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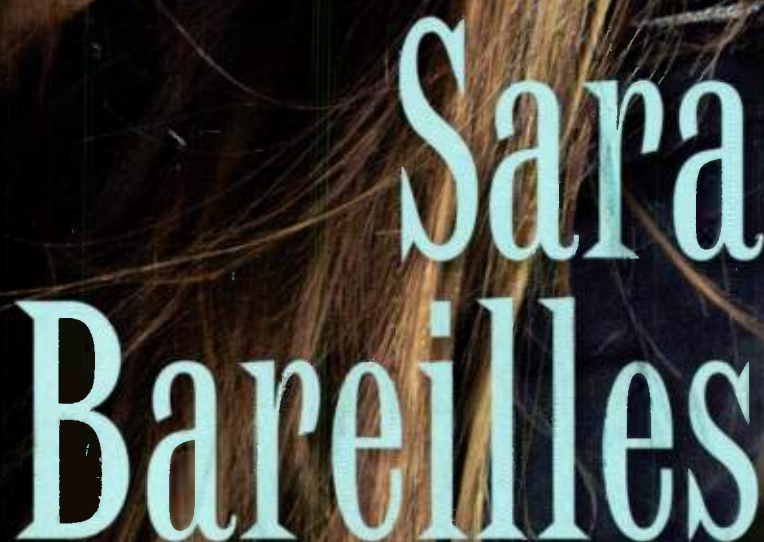
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## *Looking For Music Merch Designers*



# Sara Bareilles

**David Lowery • Blessthefall  
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• Cheetah Chrome**

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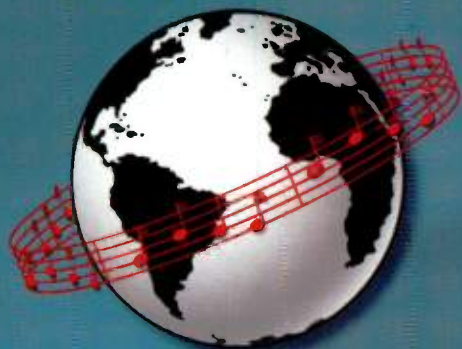
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## Sara Bareilles

The hit songstress talks to Music Connection about her creative process and how she decided to shake things up for her new album, *The Blessed Unrest*, by moving to New York City and collaborating with other songwriters.

By Jessica Pace

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Photos by: Danny Clinch

## Merch Madness

Selling merchandise at live shows—it's an essential endeavor if an artist or band expects to make money on the road. In this unique feature, MC shows you the most creative and lucrative merch items we could find, as well as effective tactics that increase sales.

By Bernard Baur



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## Bombadil

Signed to the label that brought us the Avett Bros., an intriguing North Carolina group have overcome their frontman's nerve damage injury to continue on their distinctive path.

By Andy Mesecher

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Compiled By Denise Coso

SWAG!

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### 46 Creative Allies

Need a great new t-shirt graphic? This site holds competitions that connect designers with bands.

By Brett Bush

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# 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 right 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.

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noun

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2. a number of carefully chosen things
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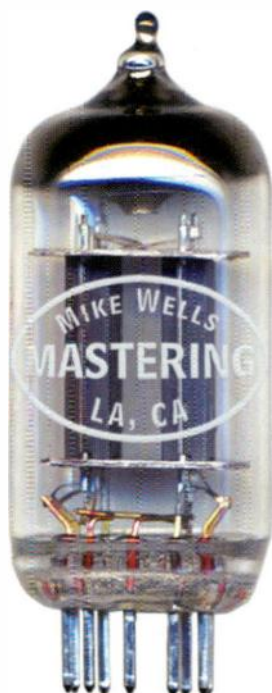
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## CLOSE UP

## THUD STUDIOS

By Jonathan Widran

In the mid-2000s, Jeff Abercrombie's stint with the multiplatinum band Fuel was spent on tour as well as in recording studios. During that time the band scored hits like "Shimmer," "Innocent" and "Hemorrhage (In My Hands)"—the latter remaining at No. 1 for 12 weeks, attaining double-platinum status.

The band's founding bassist, Abercrombie was ultimately led in another direction. "It was a dream of mine to start my own business and since I spent so much time in rehearsal and recording studios, it seemed natural to open up my own rehearsal and productions business," he says.

Abercrombie opened Thud Studios (<http://thudstudios.com>) in the trendy NoHo Arts District as a facility for band rehearsal lockouts. In 2004, before they even opened their doors, Thud Studios was fully booked. "I couldn't believe the amount of calls I was getting during construction," he says. "The difference with us was we were offering premium lockouts."



Not long after, Thud Studios changed its clientele. "When we first opened we did rehearsal lockouts. I had a lot of bands come in with their recording rigs, but in time more and more of the behind-the-scenes guys were coming here because they felt comfortable staying for long stretches."

Thud Studios offers month-to-month 24-hour access music production suites providing producers, production companies, record labels, publishing companies, musicians and artists clean, vibrant and creative rooms for recording and writing—an environment perfectly suited, Abercrombie says, for maximum productivity. He adds that it is the perfect spot for musicians, producers and songwriters who are looking for privacy to do recording and tracking on the digital equipment they bring in.

"Our clients have their own clients, and who wants to bring clients to their own house? We are a professional building and I take pride in my facility, making sure that everything is always in spic and span condition."

Building on his initial success, Abercrombie later opened a second North Hollywood location. Both lockouts are within walking distance of each other, and close to restaurants, bars, shopping, and, for the people keeping it green, the Metro station. "We are in the heart of The NoHo arts district, which means when you are working those crazy late hours mixing or recording, you can either walk up the street for a quick bite or have it delivered...which I remember all too well!"

Thud Studios' Vineland location offers a nine-room full-service monthly lockout facility (average room size 300 sq. ft), two bathrooms, a large outdoor patio and bar area. The Burbank Blvd. location is a 14-room facility with an average room size of 12 ft. x 16 ft.; the largest room (Studio B) is over 700 sq. ft. and Studio A is 550 sq. ft. Most rooms are carpeted as well as adding extra 4 feet of carpet on the walls to deaden the rooms, making it more acoustically friendly. Some of the rooms also have vocal booths. "A lot of the rooms have ambient track lighting...it's all about the lighting," adds Abercrombie.

Thud Studios does not provide equipment; however, they offer referrals to artists who want to work with any of the engineers, producers or songwriters who occupy a room. Free amenities to monthly clients—many of whom make extended stays ranging from one to six years—include bottled water, coffee, a kitchenette common area, an outdoor patio with conversation bar and ample parking as well as free high-speed cable WiFi.

"I think we have been successful because our clients can see that we care about our business and about them, and pay attention to the details in serving their needs," he says. "Word gets around when they see us handling issues on the spot, and they in turn are respectful in the way they take care of their spaces too. Because I have been a musician my whole life, I have been in their shoes and know what they are looking for when they come to a place like this."

Thud Studios caters to a wide range of clientele from top producers to prominent songwriters—a list of renowned clients is available on the company's homepage, <http://thudstudios.com>.

Contact Thud Studios, 818-378-8162

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## Lori Hartigan

National Director Of Promotion  
Sidewalk Records

**Sidewalk Records** has announced the addition of **Lori Hartigan** to National Director of Promotion. Previous stints include the Executive Management Team at Phil Vassar's Rodeowave Entertainment, along with 19 years at Arista Nashville, where Hartigan played a pivotal role in the launch of countless artists including the likes of Brad Paisley, Carrie Underwood, Alan Jackson, Brooks & Dunn, Diamond Rio and more. Having recently obtained her Master's in Organizational Development, Hartigan explains, "I look forward to applying many of the concepts of my studies into action at a label that is as dedicated towards its future as I've ever worked for within the music business." Contact her directly at [lhartigan@sidewalkrecords.com](mailto:lhartigan@sidewalkrecords.com).



## Brad Zell

Online Marketing Manager  
QSC

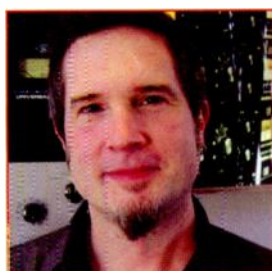
**QSC Audio Products, LLC** has announced the appointment of **Brad Zell** to the marketing team as Online Marketing Manager. Zell will be responsible for leading the company's digital marketing efforts including social media management, digital content creation, campaign management and artist relations. Zell joins QSC after a 10-year career at PreSonus, where he was Director of Marketing Communications, responsible for their dealer and distributor marketing activities and relationships, as well as social media and artist relations. Zell also headed up PreSonus' Product Management department where he created and implemented the company's stage-gate product development process. Contact [margaret@msmediainc.com](mailto:margaret@msmediainc.com).



## David Lenat

Director of US Sales  
Universal Audio

**David Lenat** has joined **Universal Audio** as Director of US Sales. In his new role, Lenat will be managing all US sales representatives as well as spearheading domestic channel marketing activities for UA. Lenat comes to Universal Audio after nearly 10 years as Line 6's Director of Sales where he specialized in E-Commerce. An accomplished guitarist, Lenat also has a strong background in recording and production. "I am very happy to join the team of professionals here at UA," states Lenat. "For years I have used UA products, and been incredibly impressed with their product lineup and ambitious vision." For further information on this appoint, contact Amanda Whiting, [amanda@uaudio.com](mailto:amanda@uaudio.com).



## Jill Segal

Associate Publicist / Tour Publicist  
Mitch Schneider Organization

**Jill Segal** has been promoted to the position of Associate Publicist/Tour Publicist of the **Mitch Schneider Organization (MSO)**, announced the company's President, Mitch Schneider. Segal began at MSO in 2011 as a part-time assistant to John Ochoa and Aaron Feterl. A year later, she became Executive Assistant to Vice President Alexandra Greenberg, with whom she will work in a greater capacity. Over the past two years Segal has been involved in media campaigns for various artists including deadmau5, Benny Benassi, the Crystal Method, Krewella and several music festivals and events, including Coachella, Ultra Music Festival, and Hard Events. Contact Jill Segal directly at [jsegal@msopr.com](mailto:jsegal@msopr.com).



