with you at the conference (husband, wife or friend, etc.), they might also make good connections for you to meet.

miniBio Glenn Litwak is a veteran music and entertainment attorney who has appeared at numerous music conferences as a panelist, moderator, and keynote speaker. He represents recording artists, production and management companies, music producers, and independent record labels, as well as songwriters and music publishers. He can be contacted at glenn@litwakandhavkin.com. Learn more at his law firm website: <http://litwakandhavkin.com>.

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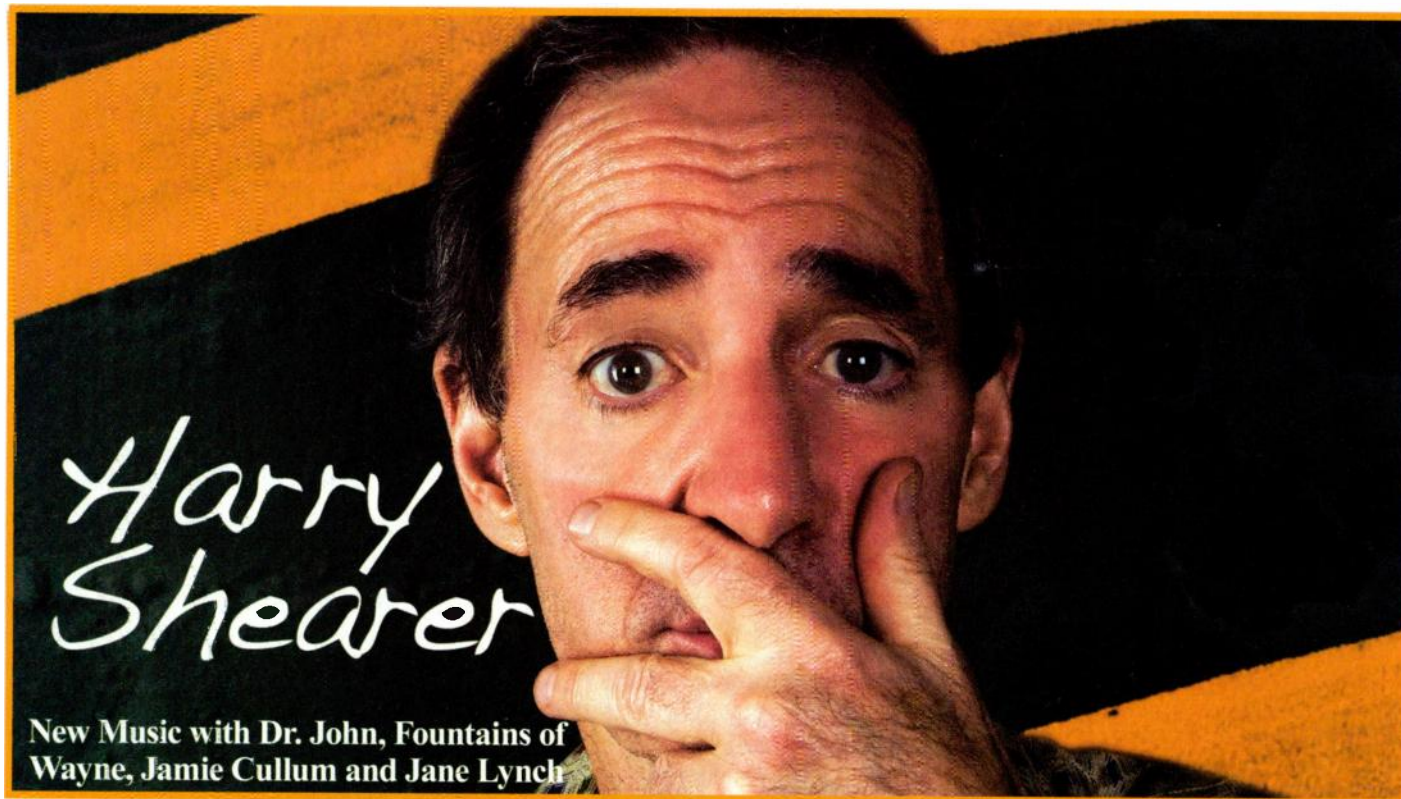
PRESENTED BY **NISSAN**

AFTER THE CONFERENCE

When the conference ends it does not mean that your networking should end. I have shared a taxi from the hotel to the airport and have made excellent contacts. When you get home, input all the data from the business cards and other information. Then send follow-up emails to those you have met saying, "Nice to have met you. Let's keep in touch."

You can post on your social networking sites what you did at the conference and pictures that you took as well. Consider sending new friend requests from your Facebook and/or LinkedIn pages, etc. In your follow-up email afterward, make certain to remind the person of who you are and what you do. Perhaps in the future you will both be attending another music conference where you could meet again.





You know who Harry Shearer is. He's the guy from the classic rock & roll mockumentary *This is Spinal Tap*. He's also the dude who does a million voices on *The Simpsons*. He was in *A Mighty Wind*, which spoofed the folk scene, as well as the Motion Picture Academy-tweaking *For Your Consideration*.

What you probably don't know is that he's a three-time Grammy nominee; once for his album *Songs Pointed and Pointless*, a second for *Songs of the Bushmen* and a third for the *Tap* comeback disc *Back from the Dead*. It may surprise you to learn that he's also been a columnist, a novelist, a director and a documentary filmmaker. Shearer evidently doesn't like spending too much time in one place, a notion supported by the variety of sounds on his sixth and latest solo album, *Can't Take a Hint*, released Aug. 27th. "That's a product of all the music I listen to," explains Shearer, "or happen to hear, sitting in my head until a particular idea—in the form of a phrase or a person—strikes me as songworthy. At that point, I just search mentally for the style that best suits that person or subject matter. Or I just make a blind stab at something that might be fun. Either is good."

Boasting a panoply of feature performers like Dr. John, Fountains of Wayne, Jeff "Skunk" Baxter, Jamie Cullum and Jane Lynch, the newest voyage through Shearer's kaleidoscopic imagination bounces from a cappella doo wop to alt-rock to loungey jazz and nearly everything between. Of all the guests who were asked to appear, only one declined due to his label's refusal to issue a release. The songs, which cleverly lampoon a host of hot button topics like the Alaskan bridge to nowhere ("Bridge to Nowhere"), airport security pat downs ("Touch My Junk"), pedophile priests ("Deaf Boys") and most hysterically Joe the Plumber ("Joe the Plumber"), appeared first on Shearer's radio program, *Le Show*, which he's been broadcasting since 1983.

Music runs in Shearer's blood. "I started taking piano lessons when I was four years old," reveals the New Orleans resident, "continued until I entered college and I took a year of harmony and composition in high school. And my dad trained to be an opera singer. So I had music in my life even before comedy." His musical education continues to this day, taking bowing lessons and employing vocal exercises imparted by his wife, singer Judith Owen.

Owen, who appears on the tracks "Your Thing" and "Bridge to Nowhere," co-founded Courgette Records with Shearer. "We started Courgette mainly because we were fed up with record companies saying to Judith: 'We know you're great, we just don't know what to do with you.'" First distributed through ADA, they switched to The Orchard this year. He describes the label as "brutally independent." For the time being, they're committed to releasing just their own material. "I know a lot of artists I'd like to have make records for us," says the actor, "but my feeling has always been that we should make all the mistakes on our own records and learn how to do it right before taking responsibility for other people."

Shearer's recording philosophy is simple. "Make the best track possible for each song, with the most appropriate guest artist." Most of *Hint* was recorded in Los Angeles, with the remains assembled in London and the Crescent City. Produced by CJ Vanston, Jeffrey Foskett, John Fischbach and David Torkanowsky, the album took nearly a year and a half to record and mix because of the difficulty inherent in arranging the many guests' schedules.

The objectively political funnyman doesn't see his humor as particularly barbed. "I don't really express 'my politics'; I don't endorse candidates. I don't even endorse sides at this point in time," he insists. "The left can be as stupid and corrupt as the right, especially when they've been in power for decades. I try to make my humorous critiques of whoever's in power as informed as possible, just in case people might be listening."

In the end, music for Shearer is a labor of love. "It's always

felt great to play music, especially as I got marginally competent at it," divulges the 68-year-old. "A few years ago, I looked back and realized I'd spent the first eight months of the year on music projects and had an ah-ha moment—that's why I'm so happy. Songwriting lets you say things with a brevity that comedy doesn't and, if you have a nice melody and some pleasing chords, maybe somebody hears the point of the song."