## Shelley Lazar

Board of Directors  
Little Kids Rock

**Little Kids Rock**, a nonprofit provider of free musical instruments and teacher training to US public schools, has announced the appointment of **Shelley Lazar**—founder and President of SLO VIP Services—to its Board of Directors. The company is currently reaching over 110,000 children with weekly music lessons amidst budget cuts that are eliminating music education from some of the nation's most under-served public schools. Little Kids Rock's method includes teaching kids to play current and popular musical genres, improvisation and songwriting. Known throughout the industry as "The Ticket Queen," Lazar parlays her unparalleled artist and industry relationships to deliver upon the belief that fans are the true VIPs. Contact [keith@littlekidsrock.org](mailto:keith@littlekidsrock.org).



## Ron Burman

President, North America  
Mascot Label Group

**Mascot Label Group** has announced the hiring of **Ron Burman** as President of Mascot Records and The Mascot Label Group, North America. A veteran of A&R, Burman will helm the expansion of its New York office into a fully-fledged operation. Burman's track record, which includes signing bands like Nickelback, Theory of a Deadman and Korn, led to his promotion from A&R to Sr. VP of A&R at Roadrunner Records, where he worked for 15 years. Burman began his career at ABC-Associated Booking Corp. in New York. He then became manager of alt-rock band, Alice Donut. From there, he went on to book CMJ and was the showcase manager of the CMJ Music Marathon just prior to his stint at Roadrunner. Contact [burman@mascotlabelgroup.com](mailto:burman@mascotlabelgroup.com).



## Ryan Fitch

Director, Marketing, Film & TV/Advertising  
BMG Chrysalis US

**Ryan Fitch** has been appointed to the position of Director, Marketing, Film & TV/Advertising at **BMG Chrysalis US**. Based in New York, Fitch will be spearheading all pitching and outreach efforts to the advertising community and will secure synch placements for BMG's catalog. Fitch hails from Saatchi & Saatchi, where he spent 10 years as one of their most seasoned music producers. Recognized for his ability to pair songs with brands both large and small, he's mastered the craft of integrating music into TV, radio and interactive campaigns. During his tenure at Saatchi & Saatchi, the agency earned several distinguished awards, including the prestigious Cannes Award for Agency of the Year. Contact [alison.voetsch@bmgchrysalis.com](mailto:alison.voetsch@bmgchrysalis.com).



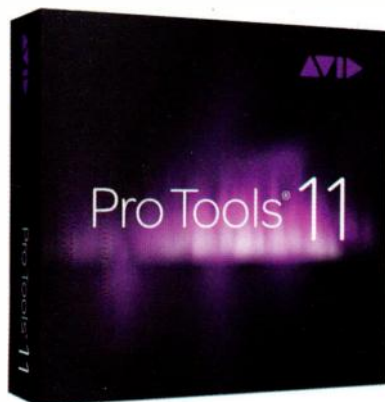
## Travis Wolfe

Agent  
APA

**Travis Wolfe** has joined APA's Nashville headquarters as an agent. Wolfe, who was formerly with Paradigm, will focus his efforts on the firm's expanding corporate and special events division. Most recently, Wolfe was named one of the 2012 Emerging Talent Agent of the Year by the International Entertainment Buyers Association (IEBA). Prior to Paradigm, Wolfe began his career in artist management for country artist Neal McCoy, while also owning a small production company specializing in college and festival events. He went on to work in sales at TBA Global, where he helped orchestrate and book talent for special event clients such as State Farm, Jackson Hewitt and Accenture, to name a few. Contact [martha@somuchmoore.com](mailto:martha@somuchmoore.com).







## ◀ AVID PRO TOOLS 11

The latest version of Pro Tools is much more than an update; it is a reinvention of the most popular and by now, the de facto standard in computer-based audio production. Avid Pro Tools 11 is now a 64-bit application with multiple times more processing power than previous versions given the same hardware configurations. A 64-bit application allows for many more simultaneous virtual instruments and makes possible long-awaited features that have been available in other DAW platforms.

Pro Tools' 64-bit architecture necessitated a whole new Avid Audio Engine (AAE) and the new AAX plug-in format. The AAE and AAX format ensures that plug-ins provide exactly the same performance and sound quality across all PT 11 versions—Native or HDX.

Pro Tools 11 requires MAC OS 10.8 or above. Thoughtfully, Avid facilitates the "light speed" jump to Pro Tools 11 by offering it along with a special co-installed version of Pro Tools 10.3.6. If you have session projects running in 10 you can pre-process or bounce-to-disk track(s) using third-party plugs not yet available in 64-bit AAX and then close 10 and import them into 11—all without restarting your computer. Pro

Tools 11 comes with 55 bundled plug-ins and several virtual instruments and soft synths.

Now possible is offline mix bounces up to 150 times faster than real-time of up to 16 stems simultaneously. Each stem can be up to eight channels wide and works with both virtual instruments and audio plug-ins.

I tested Pro Tools 11.0.1 and co-installed Pro Tools 10.3.6 in my 8-core Intel Westmere Mac tower. I am running the Native version and just 12GB of RAM (8GB is minimum requirement). A 24-track mixing session with automation and plugs used only 10 percent total host processing resources and I'm sure it will smoke my old HD3 TDM Accel system with the same computer. Avid offers many upgrade paths from older versions, too. Check out <http://avid.com>.

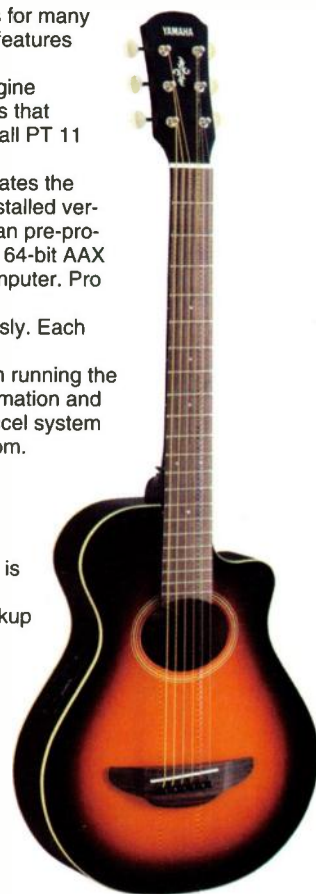
## ▶ YAMAHA APXT2 ACOUSTIC

The APXT2 is a smaller version of the world's best-selling acoustic-electric guitar, the APX500II. The APXT2's compact size is perfect for travel, practice, busking or on the gig. The body depth is 65-75-mm, width at the nut is 43-mm (1 1/16-inches) and the string length is 580-mm.

This 3/4-sized model includes Yamaha's proprietary Acoustic Resonance Transducer (A.R.T.) System68 pickup system with built-in chromatic tuner. The guitar has a spruce top, meranti for the back and sides, a mahogany bridge and neck with a rosewood fingerboard.

The System68 A. R. T. active preamp works with a transducer/contact pickup system and has a mid-boost EQ for tone shaping. It is interesting that the transducer system delivers an acoustic tone by achieving a balance between picking up some of the small resonances and also dampening excessive vibrations from the soundboard.

It is available in different Dark Red Burst, Natural, Old Violin Sunburst (pictured), and Black finishes. With a sturdy, padded gig bag, the APXT2 sells for \$315 MSRP. Check out <http://4wrdr.it/apxt2> for more information.



## ▼ SHURE BLX WIRELESS SYSTEM

The BLX series is for musicians, singers and presenters who want the best in professional wireless products at an affordable price. There are three receiver options including a half-rack size for installed applications. All three have Shure's one-touch QuickScan frequency scanning that quickly locates the best open frequency channel.

Other good things to know are the 300-foot performance range and up to 14 hours of battery life. The transmitters come in body pack and handheld configurations with multiple handheld, lavalier, instrument and headset microphone choices.

There is the BLX1 Body pack Transmitter with Tini QG® mini XLR connector for Shure's lavalier, headset, earset, and instrument microphones and guitar cables. The BLX2 Handheld Transmitter has an integrated microphone capsule option with a -10 dB gain attenuation mode and your choice of Shure's PG58, SM58® and Beta58A.

The BLX4 Single Channel Receiver also has QuickScan frequency selection with up to 12 simultaneously running systems per frequency band. The BLX4R is the same system except it is half-rack size and has adjustable output level and removable antennas.

The Shure BLX Wireless systems are available in numerous configurations with a wide range of Shure microphone options. Pricing begins at \$374 MSRP/\$299 MAP. For more information, visit <http://shure.com>.



## ▶ WAVESFACTORY TRACKSPACER 2.0

TrackSpacer 2.0 is an automatic, 32-band equalizer plug-in that is controlled by the spectral content of other channel(s) coming in on its side-chain input. What?

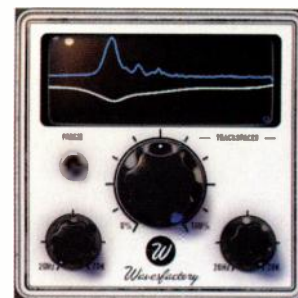
Akin to compressor and expander/noise gates with side-chain inputs for dynamic effects, TrackSpacer analyzes the audio frequency spectrum coming into its side-chain input from an aux send bus and then applies a frequency-tracking corrective equalization that reduces the same set frequencies on the track(s) or channels where it is inserted.

You can have TrackSpacer track the changes in the frequencies of music or use the Freeze mode to lock it to a fixed band of frequencies. Based on your individual settings and preferences, TrackSpacer "carves" room or space in your mix by reducing the frequency buildup when two or more instruments or vocal tracks in the same octave and similar timbres compete to be heard at the same time.

I've started using it in Pro Tools 11 for big background vocal stacks all sung by the same singer. Dulling the mid-range of the backing vocal track's dynamics very slightly whenever the lead vocal sings, causes the lead vocal track to "project" without changing its level and without reducing the BG's overall volume, energy and impact.

TrackSpacer 2.0 adds 64-bit AAX support, an Advance Panel with side-chain listen and Attack/Release controls to tailor its operation even more specifically to your needs.

Great stuff and I'm just starting to get the hang of this plug-in—I love it. It's available in AU, VST, RTAS, AAX and VST 3 for both MACs and PCs. TrackSpacer 2.0 can be ordered online for €59.00 EUR directly from Wavesfactory at <http://plugins.wavesfactory.com>.





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**Worldwide, AC power cables** use International Electrical Connection or IEC connectors. This universal cable connects to your equipment's back panel socket and at the other end is the proper plug that connects to any country's AC wall outlet. This standardization allows operating electronics anywhere in the world using the disparate AC line power voltage sources and wall sockets locally available.

Hosa Technology's PWL-400 is an IEC extension cable and ideal for extending the reach of a standard IEC power cord. Equipped with an IEC C14 connector at one end to mate to the end of your existing IEC power cable, there is an IEC C13 connector at the other, that connects to your gear.

PWL-400 Series Power Extension Cords come in three lengths: PWL-401.5 is only 1.5-ft. long and sells for \$6.95—it's great for interconnecting pieces of gear in the same rack; the PWL 403 is 3-ft. at \$9.95; and the PWL-408 is 8-ft. and sells for \$19.95.

Hosa's new PWL-400 Series Power Extension Cords utilize 14-gauge oxygen-free copper conductors and a black PVC jacket for durability and low on-stage visibility. The PWL-408 sample I received was eight feet long and is rugged and heavy duty—it works well to extend the AC power lead for a synths, DJ gear and pro audio equipment. It's a good tool to have ready to go. Visit <http://hosatech.com> for more.

## ▶ DAMSON AUDIO TWIST PORTABLE SPEAKER

The **Damson Audio Twist** is a portable powered speaker that works via Bluetooth or via a stereo analog mini jack input. The "twist" is that this stylish aluminum cylindrical speaker, at about 3 inches tall and 2 inches in diameter, makes very little sound until you set it on a surface—wood, plastic, glass, a desktop or table. Immediately, loud and full sound fills your space with a powerful bass that belies its diminutive size.

The Damson Twist uses resonance technology instead of a conventional speaker cone to produce sound. Called Incisor Diffusion Technology, the unit has a transducer in its base that couples the audio output's vibrational energy directly to the surface it rests on. The more freely a surface can vibrate, the louder the sound is acoustically amplified.

I like that the entire upper-half of Twist rotates from center position (off) to either Bluetooth operation or analog line input. A dual-color LED lights to indicate which mode you have functioning and a short tone is emitted indicating successful Bluetooth pairing. I paired up to my iPhone 4S but it'll work with any laptop, smartphone or tablet the supports the A2DP standard.

I placed the Twist on a small antique coffee table in my living room. It was amazing. There was enough audio power that certain loose sections of my old table would buzz with certain bass notes of the music. I moved Twist over to a massive dining room table and not only did the buzzing disappear but I gained even more volume.

The Damson Twist sells for \$69.99 MSRP. It comes in your choice of four candy metallic-colors and runs for about nine-hours on an internal, rechargeable battery. Check out <http://us.damsonaudio.com/products/twist>.



## ◀ EXPONENTIAL AUDIO PHOENIXVERB AND R2 REVERB PLUG-INS

**PhoenixVerb and R2** are two new reverb synthesizer plug-ins from Exponential Audio's Michael Carnes who designed Lexicon Pro's 960L, PCM96 and PCM plug-ins.

PhoenixVerb (\$199) produces natural and realistic room, plate, chamber and hall reverbs with presets arranged by keywords or categories. This arrangement lets you see different applications of the same presets within the range of multiple categories.

R2 (\$299) is called an active character reverb because it is designed to add coloration—even quirkiness with its additional chorus and gate processor modules. I found the chorus to add a subtle touch of modulation to the reverb's sound while the gate panel's parameters work well for devising quirky reverb effects, sudden-gated reverb effects and unique or matching ADR environment treatments.

PhoenixVerb has become my primary go-to reverb when starting a new music mix in Pro Tools 11. Both PhoenixVerb and R2's GUIs have complete sets of control knobs with individual parameter direct-entry windows. Wet/Dry Balance, Pre-delay and Reverb time are "center stage" in the GUI with controls for Early Reflection, Reverb Level and Output roll-off filter frequency—I especially like the stereo width control slider for setting the reverb's image spread.

Both plug-ins are organized in a screen space-saving way with three parameter panes or panels for adjusting the basic character and nature of the synthesized reverb. You can rename and build your own categories or view a very long list of presets.

Both plug-ins are available for MACs and PCs in AU, VST, RTAS and AAX formats including AAX64.

PhoenixVerb and R2 are must-have plug-ins. For more information, see <http://exponentialaudio.com>.

## ▶ D'ADDARIO/PLANET WAVES NS MICRO TUNER

The new **NS Micro Tuner** is so small and lightweight, it is nearly invisible when clipped on the back of my Fender Strat's headstock. Even when turned on and tucked out of view from everyone, its presence becomes immediately known by its brilliant color display.

Planet Waves improved the ratchet clip-on design so the NS Micro tuner now looks like part of the guitar and can stay attached when you place the instrument in a travel case.

Other improvements and updates include the tuning software, which now has faster note recognition and accuracy by way of an ultra-sensitive piezoelectric sensor system. I like the vibration pickup of this tuner—it makes tuning easy on loud and dark stages and the simple multi-color, backlit display shows the note name in red to indicate when it is out of tune and turns green when in tune.

The NS Micro Tuner has an expanded calibration range from A=410 to 480Hz and there is a fully adjustable visual metronome for practicing. The NS Micro Tuner runs on a watch battery and automatically shuts off in a few minutes if you forget.

The D'Addario/Planet Waves NS Micro Tuner sells for \$32.99 MSRP. For more information, check out <http://planetwaves.com/pwnsmicrotuner.page>.



**BARRY RUDOLPH** is a recording engineer/mixer who has worked on over 30 RIAA certified gold and platinum award-winning records. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil, among others. Barry has his own futuristic music mixing facility and also teaches recording engineering at Musician's Institute, Hollywood, CA. <http://barryrudolph.com>





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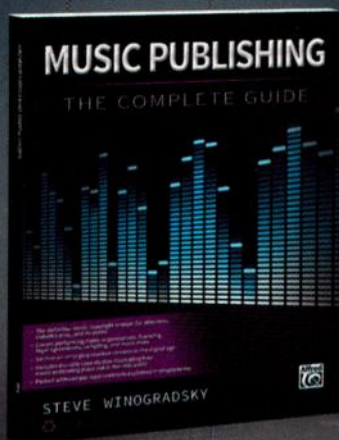
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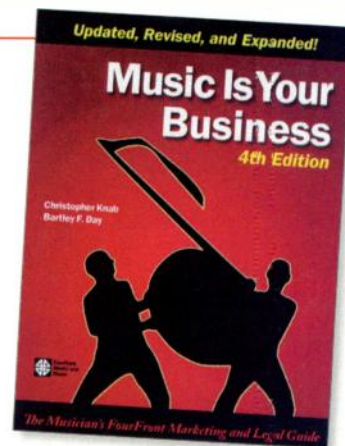
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## BOOK STORE

### Music Is Your Business: The Musician's FourFront Marketing and Legal Guide

By Christopher Knab, Bartley F. Day  
(paperback) \$39.95

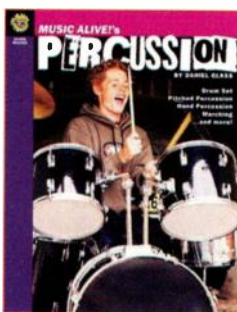
Success in music requires certain essential knowledge. You need the latest information on how the music industry is set up, and the legal information necessary to protect yourself and your art. Industry veteran Christopher Knab's strategies empower the reader to learn how to work with industry professionals, prepare a publicity campaign, grab the attention of distributors, get radio airplay, negotiate offers for live performances and more. Entertainment law attorney (and Music Connection contributor) Bartley F. Day's legal chapters include Making Sense of Music Industry Contracts, Trademarking Band Names, Insider Tips for Hiring a Music Attorney, Filing Copyright Applications, Recording Contract Advances and Royalty Rates, and more. Together, the two offer a musician of any experience level a guide to success.



### Music Alive!'s Percussion

By Daniel Glass  
(softcover) \$19.99

Daniel Glass offers students a comprehensive introduction to drums and percussion, tracing the history, production, and development of the

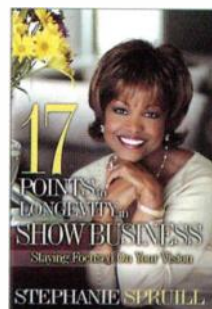


drum. The book provides a guide through several different types of percussion, such as hand, concert, and electronic, offering a very broad knowledge of the basic techniques used from as far as the jazz age through today. Included comes an instructional DVD-ROM.

### 17 Points To Longevity In Show Business: Staying Focused On Your Vision

By Stephanie Spruill  
(hardcover) \$20.50

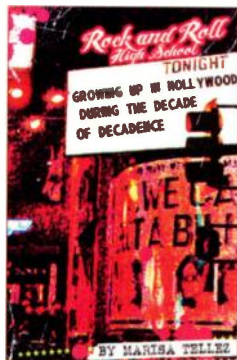
This motivational book is for all aspiring singers, dancers, and performers who long for a stage to perform on or a studio to record in. Spruill shares her expertise in the business and outlines how to develop and promote your skills as an artist, covering the business realm of the industry all the way to advising how to nurture your spiritual well being.