Contact Cary Baker / Conqueroo,
cary@conqueroo.com

"I know a lot of artists I'd like to have make records for us."

SOCIAL GAMING



An Untapped Promotional Resource For Artists?

With the popularity of social networking services such as Facebook and Twitter skyrocketing within the last decade, another online phenomenon has gained immense popularity right alongside—social gaming. For the uninitiated, “social gaming” refers to games played through social networks, allowing users to play with, or against, friends they are connected with on a platform (such as Facebook) or outside of a network and on a mobile device. Some of the most popular games include *FarmVille*, *CityVille* and more recently, *Words With Friends*. The amount of social gamers, worldwide, is estimated to run in the hundreds of millions.

With a community of that size, countless business entities have tapped into the social gaming trend for promotion and marketing. Anybody who has played a social game is familiar with banner or video advertisements pushing a specific product. Many times, these ads are for large Fortune 500 brands, and one of the leading online ad agencies helping these organizations market themselves to gamers is New York-based, GLO Gaming. Started in January 2011, GLO Gaming has been highly successful in helping clients establish an ad presence in the social gaming world. And now, in addition to working with large companies, GLO is turning its attention to the music industry; in effect, asking, “If it works for businesses, why not musicians?”

Founder and CEO of GLO Gaming, Lindsey Port, says, “A band is essentially a brand. They’re trying to break away from the clutter and

get noticed. So we’ve created a platform to reach, or target, a band’s demographic by age and get them opting into a band’s videos.”

Port cites that 60 percent of users are listening to music while they are gaming. Playing on their mobile devices or computers, they usually have some sort of music program open, so as Port sees it, it is a great way to engage a new audience that could be listening and downloading right on the spot.

Using a band’s long-form video (any video over 30 seconds), GLO Gaming’s initial model presents gamers with the opportunity to watch said video. Users are then rewarded with in-game virtual currency for watching the video to completion. They also have the option to download the song, with sharing functionalities making it easy for users to connect to, or promote, the band on other networks such as Twitter and Facebook. And as Port points out, “It’s all that word-of-mouth recommendation and

sharing that, many times, is even more valuable than the original [video].”

As its first music campaign, GLO Gaming began working with Boston hip-hop act, the Dean’s List. Since the group was headed to SXSW to perform, Port thought them a perfect candidate to partner with. Using the trio’s video for “Burn It

“[Bands are] trying to break away from the clutter and get noticed. We’ve created a platform to reach [their] demographic by age and get them opting into a band’s videos.”

—Lindsey Port, GLO Gaming

All” off of its latest release, *Generation X* (aveNUE Music Partnerships), GLO inserted the video in games across Facebook, presenting target demographic users (21-34 year-old males) with the “challenge” to watch it in full and answer a two-question poll at the end. The campaign proved successful in increasing the group’s downloads and video views.

Founder of New Universal Entertainment Agency and the Dean’s List’s talent agent, Jesse Kirshbaum, relates, “We’re always looking for innovative ways to get the Dean’s List’s music and message out. And when we saw the rate of people that watched the video, off a minimal buy, it really showed that the community on these regular gaming sites was very engaged with the video and that was very impressive.”

Kelly Downey of Shamin Abas PR says, “What we were really impressed with was the number of people who, on their own, decided to download the song. This meant they were interested in continuing listening to the song over and over again.”

Port adds, “It increased [the Dean’s List] fan base, their Twitter followers and got a pretty significant amount of people sharing the video with friends; which then got re-shared and re-tweeted, which created further buzz for the band.”

She also emphasizes GLO’s service is priced on a cost-per-completed-view basis, meaning the band only paid when the user watched its video to completion.

“Right now, it’s really difficult for artists to compete in the media arena against some of these music labels when they have more money to spend,” says Port. “This is a way to effectively distribute your songs and make sure every dollar you spend is actually going to somebody listening to your music.”

With the Dean’s List thinking about working with GLO again, Kirshbaum concurs online gaming is an untapped promotional resource for artists. “It’s explosive right now and it’s only going up. I would highly recommend artists look at that space and figure out ways to get involved.”

Contact Shelly Downey, Shamin Abas PR, kellyd@shaminabaspr.com. Any artist interested in working with GLO Gaming is encouraged to contact them via <http://glogaming.com>

MC

TM



CD REVIEWS

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



Ian Hunter
When I'm President
Slimstyle
Producer: The Prongs

① ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Just when you'd think a rock legend should retire, they don't. It isn't always a good move, but in the case of Ian Hunter, he keeps coming back with great songs, great vocals and great recordings. Although an ex-pat, he addresses US politics eloquently and with his trademark approach to rhythm and rock, it keeps the listener, or dancer, hanging on. This is his best solo release in several years, and he does keep it rocking with "What For," and "Wild Bunch," while his emotional side is evident on "Fatally Flawed." Some dudes can still keep it going after decades in the game, and Ian Hunter is one of them. The title track is a great rocker, and the entire release is a joy.

—**Fuchsia Black**



Abandoned Pools
Sublime Currency
Tooth & Nail Records
Producer: Tommy Walter

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Sublime Currency marks the third release for Tommy Walter's solo project. As a co-founder of underground favorite the eels, Walter created Abandoned Pools in 2001. Between releasing Pools records, he also worked on songwriting and producing for artists like Sara Bareilles and Better Than Ezra. In his formidable return, Walter takes away the heavier rock subtleties once apparent in the Abandoned Pools thumbprint, and replaces it with mellow songwriting focused on story and vocal melody (noted exception: "9 Billion"). "Hype Is The Enemy" and "Marigolds" both provide an energy longed for by the Walter faithful, while the duet with singer-songwriter Paris Carney in "From Long Sleep" showcases the growth in writing by this SoCal native.

—**Andy Mesecher**



Maia Sharp
Change the Ending
Blix Street/Crooked Crown Records
Producer: Maia Sharp

① ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

As a songwriter of the first order, Maia Sharp has penned songs for an illustrious roster of artists from Bonnie Raitt to Dixie Chicks. With her latest release, Sharp expands on her variegated musical palette. The introspective "Sober" finds her "...nursing and cursing my clarity hangover," while the joyous "I See Cecelia," embellished by bluesy horns, is a charming showcase for Sharp's conversational lyrics and keen melodic instincts. "Buy My Love," is delivered in a conventional narrative and an instrumental remix with Sharp on sax, a stylistic about face that may indicate fascinating future directions. Self-producing in her home studio, Sharp continues to raise the bar for smart, evolved song craft.

—**Dan Kimpel**



Jay Shepard
Harsh Mistress
825 Records
Producers: Various

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

This is the debut recording by singer-songwriter / multi-instrumentalist Jay Shepard. But the South Carolina native is hardly a newbie to the music biz. He's provided live support for Derek Trucks, Bernie Worrell and Natasha Bedingfield and brings that experience to the fore on tracks like "Come Back Home" and "Love on Lend." His synth prowess is also evident on "Truth" and "All You Got." He even goes into greater depth on ballads "The City" and "So It Goes." Shepard handles the entire vocal, guitar, bass and keyboard duties, with co-producer Matt Amendola covering live and programmed drums. While this release has commercial appeal, there is an endearing personal and eclectic feel as well.

—**Eric A. Harabadian**



Deanna Bogart
Pianoland
Blind Pig Records
Producer: Deanna Bogart

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

On this, her third disc for Blind Pig, Bogart continues her journey into the blues via a vintage boogie-based theme with a jazzy feel. She sings in a smoky and relaxed style, not unlike Carole King or Laura Nyro, on ballads such as "Couldn't Love You More" or "Where the Well Never Runs Dry." But she also lays down some mean scat-singing and playful chord comping on the spirited "In the Rain." There is a natural and organic approach to the way she addresses the ivories that is sophisticated but down home and accessible at the same time. This is most evident with her engaging and soulful take on "Over the Rainbow" and her sassy and swinging cover of Willie Dixon's "I Love the Life I Live."

—**Eric A. Harabadian**



Chuck Leavell
Back To The Woods
Evergreen Arts
Producer: Various

① ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

First-call session keyboardist and Allman Brothers/Rolling Stone alumnus Chuck Leavell takes us back to the roots of blues piano. *Back To The Woods* is an homage to the nearly forgotten masters of the 80s Otis Spann, Skip James, and Memphis Slim to name a few. It's a project close to Leavell's heart as he shares the love, interprets the music, and gets help from special guests Keith Richards, John Mayer, and Col. Bruce Hampton. Leavell feels every note, particularly on "Wish Me Well," while John Mayer and Keith Richards add some gut-bucket blues guitar to "Boots and Shoes." Candi Staton sings on Leola Manning's "The Blues Is All Wrong" and it really hits you where you live.

—**Oscar Jordan**



Circa Survive
Violent Waves
Self Released
Producers: Circa Survive

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

"You get what you pay for and we can't sell our goddamned souls anymore," this record's first hook, speaks volumes on Circa's view on "the system" and their newest release. Kicking all labels to the curb, they decided to self-release this 11-track gem for \$5. So that's gravy, but with no label or producers (except the band), does the music stand its ground? Yup. Check "Sharp Practice," it picks up directly where *Blue Sky Noise* left off—minus over-production. Fans will likely contest that the songwriting is traveling further from their debut *Juturna*, but isn't it human nature to evolve? *Violent Waves* has all the ingredients for your Circa craving: spacey guitars, clever drums and the sweet, sweet Anthony Green.

—**Andy Mesecher**



Nirvana
Cult
Global Recording Artists
Producers: Various

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Long before there was that famous trio from Seattle there was a British group in the late '60s who first laid claim to the name. The English duo Nirvana were comprised of singer-songwriter/instrumentalists Campbell-Lyons and Spyropoulos. Although, historically, they never really cracked the US charts they did have a modicum of success in Europe with their mix of chamber pop, folk, psychedelic rock and lyrical ballads. This is a compilation of previously released singles and album tracks culled from a catalog of well-crafted songs and meticulous harmonies. Combine the likes of Peter and Gordon with the Moody Blues and the Zombies for a sound that bears a timeless quality.

—**Eric A. Harabadian**

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INFO: AMPSHOW.COM

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 on next the page.



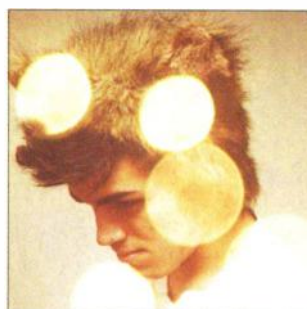
Joe Hash

Contact: joe@joehashmusic.com
Web: joehashmusic.com
Seeking: Film/TV, Major-Artist Cuts
Style: Country
A Username: joe hash

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

SCORE: 8.4

Nashville's Joe Hash is a clever wordsmith and terrifically agile vocalist who affects a tone and texture suited to the tune. On the catchy as a cold "The H Word," Hash lays on the hick accent to drive home the song's "h-i-l-l-b-i-l-l-y" theme. His "Dynamite Shack" is a vivid look back at family dysfunction, teen pregnancy and the explosive edifice of the title. Hash's songs are compelling and his arrangements, including unique fiddle work, exhibit subtly effective touches. Question: Could these recordings be too good to entice major-artists?



Daniel Robinson

Contact: LaFamos PR, tiffany@lafamos.com
Web: music.lafamos.com/danielrobinson
Seeking: Film/TV, Radio, Booking, Mgmt
Style: Electro Pop
A Username: danielrobinson

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

SCORE: 8.2

Skillful artist Robinson employs pop, dubstep and impressive electronic touches into songs graced by his appealing, pop-centric vocals. "Deep River" makes good use of acoustic elements and tons of electronica with spooky undertones. "History Maker" deals out interesting electro-trickery in a tune that could grace a Disney movie's end-title. "Heroes In The Sky" is where he puts it all together, a memorable pop hook that goes airborne and on a gust of optimistic 8-bit videogame tones. Robinson's a talented new-millennium popmeister.



Ellis Ashbrook

Contact: olivia@iampragency.com
Web: ellisashbrook.com
Seeking: Label
Style: Psych Rock
A Username: ellisashbrook

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

SCORE: 8.0

Mercurial NY-based band are steeped in deep-track classic-rock influences. Call it cosmic-hippie-psych-prog on the tunes "Unbreakable" and (with a whiff of Jefferson Airplane) "Climax," both sung by Natalie Lowe whose lofty delivery fits the lyrics' swirl of existential epiphanies. Radically different, however, is the song "Cat," a chunky, percussive, uber-funky weed-rock, sung by John Barber. Though they can seem like two distinct bands in need of consistency, EA's schizosonics could be right on target to hit the next wave of progressive music.



Fools For Rowan

Contact: LaFamos PR, Amanda@lafamos.com
Web: foolsforrowan.com
Seeking: Booking, Label, Licensing
Style: Alternative Rock
A Username: fools for rowan

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

SCORE: 8.0

Led by strong frontwoman Erin Mullins, this pop-rock quintet's "Killed A Man Today" delivers a catchy tune with its great line, "killed a man today, and it kills me." The crafty "Refuge" sprints to its chorus with Kelly Clarkson-ish vocals over Muse-like arena-rock guitar. Power ballad "Crave" features rim paradiddles and evocative, romantic lyrics that really stick. FFR's sound is remarkable for the presence of genre influences (such as pop-country and even R&B/urban) that could make the band a successful radio crossover. We advise a more focused image.



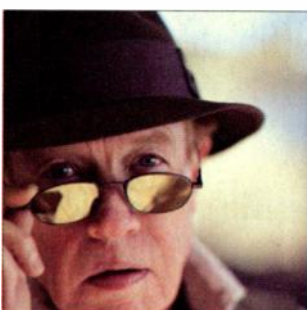
Apollo 440

Contact: chris@okgoodrecords.com, 201-880-6684
Web: apollo440.com
Seeking: Reviews
Style: Electronic/Rock
A Username: OK! GOOD RECORDS

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

SCORE: 7.8

This project returns anew after a hiatus since its placements in video and film (*Gone In 60 Seconds*), proving worthy of an EDC slot. "Stay Frosty" is a propulsive, kinetic, cinematic blast perfect for a high-speed car chase, and could stand alone, too. "The Future's What It Used to Be" deploys dual vocals and heavy guitar work over industrial prog like a heavy innerpartysystem, suggesting an explosive live show. "Smoke & Mirrors" has stabbing synths, swirling squalls and 4/4 dance beats that prove it's time for this act to stage a comeback.



Cardo

Contact: Barry Solomon/BIS Mgmt, 310-300-2910, bsplease@earthlink.net
Web: cardoandfriends.com
Seeking: Film/TV, Booking/Touring, Label
Style: Alt-Country/Americana/S-Songwriter
A Username: cardo

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

SCORE: 7.8

A crack backup cast that includes Grammy winning producer David Kershenbaum allows Cardo's resonant, road-worn and disarmingly unaffected voice to take center stage. "Restless Spirit" perhaps stands as this artist's autobiography, his life's philosophy set to a warm, organic tapestry highlighted by fiddle and mandolin. His most commercial tune is "Christmas Eve Alone," a vividly lonesome, open-road yule-tale with sweet pedal-steel touches. While not radio-friendly, this grown-up artist could connect on the winery circuit.



Hellbranch Run

Contact: hellbranchmusic@yahoo.com
Web: hellbranchrun.wix.com/hbr
Seeking: Label, Mgmt, Licensing, Booking
Style: Modern Rock/Mainstream
A Username: HBR

Ohio foursome deliver an explosive mainstream meat n' taters arena rock with a hint of southern rock swagger that on "Never Again" reminds us a bit of Velvet Revolver. The song's got all the hallmarks of this genre, complete with strong vocals, sweet pinch harmonics and a nice, nimble guitar solo that rides with the galloping pace. "Good Day..." and the power ballad "Us Against Reality" show similar chops and polish. All in all, a band that's strong on presentation but handicapped by material that's not as kick-ass memorable as it needs to be.

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

SCORE: 7.8



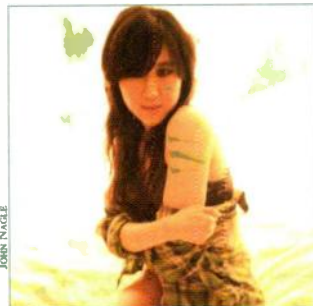
King 810

Contact: king810management@gmail.com
Web: soundcloud.com/king810
Seeking: Label, Film/TV, Distr., Licensing
Style: Heavy Metal
A Username: king810management@gmail.com

From the bowels of notorious Flint, MI, King 810's able frontman Dave Gunn sets a commanding tone with his gravel-chute delivery—full of menace and mental anguish, the message is straightforward and clear. The band produces a heavier-than-plutonium riffage that is low-down and drop C all the way. While "K.I.A.," "Murder Murder" and "The Death Posture" tread no ground that hasn't been befooled by Slipknot, Mudvayne and others, K810 are clearly mainstream doomrockers with an arena-sized vision, well beyond the elbow-to-eye-socket club scene.