### Rock and Roll High School: Growing up in Hollywood During the Decade of Decadence

By Marisa Tellez  
(softcover) \$14.36

Here is a guilty pleasure...In fact, it's a lot like reading your sister's diary. Tellez offers a true coming of age story about growing up on the Sunset Strip in the '80s, when glam rock and hair metal were the rage. Of course, recalling that era through the eyes of a young girl gives it a unique spin.

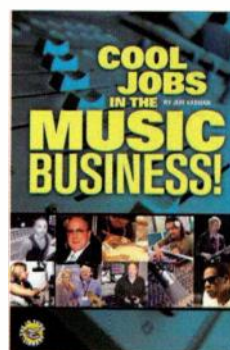


Most interestingly, the book chronicles a time when people actually interacted face to face, unlike today in the age of Social Media. A big question, though, is how she kept her virginity intact despite her adventures with a variety of musicians. But, there's a sequel on the way—so we may just find out.

### Cool Jobs in the Music Business!

By Jeffrey Rabhan  
(paperback) \$19.99

Jeffrey Rabhan (chair of NYU's Clive Davis Recorded Music Program) explains career options through the experiences of some of the industry's prominent DJs, engineers, executives, journalists, managers, producers and more. Drawing from his 20 years experience guiding the careers of Kelly Clarkson, Lil' Kim, Michelle



Branch, DMX and Jermaine Dupri, Rabhan gives the reader a course of action in finding a career most attuned to their strengths. In exclusive interviews, he gleans insight from the industry's top professionals who detail their own paths to success and offer career advice. Includes a DVD.



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UP CLOSE

## MUSIC UNITED

By Jonathan Widran

Launched in February, Music United (<http://musicunited.com>) is a unique social media aggregation platform. The site offers a new and free online music universe where users can see and share everything in one place, link people to websites and enjoy and discover new music.

With this convenient "landing pad," artists and fans now have a central hub for controlling all of their existing social media communications and music-related interests. Artists are able to reach more fans and benefit from a platform that helps launch and promote their music. Fans can enjoy a one-stop experience to find/share music and news, and develop stronger relationships with artists and other fans.

"In essence, we become your music and social command center," says Chicago based founder Jay Gulotta. "If you're an artist, you take all the products, services and tools you love most online and put them together under one roof, which saves time and is an efficient way to reach your audience, and promote your music to fans. Artists no longer need 100 different applications and sites to reach fans and fans don't need all those websites to reach artists. We are not replacing any of the other sites; we are simply integrating them into a single efficient platform."

Gulotta conceived and developed the concept based on real word experiences as an aspiring indie artist. He experienced high praise for writing, recording and performing his own material, but like many indie artists also found much of his time divided between Facebook, YouTube, ReverNation, Spotify, Twitter, Myspace, SoundCloud and other sites, which took a lot of time away from the artist's abilities to focus on his music.

"Eventually, I found the whole online process to be more of a chore than anything else and took so much away from my passion for writing and performing," he says. "I threw my hands up and said, 'There's got to be a better way to do this.' That's when I thought of Music United."

Gulotta's core team consists of world class developers and marketers who, like himself, are musicians working, in essence, for the benefit of their fellow musicians, including: Chief Technology Officer Bob Perle, a Berklee College of Music graduate and former Director of the M.I.T. startup who patented "Social Media System;" Head of Business Development Will Urban, a touring artist and composer for film/TV; and Head of Marketing Simon Leibovich, drummer enthusiast and founder of Media House, LLC, a Chicago-based boutique marketing agency.

The core features of Music United are Social Remix, Mosh Pit, Spotlight and Fans & Friends. Social Remix provides users with the ability to experience and engage with their desired music/social activity, while spending less time doing so, from an easy to use social dashboard. The user can connect with Facebook, Twitter, YouTube, SoundCloud and Tumblr, and interact with various social activity containing feeds, posts, messages and content. Connections to additional websites are forthcoming.

The Mosh Pit is an innovative way to discover, share and promote music—and connect with fellow Music United users. Helping the user find people and/or content based on specific criteria, it's an exciting discovery tool designed to help fans make connections and artists build a fan club.

Spotlight is the user's profile page; with engaging features such as "Buzz," music/video photo centers (soon to allow embedding in addition to uploads), social connections and more, it allows users to showcase their online music world to fans and friends.

Gulotta's belief that "everybody deserves a fan club" inspired the Fans & Friends section, an engaging and powerful social tool that allows users to build their own fan club as well as more meaningful friendships within Music United and online music communities. It allows musicians to showcase a true fan base to venues and industry professionals.

The future benefits and offerings on Music United will include: discounts/deals on gear, travel and shows; capabilities that allow users to mix & match their favorite music from various sources/services; artist tools and resources to manage touring, studios sessions and release parties; and account customization capabilities to help manage various music-related projects and groups.



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### ▲ Florida's Full Sail Upgrades Studio B

Full Sail University recently renovated its Studio B Control room with a wide variety of new and vintage gear, installing Spire 9140 Series multi-bay equipment racks from Argosy Console to showcase the collection. Pictured are students in the newly renovated Studio B at Full Sail's Winter Park, FL location.



### ▲ Heartsounds Track Follow-up In Bay Area

Following up their 2011 release, *Drifter*, Laura Nichol and Ben Murray (founding members of Heartsounds) are back in the studio to track their third full-length, *Internal Eyes*. Hunkered down in Castle Ultimate Studios in Oakland, CA, the duo are teaming up with engineer Zack Ohren to hash out the release. *Internal Eyes* is scheduled to drop Oct. 15th. Get full details at <http://heartsoundsband.com>.



### ▲ Goldstein Tracks Lonely Island

With 20 years of experience, Jason Goldstein is esteemed for his work on the contemporary R&B/hip-hop scene and has been featured in *Mix Magazine*, *Sound On Sound*, *SonicScoop*, and *Pro Sound Web*. Most recently, he mixed both *The Wack Album* and *Turtleneck & Chain* (nominated for a Grammy and an Emmy for Best Comedy Album) for the Lonely Island. Pictured is Goldstein and comedy group Lonely Island. For further updates, visit <http://jasongoldsteinmixer.com>.



### ▲ Royer, Mojave Shine At Universal

Royer Labs and Mojave Audio held an event at Universal Mastering Studios in Hollywood, CA recently. The who's who of the audio world came together to check out the latest and greatest from these two iconic microphone companies. Pictured (l-r): Bridge Gardiner, SAE West Coast Director; Tommy Vicari, engineer; Pete Doell, engineer; Ellis Sorkin, Studio Referral Service owner; Al Schmitt, producer-engineer; Dusty Wakeman, Mojave President; and Candace Stewart, EastWest Studio manager.

## More Studio News

### SOUNDTOYS RELEASES VERSION UPDATE FOR

**LOGIC, ABLETON, MORE:** SoundToys has announced version 4.2 with 64-bit support for Audio Units and Windows VST formats. This release covers the company's full line of real-time native hosted plug-ins. With this release, SoundToys plug-ins are now compatible with Logic Pro X, Ableton Live 9, Digital Performer 8 on Mac and other 64-bit Audio Unit hosts. On the PC, it now supports 64-bit VST hosts such as Cubase,

Nuendo, Sonar, and Ableton Live 9. Speed for Logic X is still in development. This upgrade is free for all registered SoundToys V4 users, all Boutique Series owners (Devil-Loc, Radiator, Little MicroShift, etc.). See <https://soundtoys.com/acct>.

**VATTNET VISKAR RELEASE STUDIO UPDATE:** Vattnet Viskar have compiled a "Making of" video of their time in the studio recording *Sky Swallower*, their debut

full-length album. *Sky Swallower* was recorded at Universal Noise Storage in Massachusetts, under the watchful eye of producer **Brett Boland**, and features eight songs' worth of black metal filtered through the members' own hardcore pasts. The album is due out Sept. 3 on Century Media Records. See the studio video at <http://youtu.be/3Tf0fGPbNsg>.

### Producer Playback

Work ethic trumps talent. Point me to any high school and find the six or seven students most likely to succeed. I guarantee that the one who isn't the best singer, but has the best work ethic, has a longer and better career than the best singer [with lesser ethic].

— Jeremy Skaller (Beyoncé, Britney Spears, Jay Sean) Interviewed in MC July 2013







### ◀ Ken Scott To Produce New Hellion At Total Access Studios

Ann Boleyn, lead singer of Los Angeles band Hellion, has announced the band's return to the studio to record new material. The first set of new tracks will be produced by British studio legend Ken Scott (David Bowie, Pink Floyd). The band is recording at Total Access Studios. Pictured in white is Scott surrounded by Hellion.



### ▶ San Fernando Studio Expands 160 Square Feet

Aspen's Place Recording has added a new ISO room to its already stellar studio. The new booth adds 160 square feet, with 10-ft ceilings. The studio is currently recording the new Chamberlain Trip band album, recording 10 songs in less than two days. Get more info at <http://facebook.com/aspensplacerecording>.



### ▲ PHZ-Sicks Preps For The Moment

Woodbridge, VA rapper PHZ-Sicks (pronounced "physics") has released a video offering a sneak peek into the making of his forthcoming album *The Moment*, dropping in November. His last full-length was 2011's *The Laws Of PHZ-Sicks*. PHZ was a 2011 DMV Best VA Male Rap Artist nominee and has opened for Wale, J. Cole and more. The video features Electric Soul artist Alison Carney and engineer Mr. Wise, member of production duo Team Demo and producer of Sean Price's "Haraam" and 50 Cent's "Crime Wave." See the video at <http://youtu.be/fSw9T96rCQA>.