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

SCORE: 7.8



Mina

Contact: LaFamos PR, tiffany@lafamos.com
Web: music.lafamos.com/mina
Seeking: Label, Booking, Film/TV
Style: Dance/Pop
A Username: mina(minakoo)

L.A. via Korea artist Mina (Mina Koo) has a knack for confectionary pop electronica, digi-tunes whose female-friendly lyrics are perhaps forgettable, but whose vibe is buoyant and bright. "Suddenly" has a heavy dance-throb, deftly arranged vocal effects and plenty of solid songcraft. "More Than A Crush" has a smooth cheerleader vibe to it, with a very crafty bridge. While Mina's slight accent is felt at times, it's not overly so, and her vocal tone is right for her genre. Not a lot of originality or sticking power to this stuff, but it's well done.

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

SCORE: 7.6



Dirk Hamilton

Contact: info@dirkhamilton.com
Web: dirkhamilton.com
Seeking: NA
Style: Singer-Songwriter
A Username: pending

Hamilton's raspy presence heralds a well-seasoned and -traveled troubadour whose recent tracks are mostly voice, acoustic guitar and harmonica recorded with simple "open-mic night" authenticity. While the folk-bluesy "Delete Deletions" and the sardonic "Follow Your Bliss" are serviceable singer-songwriter faire, Hamilton's co-written geezer lament, "Where Have All the Rebels Gone?" is his best outing in every way. Vibrant guitar picking, probing lyrics and an overall spirit and vitality to the song's music caught our ear.

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

SCORE: 7.2



Glitter Rose

Contact: management@glitterrose.com, Mary Louis, 817-798-4322
Web: glitterrose.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Southern Rock
A Username: glitterrose

Singer-guitarist Glitter Rose showcases her shot 'n' a beer roadhouse rock on "Desert Blues," "Superstar Pop Twin" and the bluesy ballad "Sad Day For Love." Each is a by-the-numbers song that, to really work, requires a kick-ass performance. Unfortunately Rose's voice and guitar are rather soft, lacking the acid grit that's needed. However, on the solo acoustic live cut, "Buda Negra," she digs deeper, demonstrating a convincing gutsiness missing in the sterile studio takes. We advise Rose to get a producer who can really draw performances out of her.

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

SCORE: 7.2



William S.

Contact: firstclassmusicLA@gmail.com
Web: facebook.com/firstclassmusicgroupLA
Seeking: Label, Booking, Film/TV
Style: Hip-Hop/Pop
A Username: FCMG

William S. knows how to blueprint a song. His "I Wanna Be Major" contrasts a memorable R&B/pop hook that voices a young artist's naive vision of success with hip-hop verses that depict the harsh reality of mainstream rejection. It's disappointing that the production quality of this recording is muffled and below par, as is also the case on "Nobody Like Him." Again, the ideas are there, including socio-political lyrics, bluesy guitar and a catchy girl-group sample, but the sketchy production could be vastly improved by a savvy knob-twister.

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

SCORE: 7.2

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Chelle Rose

The Station Inn
Nashville, TN

Contact: Cary Baker, cary@conqueroo.com

Web: <http://chellerose.com>

The Players: Sergio Webb, guitars, ukulele; Bones Hillman, bass, backup vocals; Paul Griffith, drums.

A Username: chellerose

Material: Chelle Rose's self-proclaimed style of Appalachian rock & roll hits head-on with a no holds barred attitude. Her songs are anything but ordinary and tell tales of love, grief and soul-searching with a little comedy thrown in for good measure. The gutsy "Alimony" is a tune we can all relate to: Rose leaving her marriage behind to pursue her musical journey. "Browder Holler Boy" is a gut wrenching tale of a real-life deceased lover who haunts her soul. Rose's cover of Julie Miller's "I Need You" has a Rolling Stones rock feel that would make Miller proud.

Musicianship: Rose's rich voice fills the room with grace and grit as she shares her stories with her audience. Each emotion-filled tune is accompanied by stellar, A-list musicians. Nashville's own McCrary Sisters accompany Rose on the gospel-influenced "Rufus Morgan" bringing a soulful choir-like feel to the tune. Additional vocal support from Rose's best friend, Elizabeth Cook, on "Wild Violets Pretty" demonstrates how real friends know each other's voices through and through.

Performance: This performer was anything but shy as she stood before her audience and bared

her soul from the very first note. Her guitar bellowed minor notes that gave the songs a slightly haunting feel. The set list included songs from her *Ghosts of Browder Holler* CD as well as a cover by the Band in memory of Levon Helm.

It was apparent Rose was proud of her musicians and allowed room for each of them to take center stage during solos. Hillman's bass backbeat was rich in style, keeping the rhythm flowing. Griffith's drum style was minimalist but powerful as he kept beat adding a raw, ragged edge to the songs. Webb was a standout with his unique styling of electric guitar that brought a swampy feel to the songs. His delicate ukulele created a sad undertone to "Wild Violets Pretty," a tune about personal loss. Rose's gratitude for every listener was apparent as she made eye contact and let the audience into her life, one story at a time.

Summary: There is nothing mundane or ordinary about Chelle Rose. Just recovering from pneumonia a few days before show time, she pushed through the set without a hitch, bringing to life characters and places that reached out and grabbed the audience. She has the kind of confidence and stage presence that keeps listeners focused and entertained.

—Candi Aston



Chelle Rose: Letting the audience into her life, one story at a time.

Sandbox

The Bootleg Theater
Los Angeles, CA

Contact: shane@sandbox-music.com, 818-687-4637

Web: <http://sandbox-music.com>

The Players: Shane Sweet, guitar, vocals; Daniel Rodriguez, drums; Morgan Paros, violin, glockenspiel, percussion; Kevin Crimi, lead guitar; Kevin McPherson, bass; Chris Thornberry, keys, ukulele, percussion, vocals.

A Username: Sandboxmusic

Material: By day Shane Sweet is a voice actor; by night he writes all the music for two guitars, a bass, keyboard, and a violin for his band Sandbox... and sings the vocals. Sandbox is multi-instrumental indie-pop, shoegaze all grown up. Its sound is reminiscent of Modest Mouse... if you only listen to "Puzzles and Pavement." By the end of the night, you'll be reminded of the Beatles, the Cars, Matt and Kim and the Killers. Dallas locals will hear echoes of Andrew Tinker and his early experiments.

Musicianship: Just by looking at the band's equipment, it's clear that Sandbox have sunk some serious money into their set-up. It isn't just for show—well, it is for a show—these musicians know what they're doing. Paros and McPherson play off each other so that nothing is smothered or over-powdered. The keyboards and drums are tasteful. As if they didn't have enough instruments on stage already, Thornberry uses the keyboard to mimic other sounds, like an accordion. Vocals alternate between young and slightly nasally to a projected bass sound. Their original, "Pen & Guitar," is a favorite.



Sandbox: Pro music crafted to conjure thoughts of indie-film romance run through Instagram filters.

Performance: A snob might dismiss Sandbox's set at the Bootleg for being everything people love to hate about hipsters—Sweet in a cardigan; fans wearing suspenders, saddle shoes and vintage prints; obscure alcohol everywhere; the band's British sound engineer doing adjustments from an app on an iPad, etc. You know what, though? It's OK to love hipsters, because Sandbox were good and their sound guy amazingly didn't suck. The band couldn't move much with six members crowded on a small stage, though, which didn't give the audience much of a visual. However, people were bobbing their heads, and the band received cheers after the set.

Summary: What is intriguing about Sandbox is that their sound suggests they're a group of passionate 20-somethings who recorded music in a garage full of thrift store instruments. But their stage presence reveals that it's a professional sound specifically crafted to conjure thoughts of indie-film romance run through Instagram filters. They make you want to go home and watch *Big Fish*. Again. Also, Sandbox score decorum points for taking the stage on time, playing efficiently, and thanking the other bands playing that night.

—Jessica Aves

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The Dig

Silverlake Lounge
Los Angeles, CA

Contact: thedig@redlightmanagement.com

Web: http://thedigmusic.com

The Players: David Baldwin, vocals, guitar; Emile Mosseri vocals, bass; Erick Eiser, keyboards, guitar; Mark Demiglio, drums.

A Username: thedig@redlightmanagement.com

Material: These New York City dwellers bring a slightly newfangled style to the indie-rock scene. Not too hard and not too soft, the band's gritty guitar and bass heavy material is laced with the right amount of pop to keep the cheesiness at bay and the catchiness intact. Delivering a spectrum of songs focused on the jilted lover, like the kicked-back "All Tied Up," or the dance inducing "Hole In My Heart," the Dig manage to maintain a stylistic cohesion.

Musicianship: With every chord struck, key touched, and kick hit, it's clear that each member is born to play his instrument. Mosseri is practically one with his bass, laying down the backbone with conviction. His vocals are delicate and simple, yet stand strong against the overall enthusiasm of the band. Baldwin is a little more composed in demeanor, but lets his presence be heard with guitar skills that pack power and grit.

Baldwin's vocals are dynamically similar to Mosseri's; however, they stay distinguishable and complementary when thrown together in harmonies. Eiser leaves no gap unfilled with atmospheric synths that color the overall tone, and Demiglio keeps the band in line with flawless percussion.

Performance: From beginning to end, the Dig killed it. They started without any signs of weak-



The Dig: New York indie rock put on display for all of Los Angeles to hear.

ness or hesitation and, by the third song, the head count grew in density and the groupies hit the floor. There was little banter in between songs initially, but Mosseri eventually cracked the hard focus on the music and opened up with a sincere appreciation for the turnout. From the overall quality of the performance it was clear why this band was given a month-long residency in L.A., as it quickly became one of those shows that ended far too soon.

Summary: The Dig are quite a special find. It's almost as though each member didn't choose his instrument; the instrument chose him. With two solid albums and the ability to put on an amazing show, this band is ready to be placed on display for a wide audience.

—Allegra Azzopardi

Skum City

Dispatches from the Underground
Stage at Governors Island
New York, NY

Contact: skumcity@gmail.com

Web: http://facebook.com/skumcity

The Players: Mark Sux, vocals; Mike Moosehead, guitar; Xtene, bass, backup vocals; Beast, drums.

A Username: skumcity

Material: Skum City, the first band to hit the stage at the 2012 Governors Island Festival, set the perfect tone for this all-day extravaganza. Finding their roots in the tradition of the Seattle Grunge movement, the band's sound is a genuine reflection of that era, with their own unique twist. Anger, introspection, rejection of the status quo and life's everyday frustrations are all in tow as are scrappy and sometimes outrageous lyrics. The songs are shorter in length than the typical pop-rock song, keeping in line with the style of music. The memorable portions come from the steady and relentless outpouring of words and raw emotion branded by repetition. In the title song "Skum City" there is a mantra-like use of the title which serves as the cornerstone of the lyric. This pattern follows in "Brand New Day" as well. In other instances, the payoff line is at the end of a phrase, "New York City's the place to be an asshole," repeated several times to hammer home the message.

Musicianship: Mark Sux, the band's clean cut lead singer, hardly matches the "punk" stereotype, but when he opens his mouth there is no doubt he is the real deal, unleashing all the driving energy and manic delivery that the songs demand. Mike



Skum City: Expressions of anger, introspection, rejection of the status quo and life's everyday frustrations.

Moosehead makes an impressionable statement with guitar licks that demonstrate technique and serve as motifs that weave the songs together. It is refreshing to see Xtene (the sole female member of the group) playing bass and working with drummer Beast to keep the ever-changing grooves crisp and articulated. All in all, the band's timing and rhythmic sense is impeccable.

Performance: Skum City gave a focused and committed performance and projected a serious demeanor. Though their music was confrontational and emotive there were no on-stage antics—pure intensity derived from the music itself and not some over-the-top look or visual dis-

play. The songs showcased enough rhythmic and topical variety to keep the set moving and build the proper anticipation.

Summary: Mainstream by no means, Skum City embody many of the classic tenets of punk music, from their hard-edged sound to their rebellious and at times anti-social lyrics. However, the group display enthusiasm and respect for the art form and approach it with the high mindedness and professionalism it deserves.

—Ellen Woloshin

Honey Radar

The M Room
Philadelphia, PA

Contact: honeyradar@gmail.com

Website: <http://honeyradar.bandcamp.com>

The Players: Jason Henn, guitar, vocals; Jesse Stober, guitar, vocals; Jordan Burgis, bass; Armen Knox, guitar, noise; Russ McDaniel, drums, percussion.

A Username: honeyradar@gmail.com

Material: In an era saturated by pristine production and synthesized mass-friendly pop, Honey Radar do more than merely go against the grain—they appear to leave the grain completely. Their sound is reminiscent of the low fidelity garage sounds of the '60s (think White Light/White Heat by the Velvet Underground). Honey Radar take the "my music, my way" mentality even further by keeping their tracks shy of the 1:30 mark and experimenting with nonsensical verbiage. Holding it all together, however, is crafty, concise songwriting. In fact, composer and frontman Jason Henn claims he can "play 10 songs in 15 minutes."

Musicianship: Even though Henn's vocals are slightly overwhelmed by the instrumentation, he is able to convey his message. The band's garage sound, though loud and livid, is somehow welcoming, luring the crowd to their level.

Honey Radar's solidarity as a band is reflected in the precise and tightly knit groove of melody and percussion. Bassist Jordan Burgis and drummer Russ McDaniel stay in the pocket despite the wall-of-sound that most likely prohibits their ability to hear one another. Ultimately, Honey Radar's



Honey Radar: Introverted, unpredictable and unusual lo-fi vision.

jagged lo-fi vision proves successful in live presentation, which is an accomplishment.

Performance: The band's introverted nature resulted in minimal interaction and movement. Fortunately, that quality played into the band's image and conjured a clandestine vibe. That's not to say that the band found its groove and droned on—in fact, the art of the unexpected was well executed by the Indiana natives with actions that often proved contradictory to such a tight set. Henn, for example, kicked a basketball into the crowd and at one point McDaniels rested his legs on his bass drum while playing the remaining pieces of his kit.

Summary: Honey Radar's unusual approach—the brief songs, aloof demeanor and sudden, unpredictable actions—comprise an image that is certainly compelling, while also leaving room for future disclosure. It will be interesting to see if Honey Radar can continue to develop their iconoclastic vision and make a success of it in a world that demands conformity.

—Bryan Wallace

Charlie Rae

Hotel Café
Hollywood, CA

Contact: Larry Heller, 323-650-7616,

lheller@musicresearch.com

Web: <http://charlierae.com>

The Players: Charlie Rae, vocals, acoustic guitar.

A Username: charlierae

Material: A pure singer-songwriter with a comfortable combination of soul, blues, rock and folk traditions, Charlie Rae creates music for people who like a good story to which they can relate. Several styles are adapted and molded by her strong, genuine voice, and one can imagine a number of professionals behind the music if and when she does have the luxury of a full band. The intimacy of a guitar and voice allow the true nature of the song to emanate, and suits this material well. Rae's blues roots are clear in proclamations like "So Damn Tired" and "The Real Thing," while in songs like "Caroline" she channels Cat Stevens or Jim Croce. The mid-Americana folk-rock sound is consistently explored throughout the set, with a cool smoothness of Tracy Chapman, countered with the rock-rasp of Melissa Etheridge. In fact, this music and lyrical content would go over very well with the Lilith Fair crowd, including the pretty, melancholy ballad "This is Murder," and the blues/rock anthem "Made Like a Woman."

Musicianship: Charlie Rae's voice is the primary attraction in this act, allowing the audience to be both entertained and inspired. Musically, the set starts off timidly with a somewhat nervous guitar pattern, but the voice comes in to ease all suspicions immediately. Throughout the set, Rae's voice demonstrates the beauty of a natural talent, motivated by genuine emotion while



Charlie Rae: Charming, intriguing, powerful, sensitive... genuinely human.

also technically sound and pitch-perfect despite an impressive melodic and dynamic range. Rae's guitar playing is sufficient, and does not distract from the voice, but also does nothing to draw attention. She does not attempt to set the audience on fire with her guitar playing, but her voice and the song are the clear focus, which is appropriate and pleasant in this setting. Her arrangements are almost begging for a rhythm section and strong electric guitar player, hinting at a potential climactic jam at the end of "Made Like a Woman."