### ▲ Pensado At Gear Expo 2013

Vintage King Audio and the video series *Pensado's Place* teamed up for Gear Expo 2013, the premiere audio event of the summer in Los Angeles. While Dave Pensado and Herb Trawick chatted on stage with top artists, producers and engineers, attendees viewed new and vintage gear and met with sales representatives from prominent audio manufacturers. Pictured (foreground l-r): *Pensado's Place* executive producer Herb Trawick and host Dave Pensado with guest panelists (background facing camera): Steve Genewick, Al Schmitt and Ryan Hewitt.

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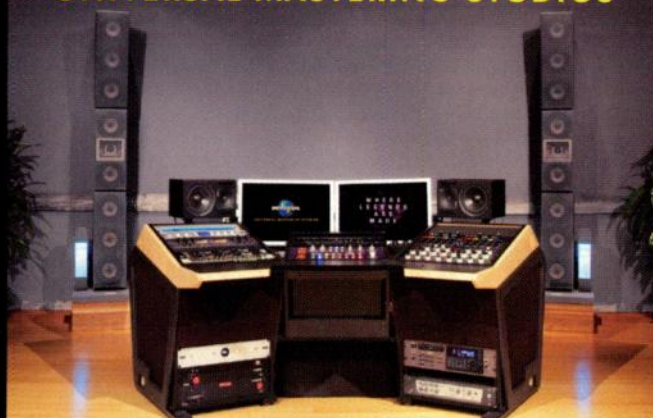
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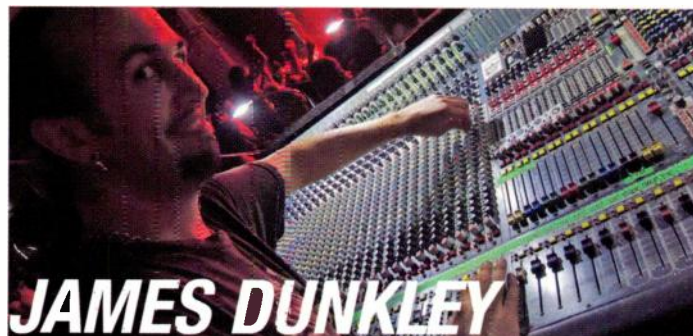
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FOH Engineer for Anthrax, Amon Amarth

By Rob Putnam

London-based front of house (FOH) and recording engineer James Dunkley got his start as a guitarist. He soon realized that, for him, sound engineering held more promise as a career. Dunkley recorded demos for a number of bands and then landed work with a local music venue. He's since done FOH for several bands, primarily metal, including Anthrax, Fun Lovin' Criminals and Amon Amarth. When MC spoke with him, he was preparing to tour with Anthrax once more.

One of the biggest unknowns associated with FOH is the variability in venue acoustics and consoles. Accordingly, engineers often don't know what challenges they'll face. "There's a place in York [England] where the acoustics of the room and the design of the PA are such that the actual volume on stage overpowers everything," Dunkley says. "I work mainly with metal bands. The sound of a massive Swedish drummer pummeling the hell out of his cymbals removes any possibility of bringing a vocal through. You can talk about things like perspex screens around the drums, but that's not the sort of thing that band does."

"It's not always a case of trying to turn everything up," he continues. "Sometimes it's subtractive mixing. One thing I always do is have everything apart from the lead vocal on a VCA, or these days, a DCA. It's a classic festival rule: when you haven't linechecked or soundchecked, you take the entire band to minus three and start with the vocal at zero. When they come on, you know that the vocals are going to come through. Then, if you've got room, you can bring the band in. The vocals always have to be the main thing. It's just allowing room to let that come through."

FOH is a career rife with challenges: equipment is frequently in transit, there isn't always time for a soundcheck and then there are festivals and the intricacies of putting on an outdoor show. "You never know what's going to happen until they hit the stage," Dunkley explains. "You've had no soundcheck, you've got no control over the wind, you've not really heard the system. It's a case of fly by the seat of your pants and go for it after a 20- or 30-minute changeover. I often spend more time in the audience checking the sound than I do at the desk."

Dunkley uses a number of Waves Audio tools, notably their H-Delay. "You think that one delay isn't going to sound that different from another," he observes. "But when you load the H-Delay, there's a noted difference; it sounds really good. I also use their C4s quite a bit; their 4-band/multi-band compressors. I use the H-Comp a lot as a drum buss. Because they've got the mix control on it, you can have parallel buss compression within the same channel. If I wanted to do parallel compression on a drum kit, rather than having two stereo groups totaling four groups (two compressed, two not), you just set the mix control where you want it and it's there. I use their Renaissance Reverb for everything."

To fledgling engineers, he recommends practical experience over a formal education. "It seems that everybody who graduates from an engineering school goes on either to teach or to start their own school," he observes. "Rather than spending money on that, get some equipment and make some free demos."

Contact Robert Clyne / Clyne Media, Inc., 615-662-1616,  
[robert@clynemediacorp.com](mailto:robert@clynemediacorp.com)

**The three most important things he's learned as an engineer are:**

- Realize that you're not in the band. If I stay up all night and party and then the show is bad, I'm fired.
- Be honorable. This is a small industry and if you're out with one band and acting like an idiot, it's not long before everybody else hears about it. And you can't drop a job if a better paying one comes along.
- Keep up to date with your craft. You're never too important to learn new lessons.



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## Cheetah Chrome

Creative Director of A&R /  
Dir. of Special Projects  
Plowboy Records

**Years with Company:** 1

**Address:** 154 Franklin Rd., Suite C,  
Brentwood, TN 37027

**Phone:** NA

**FAX:** NA

**Web:** <http://plowboyrecords.com>

**Email:** [info@plowboyrecords.com](mailto:info@plowboyrecords.com)

**Clients:** Chuck Meade, Bobby Bare,  
Alejandro Escovedo

**BACKGROUND:** Known for his work with classic punk bands Rocket From the Tombs and the Dead Boys, Cheetah Chrome shifted gears when he joined Plowboy Records last March. Founded by Eddy Arnold's grandson, Plowboy aspires to keep the country artist's legacy alive. Recently, Chrome assembled a tribute album that features covers by notables like Melinda Doolittle, Lamb Chop, Bebe Buell, Peter Noone and Frank Black. Look for Rupert Grint's portrayal of the guitarist in the upcoming CBGB movie.

### Label Life:

I was spending a lot of time on the road. My son was five and growing while I was gone. I was missing my family more than I was enjoying being on the road. The shows were great, but the show's only an hour a day. So I made the decision I was going to stop at the end of 2013. I made a post about it on Facebook. Shannon Pollard, our president, his daughter and my son are in the same class at school and that's how we met. He saw the thing on Facebook, had been mulling around starting this label and been looking for someone to take this creative director position. He sent me an email and asked if I'd be interested. He'd had the tribute project in mind, which sounded really interesting. He assured me it wasn't going to be a country-only label or even a country-related label. It was going to be whatever we wanted it to be. So I decided, why not?

### Forgotten Legacy

Shannon made clear he really cares about his grandfather's legacy. His grandfather was misunderstood. He got pegged with "Make the World Go Away" and the back up singers and tuxedo and strings, what they called the Nashville sound. That was one facet of his career, but before that the Tennessee Plowboy was managed by Colonel Tom Parker. In the '40s and '50s, there was nobody bigger. Even in the '60s, the three top selling stars in the world were the Beatles, Elvis Presley and Eddy Arnold. Frank Sinatra wasn't as big as Eddy Arnold. People don't know that because country stations don't play old country anymore.

### Tribute Album

We made a wish list [of potential contributors] and started with that. Some of that worked out and some didn't. A lot of these people I knew. Alejandro [Escovedo] I hadn't seen since 1980. We'd been good friends when he was in the Nuns and I was in the Dead Boys. Frank Black I'd always wanted to work with. We have a lot of mutual friends and he was very amenable to



L-R: Don Cusic, Shannon Pollard  
and Cheetah Chrome

*"We're looking for people that  
do this because they love it,  
not because it's a job.  
We're looking for lifers."*

doing it. Big Eddy Arnold fan. He works with Jon Tiven and knew Cowboy Jack Clement, who produced Eddy's last album. A lot of indie artists are big Eddy Arnold fans. We tracked them down, asked them and most of them said yes. Everybody brought a lot of talent to the party.

### Staying Flexible

The label is basically the three of us: Shannon, myself and Don Cusic. We have people we bring in to do things, but we are the decision makers, do the production and the signings. It's still very loose. You've got to be adaptable in how you do things, because the market changes every month. If you had told me a year ago that vinyl was going to be doing as well as it is, I would've said you were crazy. So you've got to be ready to change your plans at the last minute.

### Putting Your Money Where Your Mouth Is

If you're going to do this as a hobby, you'll skimp on things. You've got to get yourself the best distribution and publicity you can. And it's expensive. It's not something a lot of indie labels want. They see the figures and balk. A lot of them just don't have that money. But we were lucky enough to have resources, enough to get Shore Fire Media, to get E1 [distribution, formerly Koch] with us. It shows you've got skin in the game and you're ready to go.

### Not Just Country

One of the things that attracted me to the deal was when Shannon said, "We can go as far as being unmarketable as long as we like it. We can be anything. We could go in any direction if it's something we like. We are not going to be a staid label. If it's something we like, it's got a chance with us."

### Radio's Ways

We've been getting some good airplay with Bobby Bare. As far as the tribute, that was a little tougher because there's 19 artists on it that are all pretty well known. To pitch one

song to radio is tough. We're doing a single for Record Store Day, but that's one of those things where people will find their own songs. Radio will do the same. That's what they did with the Bobby Bare album. "Farewell Angelina" kind of appealed to the radio people and they picked up on that. We noticed that trend forming before we even thought about putting out a single.