Performance: At the opening of the set, Rae's quiet, shy smile seemed to indicate she was just as curious as the audience about what was going to take place when she started to play. Her voice

was strong, though, from the first note to the last, and throughout the 45-minute set, she gradually relaxed and by the end, the intimate audience members were all considered friends and trusted companions. More than anything, Charlie Rae seemed to be herself, which was charming, intriguing, powerful, sensitive... genuinely human.

Summary: Charlie Rae is an exciting young songwriter with influences and roots in all the right places as well as a voice that demands attention. She has a truly charismatic personality and, with continued experience and a solid band behind her, the sky is the limit.

—Tim Reid, Jr.

ONWARDUPWARD

The Good Hurt
Los Angeles, CA

Contact: nicktified@gmail.com

Web: http://onwardupward.com

The Players: Robert Arbuckle, bass; Nicholas Chandelor, drums; Matt Ace Jeans, vocals, guitar; Joe Nathan, lead guitar.

A Username: Pending

Material: OnwardUpward, or ONWARDUPWARD as they like to style it, is a brand new band of L.A. locals. Their live set at the Good Hurt was only the band's third performance since their conception in January (they spent the first half of 2012 working on their EP). Influenced by Torche, Baroness, and Foo Fighters, OnwardUpward sound like re-invented, thicker version of mid '90s-'00s grunge/pop groups like Tripping Daisy, Our Lady Peace and Alkaline Trio.

Musicianship: Overall, the group plays together well. Arbuckle's bass is lovely—the vibrations flow right through the floorboards, sort of how you can feel a roll of thunder in your bones. It meshes well with Nathan's guitar playing, full of muddy feedback that smudges notes together to create great texture. Drummer Chandelor looks like a white Jesus back there, leading his little sermon with the power of rhythm. Vocalist Jeans strives to be heard over the noise behind him.

Performance: The Good Hurt needs to work on its sound problems. Before OnwardUpward went on, Jeans initiated a thorough sound check, instrument by instrument, and they still had to make adjustments after song one. At the end of the night, the string players admitted they couldn't



OnwardUpward: Reinvented versions of mid '90s-'00s grunge/pop acts.

hear themselves play at all. Despite this, the group held together for their seven-track setlist, even throwing in an untitled work in progress. Jeans chatted with the audience and earned the band honest applause.

Summary: OnwardUpward are aptly named. They have a foundation and a plan—get the band together, make an album, play live, release the album, and go—which is more than most meander-

ing bands do right out of the gate. Their impressive debut EP *ABANDONED MANSIONS* should be huge with people who miss their high school years but have outgrown the Ataris. If OnwardUpward can keep the drive and momentum going, the group should produce a polished gem. Their Bandcamp profile sums up their music best: "Hey, we're a band. Enjoy us, won't you?"

—Jessica Aves

Arthur Alligood

The High Watt
Nashville, TN

Contact: arthuralligoodbooking@gmail.com

Web: http://arthuralligood.com

The Players: Arthur Alligood, vocals, guitar

A Username: Arthur Alligood

Material: Arthur Alligood's warm, understatedly poetic lyrics have a John Prine sweetness and are wrapped in a classic Nashville Americana framework with exceptionally palpable melodies and the occasional dark hues of Waylon Jennings in his grittier songs. The songwriting's appeal is in the performer's familiarity with the content; Alligood doesn't write about anything he doesn't know, so there are fewer outlandish tales typical of country music, and more personal musings.

Musicianship: Though the musicians who joined Alligood onstage are not an official band, they do not sound as if they were just picked up for an evening. Very much in sync, they frame the highlight of the set, which is Alligood's lyrics. Listening closely, one can gather that he's an outdoor guy, as he carved out beautiful but unpretentious images of red dirt drives, clouds hung like sheets and himself as a beggar, wearing clothes "like the water wears down the rock."

Performance: A 50-person crowd, consisting mostly of the band's friends, was not enough to pack the spacious room, but it was pleasant company at The High Watt. Alligood was the headlining set, and the acoustics were wonderful. The music in many local venues sounds as if it's performed behind a closed door; this one was wide open, instrumentally speaking, because Alligood's vocals were on the quiet side, which



Arthur Alligood: A John Prine brand of sweetness wrapped in a Nashville Americana framework.

was either the venue's problem or because his voice had tired out. Electric guitar complemented Alligood's acoustic beautifully, and the steel player exercised taste and control over his instrument. Alligood pulled a lot from his 2012 release, like the beautiful "Bring My Heart Out" and title track from *One Silver Needle*, which the artist was able to record after winning the 2011 NewSong Mountain Stage Contest, with producer Mikal Blue (Jason Mraz, Colbie Caillat).

Summary: Arthur Alligood is a musical poet of sorts and clear, audible lyrics are crucial to such a performer's success. With his Americana hooks and melodies, backed by a talented supporting cast, this artist's already successful show will have an even greater impact with adequate vocal volume.

—Jessica Pace

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E-mail: keith@reelpicture.com
Web: www.reelpicture.com
Services: cassette, CD, CD-R and record manufacturing, DVD replication, printing, packaging

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Web: www.rnteractive.net
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Additional location:

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888-749-8461

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Web: www.runttechmedia.com
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Menlo Park, CA 94025
888-504-1620, 650-712-1709
Fax 650-325-6890
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E-mail: naomi@siennadigital.com
Web: http://www.siennadigital.com
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E-mail: info@nationalmediagroup.com

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Crystal Clear Media Group Office
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Livonia, MI 48150
734-462-5543, 800-462-5543
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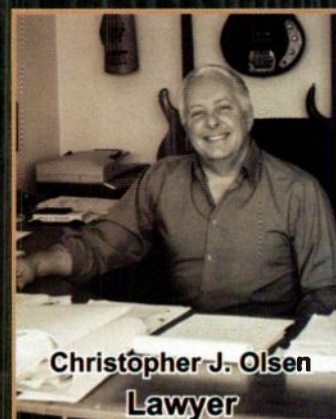


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Promo Sites

BANDCAMP
Web: <http://www.bandcamp.com>
Notes: promote music, all genres

BANDS IN TOWN
Web: <http://www.bandsintown.com>
Notes: shows

BAND VISTA
Web: <http://www.bandvista.com>
Notes: band website creation

BANDZOOGLE
Web: <http://www.bandzoogle.com>
Notes: band website creation

BOMBPLATES
Web: <http://www.Bombplates.com>
Notes: band website creation

BUTTERFLIES RADIO
Web: <http://www.butterfliesradio.com>
Notes: indie music internet radio, music
submission opps.

DATPIFF
Web: <http://www.datpiff.com>
Notes: music promo, Hip-Hop mixtapes,
R&B

DJ BOOTH
Web: <http://www.djbooth.net>
Notes: hip-hop promo, music reviews

EVENTFUL
Web: <http://www.Eventful.com>
Notes: shows

FOUR FOUR
Web: <http://www.fourfour.com>
Notes: band website creation

GIG THING
Web: <http://www.Gigthing.com>
Notes: shows

HIP HOP CONCERTS
Web: <http://www.hiphopconcerts.com>
Notes: #1 site listed on Google.com for
hip-hop concert information. Submit your
concert/tour dates nationwide.

HOMEGROWN HITS
Web: <http://www.homegrownhits.com>
Notes: Billboard-like chart for indie artists,
all genres, competition

INDIE ARTIST RADIO
Web: <http://www.indieartistradio.net>
Notes: music promo

INDIE ON THE MOVE
Web: <http://www.indieonthemove.com>
Notes: Venue reviews

MERCH DIRECT
Web: <http://www.merchdirect.com>
Notes: merch

MUSIC IN HAND
Web: <http://www.musicinhand.com>
Notes: music promo, also see licensing

MOSHKING
Web: <http://www.moshking.com>
Notes: shows, SoCal Metal

NIMBIT
Web: <http://www.nimbit.com>
Notes: show, music, merch promo

PEELPOST
Web: <http://www.peelpost.com>
Notes: show flyers

PUREVOLUME
Web: <http://www.purevolume.com>
Notes: music promo

REVERBNATION
Web: <http://www.reverbnation.com>
Notes: music promo

SECTION 101
Web: <http://www.section101.com>
Notes: website creation

SMART PUNK
Web: <http://www.smartpunk.com>
Notes: merch sales, blog, reviews, etc.