### Lifers

Are you doing this because it's what your friends are doing or are you doing this because it's what you want to do? We're looking for people that do this because they love it, not because it's a job. So far we've been lucky in attracting that kind of people. We're looking for lifers.

### A Fair Deal

[Our contracts are] probably a lot more artist friendly than most. We're very flexible. Obviously, we're not just going to give away money or points. We want to be fair. We start off fair and we're willing to get more fair. I've been on the other side, so this is where that experience comes in. I know what I don't want to see in a contract and what turns me off about a label. We try not to be that label.

### CBGB Movie

I consulted with them; they picked my brain a bit. I actually have a cameo. It's a CBGB-family movie. It's not some people I didn't know doing a hatchet job on Hilly [Kristal]. It's a very loving portrayal. It's like a punk magazine cartoon come to life. It's a very affectionate look at the whole thing.

### Growing Strong

Right now, our model seems to be something like Third Man. We're not copying Jack [White]. We don't want to go in that direction. Right now, we're in Eddy Arnold's old offices. We're going to have a lot of in-house departments. We've first got to start growing that way. We're going to start cranking out product. I'm thrilled about a couple things we're doing. There's one band, J.D. Wilkes and the Dirt Daubers, that I'm producing right now. It's going to be really exciting.

### Paying Dues

Always put in the hours rehearsing and learning your craft. Anybody who thinks it's the clothes and hanging out that makes it is wrong. Spend your free time playing and writing songs, because in the long run that's what you're going to need. There are no shortcuts.

### Format Wars

Digital has become the standard. We're getting requests for vinyl all the time. A year and a half ago, they were predicting the death of the CD. They're still flying out the door. The market has changed. There are people who buy one or two songs for their iPod. There are other people, young people, who love holding an album in their hands. I don't know if they still roll joints on them like I used to, but for some reason they love having that piece of vinyl. Digital, I like it, but the fact is with MP3s you're just not getting all the music. I want the whole thing. I spend a lot of time in studios now. When you hear what's really going on and see how much work it takes to get that translated to a master and to just have somebody compress the shit out of it really ticks you off. **MC**



# MUSIC CONNECTION'S

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

## OPPS

**South by Southwest (SXSW) Festival showcase applications now being accepted.** You can apply for the opportunity to perform for the 25,000 industry representatives over 3,000 media representatives and thousands of fans that attend SXSW. The Music Festival hosts acts in every stage of development including music legends as well as artists wanting to gain career changing exposure and publicity. This year, SXSW is also offering a track of convergent panel topics that highlight the increasing connection between original music, emerging technologies and independent film. To apply, go to <http://sxsw.com/music/shows/apply>. Applications are due by Oct. 11, 2013.

**The Razor KXRZ, an internet radio station at <http://rdsn.net/kxrz>, is hosting "Razor Nights" at The Joint in West Los Angeles.** Although the radio station focuses on face-melting

metal, Razor Nights are more inclusive, with acts from various genres being showcased and broadcast from the venue. For example, **B@1 Records** and **The Razor** are hosting "Summer Spell" on Sept. 14, which will present the best of stoner-rock. If you're interested in submitting your act for possible airplay on KXRZ, or would like to be considered for a spot on Razor Night, contact Music Director **Andy Ford** at 213-985-6679 or [andyford@rdsn.net](mailto:andyford@rdsn.net).

**The "Independent Music Fest" will take place on Nashville's Music Row from Oct. 4 to 6th.** Aspiring artists and songwriters can introduce their songs by performing at special "Open Mic" stages. Additionally, attendees can receive critiques and advice on topics such as stage presence, songwriting, recording, publishing, song plugging, contracts, product development, video production, management, and publicity. More than 100 music community volunteers have donated their time and resources to make the event possible, and all shows are open to the public. To register, volunteer, trade services or for more information, visit <http://independentmusicfest.org>.

**The Music Licensing Directory has officially launched a music crowd-sourcing service** where advertising agencies, music supervisors, production companies and individuals who need music for any purpose can launch a contest and find music to license for their needs. "We are offering a new approach for



## ▲ DANKRUPT DROPS DEBUT

**Dankrupt** have released their debut EP, *Chapter 11 Dankruptcy*, via Dankrupt Entertainment. The DIY reggae-rock trio—**Tony Ward** (bass), **Grant Bogorad** (guitar, vocals), and **Tim Canton** (drums)—met one another at the Musicians Institute in Hollywood, CA. Their new recording fuses rock, funk, and hip-hop with reggae and Latin influences. Inspired by acts as diverse as **Sublime**, **Jack Johnson** and **Dirty Heads**, Dankrupt have incorporated an array of styles. Canton notes, "We love to party, love to jam, and most of all we love to entertain people. Our music reflects us in general: it's chill, fun and made for the beach." See <http://dankruptmusic.com> and <http://facebook.com/dankruptmusic> for the updates.

those who need music and don't have the time to sift through libraries with thousands of tracks," said Music Licensing Directory CEO **Winston Giles**. Visit <http://musiclicensingdirectory.com>.

**Emblem/Atlantic recording group Matchbox Twenty** has announced that **Goo Goo Dolls** will join the first ever "Matchbox Twenty Cruise" aboard the **Carnival Imagination**. The Grammy-nominated, multiplatinum Dolls are supporting the release of their 10th studio album, *Magnetic*. The musical voyage will get underway Dec. 6 to 9, 2013, sailing roundtrip from Miami, FL to Nassau, Bahamas. Go to <http://matchboxtwentycruise.com>.

For even more timely opportunities, sign up for MC's Weekly Bulletin newsletter. <http://musicconnection.com/newsletter>

## LABELS • RELEASES • SIGNINGS

**Rock & Roll icon Joan Jett** has announced the release of new music—the first in almost a decade. Hot on the heels of being honored at this year's **Sunset Strip Music Festival** and the **City of West Hollywood's** official proclamation of Aug. 1 as **Joan Jett Day**, Jett is set to release her first album of all original music in more than seven years. **Joan Jett and the Blackhearts** will release their 14th studio album *Unvarnished* Oct. 1 on **Blackheart Records**. The record features 10 original tracks and a Deluxe Edition that will feature four bonus tracks. Jett has said the new album is the most autobiographical project to date. For details, visit <http://joanjett.com>.

**Canadian indie label, Spread The Metal Records (STM)** has announced the signing of Israeli death grinders **Whorecore** for the vinyl and digital release of their new album *Headless*, set to drop this coming fall. "The Middle East is a largely neglected area of the metal world, and Whorecore has the potential to change that," comments **Matt Day** of STM. See <http://spreadthemetal.com> and/or <http://reverbnation.com/whorecore>.

**The First Record by Tracii Guns League of Gentlemen** has been released on **Shrapnel Records**. Guns' League Of Gentlemen is a rock band that leans heavy into 1970s British and American blues-based hard rock. Guns chose all veteran stage and studio performers to round out his latest group, including an exciting young frontman, vocalist **Scott Foster Harris**. Visit <http://reverbnation.com/traciigunsband> to learn more.

**Nettwerk Music Group** has announced the signing of **Brooklyn's Ghost Beach** to its worldwide label roster. With their self-titled debut EP and follow-up EP *Modern Tongues*, Ghost Beach have set the Internet ablaze with consistent number ones on **Hype Machine**. Formed in 2012, the duo of **Josh Ocean** and **Eric "Doc" Mendelsohn** have already perfected a blend of retro and futuristic synth-pop that can best be described as **Tropical Grit Pop**. To find out more, go to <http://ghostbeachmusic.com> and/or <http://facebook.com/ghostbeach>.

**Ed Roland, the enigmatic Collective Soul frontman,** will be debuting the **Sweet Tea Project** on **429 Records**. The album, *Devils 'n Darlins*,



## ▲ VINYL SOUL COLLABORATES WITH GRAMMY WINNER

In 2009 Vinyl Soul took part in the national competition, "Vive tu Musica." One of the judges was **Pablo Hurtado** from the Grammy Award winning band **Camila**. Vinyl Soul walked away with the prize, along with praises from the judges. At an after-party Vinyl Soul met Hurtado and exchanged emails. Just a couple months ago, they connected again when Hurtado agreed to collaborate with them on a new song, "A Piece of Me." Hurtado flavors the music with his soulful guitar work, weaving in and out of the vocals. The song is available at all online music sites. **Pablo Hurtado** is standing between Vinyl Souls' **Nambo** (l) and **J Hurtado** (r). To learn more, visit <http://vinylsoulmusic.com> and <http://facebook.com/vinylsoul>.



is scheduled for release in September, when the band will also begin touring the US. "The Sweet Tea Project started as a bunch of friends coming over after gigs and listening to new songs I had written, but not with Collective Soul in mind," says Roland.

After kicking off 2013 with **Rooted in Georgia** residencies in Atlanta and Athens, Roland and the Sweet Tea Project won ESPN's contest to reimagine its NBA theme music, an initiative driven by fan voting. The band was featured on the **SportsNation** section of ESPN.com and their version of the song aired during ESPN's exclusive coverage of **NBA All-Star Weekend**. To check out Roland's new project, go to <http://thesweetteaproject.com>.

**Psycho Sister** recently signed a digital distribution deal with DSN Music to release their new album **Shiver** worldwide. Emerging from the shores of Lake Michigan in the windy city, Psycho Sister have been creating a buzz in the Midwest music scene. The 10-track album features a mix of melodic hard rock and blistering riffs within a dark, alternative edged formula. Visit <http://psychosisterband.com>.