SONGKICK
Web: <http://www.songkick.com>
Notes: shows

SOUNDCLOUD
Web: <http://www.soundcloud.com>
Notes: upload & share music

STAGEIT
Web: <http://www.stageit.com>
Notes: stream shows

STORE ENVY
Web: <http://www.storenvy.com>
Notes: merch

TWITMUSIC
Web: <http://www.twitmusic.com>
Notes: Twitter app for selling music

ZOBNOT
Web: <http://www.zobnot.com>
Notes: music promo

Distribution/Online Retail

CD BABY
Web: <http://www.cdbaby.com>
Notes: distribution/online retail

CHIRPIFY
Web: <http://www.chirpify.com>
Notes: Twitter app for distribution/online
retail

GUMROAD
Web: <http://www.gumroad.com>
Notes: Twitter app for distribution/online
retail

MOOZAR
Web: <http://www.moozar.com>

ORCHARD
Web: <http://www.theorchard.com>

TUNECORE
Web: <http://www.tunecore.com>

TUNECUBE
Web: <http://www.tunecube.com>

UBETOO
Web: <http://www.ubetoo.com>
Notes: make money off YouTube videos

Fan/Email/Career Mgmt

ARTIST GROWTH
Web: <http://www.artistgrowth.com>
Notes: career management

FANBRIDGE
Web: <http://www.fanbridge.com>
Notes: fan management

HEADLINER.FM
Web: <http://www.Headliner.fm>
Notes: Twitter/Facebook reaching new fans

IFANZ
Web: <http://www.ifanz.com>
Notes: fan management

ONLYWIRE
Web: <http://www.onlywire.com>
Notes: Post to 47 social networks

TOUT
Web: <http://www.tout.com>
Notes: 15 second video messaging to fans

Networking/Social/Gigs

AMP
Web: <http://musicconnection.com/amp>
Notes: networking, industry contacts,
classifieds, published reviews

BANDATING
Web: <http://www.bandating.com>
Notes: networking

FESTIVAL NET
Web: <http://www.festivalnet.com>
Notes: find & book festival gigs

MUSIC 180
Web: <http://www.music180.com>
Notes: world's first online Artist
Development Platform that helps
aspiring artists succeed by providing
expert guidance, opps. Direct access to
hundreds of the world's top music industry
professionals.

MUSIC2DEAL
Web: <http://www.music2deal.com>
Notes: networking

MUSICIANS CONTACT
Web: <http://www.musicianscontact.com>
Notes: Find musicians, gigs

MUSIC PAGE
Web: <http://www.musicpage.com>
Notes: social network for music industry

SONGS INC
Web: <http://www.songsinc.com>
Notes: networking for songwriters

SONICBIDS
Web: <http://www.sonicbids.com>
Notes: Social music marketing platform,
connects bands, promoters, brands & fans

TOURSAVANT
Web: <http://toursavant.com>
Notes: "Your North American Online Tour
Manager"

UNSIGNED DREAMS
Web: <http://www.unsigneddreams.com>
Notes: unsigned musicians, DJs and
producers

WEGETNETWORKING
Web: <http://wegetnetworking.com>

Licensing

BROADJAM
Web: <http://www.broadjam.com>
Notes: licensing

FILMMUSIC.NET
Web: <http://www.filmmusic.net>
Notes: licensing

ISTANDARD PRODUCER
Web: <http://www.istandardproducer.com>
Notes: licensing opps for producers

MUSIC2DEAL
Web: <http://www.music2deal.com>

MUSIC IN HAND
Web: <http://www.musicinhand.com>
Notes: licensing, A&R

MUSIC SUPERVISOR
Web: <http://www.music-supervisor.com>

TAXI
Web: <http://www.taxi.com>
Notes: licensing

Information/Opportunities

ARTISTHOUSEMUSIC
Web: <http://www.artisthousemusic.com>
Notes: info, videos, opps, articles

BANDIT A&R NEWSLETTER
Web: <http://www.banditnewsletter.com>
Note: info, news, articles

DATAMUSICATA
Web: <http://www.datamusicata.com>
Notes: info/articles for artists, blog style

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Notes: Up-to-date industry news

HIP HOP MAKERS

Web: <http://www.hiphopmakers.com>
Notes: resources, articles for hip-hop producers

HYPEBOT

Web: <http://www.hypebot.com>
Notes: music business news and articles

INDABA MUSIC

Web: <http://www.indabamusic.com>
Notes: opps, contests

INDIE BIBLE

Web: <http://www.indiebible.com>
Notes: contacts, info

INDIE MUSIC

Web: <http://www.indie-music.com>
Notes: info on everything indie

KINGS OF A&R

Web: <http://www.kingsofar.com>
Notes: opps

LA MUSIC CONNECT

Web: <http://www.lamusicconnect.com>
Notes: music classifieds (see also: New York, Chicago, San Diego)

MUSIC CLOUT

Web: <http://www.musicclout.com>
Notes: opps, info articles

MUSIC NOMAD

Web: <http://www.musicnomad.com>
Notes: music industry resources listing

MUSIC REGISTRY

Web: <http://www.musicregistry.com>
Notes: music industry directories

MUSIC XRAY

Web: <http://www.musicxray.com>
Notes: submissions for opps, licensing

SONGWRITER 101

Web: <http://www.songwriter101.com>
Notes: info/articles

SONICBIDS

Web: <http://www.sonicbids.com>
Notes: opps

STAR POLISH

Web: <http://www.starpolish.com>
Notes: opps, info, articles

TAXI

Web: <http://www.taxi.com>
Notes: opps/info

TRUE TALENT MANAGEMENT

Web: <http://www.true talentmgmt.wordpress.com>
Notes: articles/info

Blogs

2DOPEBOYZ

Web: <http://www.2dopeboyz.com>
Notes: Hip-Hop blog

ALLHIPHOP

Web: <http://www.allHipHop.com>
Notes: Hip-Hop blog

AQUARIUM DRUNKARD

Web: <http://www.aquariumdrunkard.com>
Notes: blog

BROOKLYN VEGAN

Web: <http://www.brooklynvegan.com>
Notes: blog

BUZZBANDS

Web: <http://www.buzzbands.com>
Notes: blog

DATAMUSICATA

Web: <http://www.datamusicata.com>

DAT PIFF

Web: <http://www.DatPiff.com>
Notes: blog, hip-hop mixtapes

DJ BOOTH

Web: <http://www.djbooth.net>
Notes: blog, hip-hop, r&b, soul

HIPHOPDX

Web: <http://www.HipHopDX.com>
Notes: blog, hip-hop, r&b, soul

INVISIBLE ORANGES

Web: <http://www.invisibleoranges.com>
Notes: blog, heavy metal

KEVIN NOTTINGHAM

Web: <http://www.KevinNottingham.com>
Notes: underground hip-hop blog

KINGS OF A&R

Web: <http://www.kingsofar.com>
Notes: blog

LA MUSIC BLOG

Web: <http://www.lamusicblog.com>
Notes: blog

LHME

Web: <http://www.lhyme.com>
Notes: up-and-coming indie music and food fusion website out of Nashville. The feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

LOSANGELOUS

Web: <http://www.Losangealous.com>
Notes: blog, show listings

MICHAEL DOLAN'S BLOG

Web: <http://jmichaeldolan.com>
Notes: Founder and previous Publisher of Music Connection

PITCHFORK

Web: <http://www.pitchfork.com>
Notes: blog

RADIOLAB

Web: <http://www.Radiolab.org>
Notes: blog

SINGERSROOM

Web: <http://www.Singersroom.com>
Notes: blog, R&B/Soul

SOUL BOUNCE

Web: <http://www.soulbounce.com>
Notes: blog, R&B/Soul

STEREO GUM

Web: <http://www.stereogum.com>
Notes: blog

THE HYPE MACHINE

Web: <http://www.hypem.com>
Notes: blog

Other

ARTIST SHARE

Web: <http://www.artistshare.com>
Notes: fan funding like Kickstarter

GIG INDIE

Web: <http://www.Gigindie.com>
Notes: other

KICKSTARTER

Web: <http://www.kickstarter.com>
Notes: fund raising website for DIY artists

SELL A BAND

Web: <http://www.sellaband.com>

SOUND EXCHANGE

Web: <http://www.Soundexchange.com>
Notes: collecting online royalties

TUNESAT

Web: <http://www.Tunesat.com>
Notes: collecting royalties

UPLAYA

Web: <http://www.Uplaya.com>
Notes: judges song "hit" potential

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11 Mic Tips and Tricks

All the time and effort you spend on practicing exercises to develop breath control, tone, range and stamina to achieve an emotion-responsive voice is important and should be done. However, much of it can be undone the moment you sing through a mic and your intrinsically acoustic voice becomes an electric instrument. Even with good voice technique a singer needs to adapt to the electronics of mics or suffer loss of the vocal quality they actually have.