**Ozzy Osbourne, Tony Iommi and Geezer Butler**, from **Black Sabbath**, will be immortalized in an original and terrifying 3D maze, "**Black Sabbath: 13 3D**" at **Universal Studios Hollywood's Halloween Horror Nights**, beginning Sept. 20, 2013. The new maze, based on the darkest lyrics from Black Sabbath's hit songs and the only attraction at the horror event to incorporate 3D video, will also include scenes inspired by the

legendary band's recently released album, **13**. More information is available at <http://blacksabbath.com>, and <http://facebook.com/BlackSabbath>.

## PROPS

**Sheryl Crow's current single "Easy" has made its way into the Top 20 on the country charts.** This auspicious honor marks the nine-time Grammy-winner's first Top 20 solo country single. With over 35 million records sold to date and a combined 40 Top 10s on the *Billboard* Hot 100, Adult Top 40, Adult Contemporary, Mainstream Top 40, Triple A (with the most No. 1 singles among women in the chart's 17-year history) and Hot Country Songs charts, Crow now has a solo country single to add to her list of accolades. "Easy" is the first track released from Crow's new album, **Feels Like Home**, due out Sept. 10 via **Warner Bros. Records**. The album was recorded in Nashville, TN, and was produced by Grammy-winner **Justin Niebank**. Go to <http://sherylcrow.com>.

**Artist manager Owen Husney (who discovered and managed Prince) attended a National Association of Record Industry Professionals (NARIP) pitch session with music-supervisor Gary Calamar (True Blood).** Husney had some special sauce with him that day: re-imagining versions of **Beatles'** songs recorded by unsigned indie artists. In fact, Husney and his partners had negotiated the rights to six classic Beatles songs for that purpose. Calamar chose "**I Wanna Be Your Man**" as performed by Austin, TX band, **Mobley** for an upcoming



## ▲ WADDY WACHTEL IS KING OF THE SIDEMEN

Waddy Wachtel will be featured in **King of The Sidemen**, a documentary that celebrates the unsung heroes of rock & roll. The project was recently funded by a successful Kickstarter campaign that generated over \$35,000 in pledges. Wachtel has a long and colorful history as a sideman to the stars, including Keith Richards, Stevie Nicks, Mick Fleetwood, Jackson Browne, George Thorogood, Dave Stewart, Joe Walsh and many more. He is also known for his long-running monthly shows at The Joint in Los Angeles, CA, where his famous friends often accompany him onstage. Pictured is Wachtel with Stevie Nicks. For more, visit <http://waddywachtelinfo.com>.

## DIY Spotlight JT SPANGLER



JT SPANGLER is incredibly driven. In fact, he rarely rests—unless it's in a tree house.

Spangler developed his act in Los Angeles, playing hotspots like Hotel Café, Room 5 Lounge and Genghis Cohen. Not content with simply playing local venues, he toured the country and eventually settled in Nashville, TN.

There, miles from civilization, he chills in a tree house. Not a metaphorical tree house, by the way—it's the real deal: a 150 square-foot unit with a bed and sink, suspended 12 feet up an elm tree. "People think I'm joking when I mention it, but I'm serious," Spangler insists. "The best part of being there with no power, water, Internet, or TV is getting in touch with my hindbrain—the part that's totally neglected in a city."

Inspired, he recorded *What's a Little Heartbreak* with some of Nashville's top session cats, including guitarist Gary Burnette (Etta James, Taylor Swift, Chris Tomlin) and keyboardist Tim Lauer (Brad Paisley, the Band Perry, Brooks & Dunn).

Spangler also began delving into his R&B side. As a result, his new record has layered vocals that allow him to sing in

a way he could never do before. "Doing vocal embellishments really let the Donny Hathaway [in me] breathe," he says.

"Though one of my goals in 2013 is not to set any goals," Spangler laughs, "I'm excited about the new record and look forward to trying out more R&B material."

JT Spangler epitomizes what it takes to be a DIY artist. He prefers an unusual lifestyle, never stops working and continues to grow musically.

See <http://jtspangler.com>

Have a successful DIY strategy to share? Email [bbaatnc@aol.com](mailto:bbaatnc@aol.com).

episode of **True Blood**. Mobley also appears on the **The Beatles: Reimagined** album, which honors the Fab Four's 50th anniversary. The song will also be included on a **True Blood** soundtrack album. See <http://narip.com> and <http://mobleytheband.com>.

**Cash Money Records attorney Vernon Brown recently taught an enthusiastic class of teens at the WorldofMoney.Org Youth Financial Education Institute in New York City.** Speaking to students ages 13-18, the esteemed lawyer engaged on the topic of "Contracts," illustrating the importance of the subject in business and life. WorldofMoney emphasizes youth education when it comes to navigating the often-tumultuous 21st century fiscal climate. Also in attendance were Cash Money Records co-founders **Ronald "Slim" Williams** and **Bryan "Baby" Williams** (aka "Birdman").

## THE BIZ

**Digital Music News (DMN) reports that indie music retail sales are up 44 percent.** DMN surmises

that part of the reason for such an astounding increase appears to be vinyl LPs, which are sold mostly at indie retailers. In fact, the report noted that indie retailers account for more than 50 percent of all vinyl sales, with one in seven purchases at indie retailers now being vinyl.

**The number of music streaming subscribers will grow almost threefold from 2012 to 2017.** New digital audio research from **Parks Associates** predicts the number of music streaming subscribers worldwide will reach 15 million by 2017, and the number of connected audio products will nearly double between 2013 and 2017. Analysts report a strong correlation between the growing penetration of networked audio products, including wireless speakers, speaker docks, multi-room digital music systems, and music service subscriptions via **Rhapsody, Pandora, Rdio, Spotify**, and others. **MC**

**BERNARD BAUR** was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the steers and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.





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

Anj Granieri – TAXI & ASCAP Member  
[www.anjmusiconline.com](http://www.anjmusiconline.com)

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

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

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

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

### **Myth: Cold Calls Work**

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

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

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

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

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

### **Myth: All Music Executives Are Cutthroat**

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

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

### **Reality: Dreams Can Come True!**

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



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**Date Signed:** February 2013

**Label:** Nettwerk Music Group

**Type of Music:** Rock/Pop

**Band Members:** Alex Hwang, vocals, guitar; Daniel Chae, vocals, strings; Joe Chun, bass; John Chong, drums; Sally Kang, keyboards; Jennifer Rim, strings.

**Management:** Pat Magnarella, Kyle Griner, Keith Lazorchak / PMM, Inc.

**Booking:** David Levine / WME

**Legal:** Steve Plinio / Greenberg Traurig, LLP

**Publicity:** Penny Palmer / Nettwerk Music Group

**Web:** <http://home.runrivenorth.com>

**A&R:** Rachel Cragg

Los Angeles, CA, indie-pop sextet, Run River North, took a practical approach to writing, recording and promoting their debut album. Focusing on recording one song, and releasing an accompanying video, per month, the act figured that in a year, they would have a 12-song full-length to distribute. Halfway through, however, the act garnered attention from Honda, were surprised with a booking on a major network late-night talk show and signed to a label.

"Since we didn't have a space to record, we thought it'd be funny to record in our Hondas," says frontman, Alex Hwang. "We were hoping somebody from Honda would see the videos and a couple of people we knew worked at the ad agency. They bumped the video upward to the higher-ups and Honda began a campaign with us."

The campaign resulted in Run River North being booked on *Jimmy Kimmel Live!* as a surprise. The video of the band being told the news, and its subsequent performance, went viral, and soon people were on digital services, buying what the combo had recorded up until then—a six-song "accidental demo" as Hwang puts it.

***"They bumped the video upward to the higher-ups and Honda began a campaign with us."***

The self-recording and promotion had worked with a handful of labels showing interest in the group. Interestingly, Hwang says, a couple of major labels backed out after the appearance on national television, but one entity, Nettwerk Music Group, kept after them.

"Nettwerk's people kept coming to our shows and being in our managers' ears," Hwang recalls. "After they took a meeting, our managers were really impressed. They felt like Nettwerk was a label that would go to bat for us. Nettwerk's people were also very genuine with us."

Trusting in its managers, who they initially met through a festival booking with Anberlin (as Kyle Griner managed them, as well), Run River North signed on with Nettwerk Music Group and are currently recording their debut album for them with esteemed producer, Phil Ek.

Look for a full-length label debut to hit shelves soon.

—Albert Vega



**Date Signed:** September 2011

**Label:** 222 Records

**Type of Music:** Pop

**Management:** Jordan Feldstein / Career Artist Management

**Booking:** David Levine / WME

**Legal:** Gary Stiffelman

**Publicity:** Carleen Donovan, Samara Shwidock / Press Here

**Web:** <http://rozzicrane.com>

**A&R:** Chris Maguire

Singer-songwriter, Rozzi Crane, originally planned to move to Los Angeles, CA, with the express purpose of establishing a music career. In a fateful move, however, she found out about the Popular Music Program at the USC Thornton School of Music and decided to attend classes while pursuing her musical aspirations.

"It was this unbelievable school and the environment there ended up working more in my favor, than had I come to L.A. on my own," says Crane.

The budding vocalist immediately formed a band with classmates and began performing around USC, eventually tackling the city's circuit. She also earned background vocal duties for high profile acts like Don Henley on the recommendation of her professors. But, it was a class shared with former Phantom Planet member, Jacques Bartbau, that may have been most impactful.

***"[Maroon 5's Adam Levine] said basically he didn't have a label, but would love to start one if I would be on it."***

"I was in a songwriting class with [Bartbau] and he came up to me and said he loved my writing," says Crane. "He asked me if I wanted to try writing together for some other artists, which I had never done, but I agreed."

After a couple of attempts at collaborating, the duo began working with Phantom Planet's Sam Farrar. Crane would sing on the demos that the team recorded and one of these found its way to Maroon 5's manager, Jordan Feldstein. Crane then met with Feldstein and discussed the idea of working together in the future. And as Crane puts it, "A couple of days later, I received an email from [Maroon 5's Adam Levine], who basically said he didn't have a label, but would love to start one if I would be on it."