1. Think of the mic as part of your voice: And think of the monitors as an extension of your ears. Don't push your voice out, but rather, think of the mic as reaching toward you to receive and amplify your voice.

2. Choose a mic that fits your sound and style: Which model you use will either enhance or detract from the sound of your voice. Mics are designed with their own sound personality. If the mic doesn't fit the personality of your voice, you can unconsciously tense up throat muscles in an attempt to compensate for the electronic alteration.

A high-pitched vocal tone such as that of DeAndre Brackensick (Top 8 of *American Idol Season 11*) needs a mic that will reproduce but not accentuate the treble in his voice while adding warmth via the mid and lower tones. A deep, darker voice such as Jermaine Jones (Top 13 of *American Idol Season 11*) will commonly need a mic designed to accentuate upper mid and treble sparkle so as to eliminate muddiness and help the voice project over the other instruments. Additionally, some mics have more power than others and are best designed for loud bands while others are more sensitive and appropriate for acoustic music or intimate settings.

3. Know how to angle the mic: If you sing into a mic from a wrong angle, your voice will be only partially amplified. Important tonal characteristics will be lost resulting in an inferior sound. Sing into the center of the nose of your mic—not the side or across the top of it. This may take practice, but it pays off in a fuller more present vocal tone.

4. Hold the shaft of the mic, not the head: While some may think it looks cool, holding the head of the mic can muffle the sound of your voice and risk a feedback squeal through the PA. Good mic technique includes holding the shaft of the mic.

5. Work with the Proximity Effect: Mics respond differently depending upon how close or far they are from your mouth when singing loudly or softly. In many cases, a mic will pick up the full quality of your voice best when your mouth is one half to one inch away from it. If you increase your volume drastically, turn your head slightly to the left or right of the mic, or pull the mic slightly farther away and then closer again when you decrease your volume.

6. Don't be a drifter: Your audience wants to understand what you're singing. If you move your head away as you taper the volume at the end of your phrase, your voice will drop out of the mix. Keep your mouth directed to the mic through the end of each phrase you sing.

7. Back-off the consonants: Emphasizing most consonants will cause disruptive pops and hisses. Think of your consonants as needing the same amount of air as their accompanying vowel sounds. Vowels ARE the sounds of your voice, consonants are the rhythmic articulators.

The next four tips don't affect your vocal sound, but are performance tips related to mics and stands:

8. Don't block your face: Lots of finger tapping on the shaft of your mic while singing is distracting and may cause unwanted, extraneous sounds. Additionally, holding the mic straight in front of your mouth blocks your face and your facial expressions. Instead, angle the shaft of the mic slightly below with the nose pointing up to your mouth.

9. Master your mic stand: Consider your mic stand as a stage prop. You can tilt it, raise it up defiantly or drag it across the stage if that's appropriate to the emotion of what you're singing. If you take the mic off, simultaneously move the stand with your other hand so it doesn't obstruct the audience's view of you.

10. Release your mic: Your choice of whether to keep the mic on the stand or hold it in your hand can add drama to your performance. When singing with the mic on the stand, feel free to move your arms and hands to enhance visual expression. Hanging onto the mic throughout a song may hamper performance dynamics. An intimately sung line can be expressed physically by touching the mic or simply letting your arms hang by your sides. When singing a more dynamic section of a song, let go of the mic and use your arms for expression.

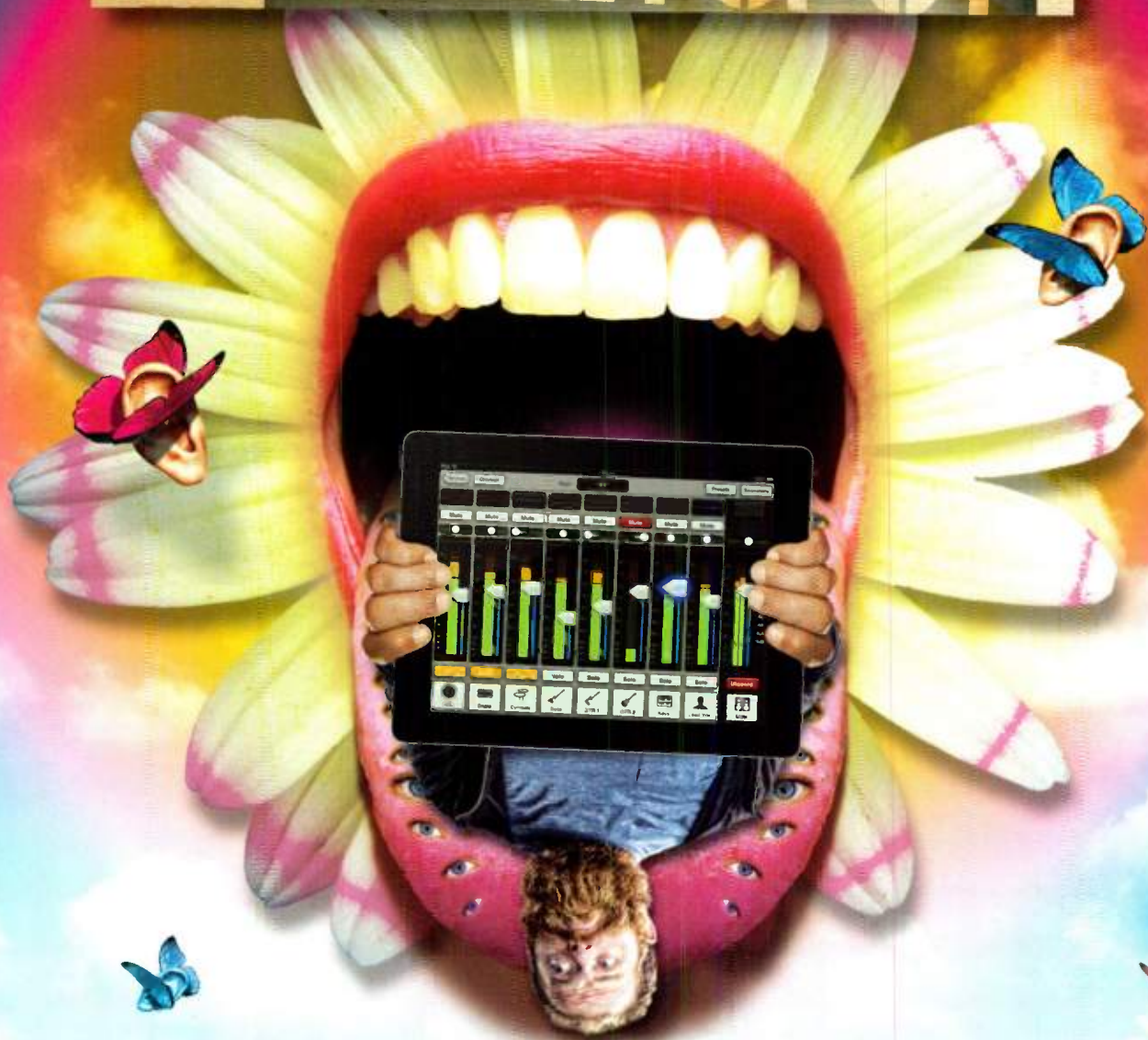
11. Unwind your mic cord: I've seen singers grab the mic off the stand only to have it, along with the mic, topple to the floor. This embarrassing calamity was due to the mic cord being wound around the stand. At band set-up, live sound engineers often wind cables around mic stands. If you like taking your wired mic off the stand, don't forget to unwind the cable from the stand before you start your set so it's a fast and seamless transition from stand to hand.



miniBIO: Jeannie Deva is recognized internationally as a top celebrity voice and performance coach. Her private studios are in Brentwood and Los Angeles, CA. As a recording studio vocal specialist, she's been endorsed by producers and engineers for Aerosmith, Elton John, Fleetwood Mac and the Rolling Stones. Her latest book is *Singer's Guide to Powerful Performances*. Visit <http://jeannedeva.com> • <http://facebook.com/jeannedeva> • @JeannieDeva

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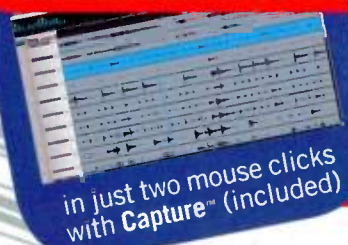


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