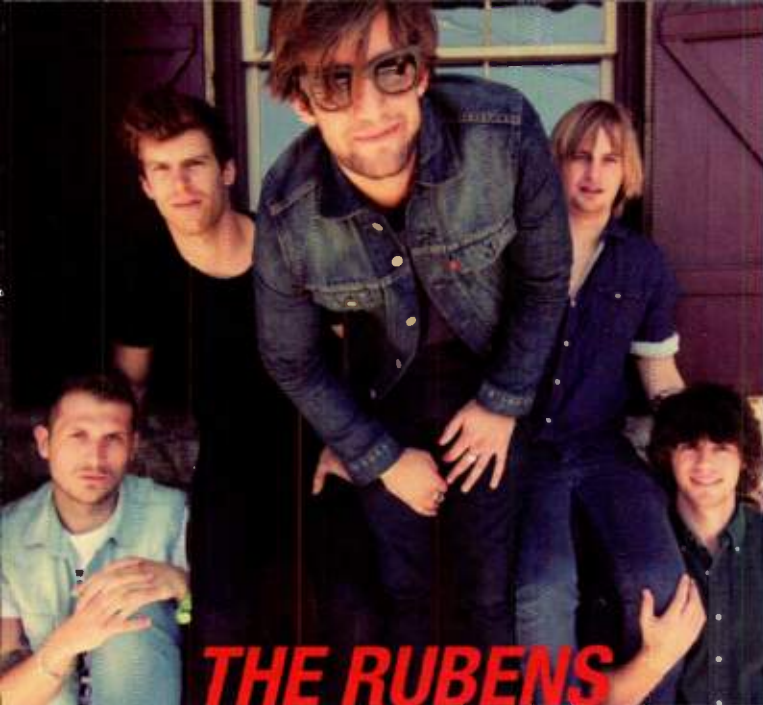
Ironically, Crane had decided to forego her goal of signing to a label six months prior; deciding she could move forward independently. The prospect of being the first artist signed to Adam Levine's label, however, was too unique to pass up.

"This kind of direct attention and relationship with the head of a label is rare. I'm so grateful it was the first deal offered to me and such a special one at that."

Rozzi Crane's debut for 222 Records will hit shelves soon.

—Albert Vega





**Date Signed:** Dec. 31, 2012

**Label:** Warner Bros. Records

**Type of Music:** Rock

**Band Members:** Sam Margin, vocals, guitar; Elliott Margin, keys; Zaac Martin, guitar; Scott Baldwin, drums.

**Management:** Nick Stern, Bret Disend / Vector Management

**Booking:** Scott Clayton, Bobby Cory (US, Mike Greek (EU) / CAA

**Legal:** Emio Zizz

**Publicity:** Rick Gershon

**Web:** <http://therubensmusic.com>

**A&R:** Alex Black, Jeff Sosnow

**M**usic conferences can seem like a bore: hundreds of artists pitching their mediocre songs to producers who are paid to sit at a panel all day, giving an uninterested thumbs up / thumbs down response. What isn't immediately seen, however, can be the big payoff... the reason we drag ourselves out of the hotel room the next morning to do it all again.

"A friend of ours from Australia was in France at a seminar where people get to meet with big producers, explains Sam Margin, frontman of the Rubens. "Producer David Kahne (Paul McCartney, New Order, Regina Spektor) was there and our friend dropped a [bedroom-produced] demo of our track 'My Gun' to him. David liked it so much that he reached out to begin talks."

A four-piece Australian band comprised of three brothers and a friend on keys, the Rubens worked through Kahne's contacts to eventually land a deal with Warner Bros. in Los Angeles, CA. "He basically got us in contact with our lawyer," explains Sam. Management, publicity, etc. soon followed, but it was the band's lawyer who got their music to the heads of Warner Bros.

Since their signing with Warner, the Rubens have played South By Southwest, Bonnaroo and are prepping for their first full-length US tour in September. A stretch of shows that will be much different than the band's

***"Take any chance you can. We took a lot of risks."***

normal approach back home. "Australia, you fly everywhere because there are only so many cities you can play," notes the Aussie veteran. "There aren't enough cities to have a tour bus; we basically just fly constantly. It seems like over here, once you get big enough you live in a van and sleep in a tour bus. We're excited about that, but I'm sure after two days we'll probably wish we were flying from hotel to hotel again."

And as cookie-cutter as the deal may look on paper, Sam offers the following advice to fellow musicians looking to get a US deal: "Take any chance you can. We took a lot of risks. If you really do believe you've got something good, at some point you're going to have to put it all on the line. No one is going to get anywhere without sacrificing."

—Andy Mesecher



**Date Signed:** May 2013

**Label:** Nettwerk Music Group

**Type of Music:** Singer-Songwriter

**Management:** Nicki Loranger, Amanda Witman / Vector Management

**Booking:** NA

**Legal:** Ken Kraus / Loeb & Loeb LLP

**Publicity:** Danielle Romeo @ Nettwerk Music Group

**Web:** <http://lilykershaw.com>

**A&R:** Terry McBride, Mark Jowett, Rachel Cragg / Nettwerk

**L**ily Kershaw refused to make any rash decisions after two breakthrough songs appeared on the 2012/2013 season finales of TV's *Criminal Minds*. The Los Angeles songstress was suddenly fielding calls from label reps—fortunately, her passion for music did not succumb to the tempting promises and illusions of instant fame and fortune. After learning that Nettwerk Music Group would allow her total artistic authority (no strings attached), Kershaw was finally sold.

Thankfully, Kershaw had loyal family support and took the wise advice from "business" friends and associates as these record label offers quick-

***"Being a young woman in the industry—you have to learn to protect your image and work."***

ly starting pouring in about two years ago. "Nicki Loranger and Amanda Witman [of Vector Management] were always cool with what I wanted to do," she explains. "[They] encouraged me to continue what I always loved doing. But it's interesting being a young woman in the industry—you have to learn to protect your image and work."

Kershaw learned that artistic support and communication between musician and label were of utmost importance. "The label's business model is super interesting," she says. "And the people have so much passion and are generally happy with the work they're doing. [Fields] told me, 'This is what you want to be, and this is who you want to be doing it with.'"

The Nettwerk Music Group was founded by Terry McBride, Mark Jowett, Ric Arboit and Dan Fraser in 1984. The label has helped launch careers of prominent musicians including Sarah McLachlan and Coldplay.

The terms of Kershaw's signing are simple: profits split 50/50 between label and artist. She gets total artistic control, sticking true to Nettwerk's proud motto, "We release music that we love." Kershaw will soon embark on a full tour (her first) in support of the new album.

"I don't feel scared; I feel excited," states Kershaw. "Focusing on my music and work without having to really worry, it's a great feeling."

Lily Kershaw's debut album, *Midnight in the Garden*, will be released Sept. 24th.

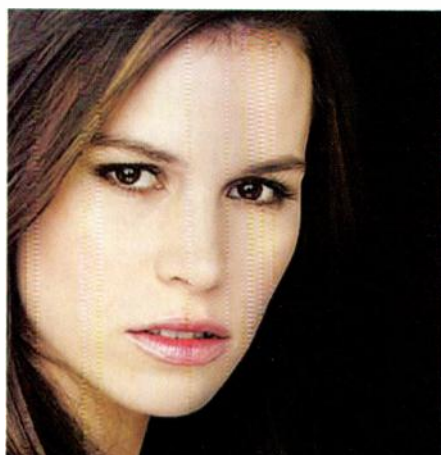
—Danica Bellini





### ▲ SESAC Shines Apple

SESAC partnered with Apple in a free iOS Recording Technology Workshop for artists, songwriters and publishers at the performing rights organization's Music Row headquarters. The workshop featured educational demonstrations on creating, recording and mixing music on an iPhone and iPad. Pictured (l-r): Roger Robindoré, Apogee; Dan Kee, Apple; Tim Fink, SESAC; and Steve Pons, Apple.



### ◀ Verse Inks Connolly

Verse Music Group announced that they have signed a worldwide co-publishing deal with Christine Connolly. The Canadian native has co-written dozens of hits including No. 1 songs "Bad Girlfriend" and "Lowlife" (Theory Of A Deadman) and the No. 2 single, "I Miss The Misery" (Halestorm). See <http://versemusicgroup.com>.



### ▲ Phelan Bestowed at Belmont In Nashville

Belmont University's Mike Curb College of Entertainment and Music Business, along with industry partner ASCAP, honored alumnus LeAnn Phelan ('89) as the 2013 recipient of The Music City Milestone Award (MOMA), which celebrates the school's connection to Music Row. The award recognizes a Belmont graduate who has achieved superlative success in the entertainment and music industry. Pictured (l-r): Michael Martin and LeAnn Phelan; Sarah Cates and Dan Keen, Belmont College. See <http://ascap.com>.

### NSAI and CMT: Song Contest

The NSAI Song Contest Presented by CMT is open for submissions. Entries will be accepted until Oct. 31, 2013. All genres are accepted and encouraged. Songwriters compete for a full year of industry access and national and regional media exposure.

Prizes are awarded to one Grand Prize Winner, one CMT Listeners' Choice Winner, one Lyric-Only Winner, 10 Runners-Up and 10 Honorable Mentions. All songs entered receive a judging report. Music industry executives, professional songwriters and NSAI board members judge songs based on lyrics, melody and composition. Performance and production will not be evaluated.

The entry cost is \$35 per entry for NSAI members and \$45 per entry for all non-NSAI members. Songwriters may enter as many songs as they like.

To enter, or for more information, including an official list of prizes, the Rules and Regulations and updates, visit <http://nsai.cmt.com>.

### INGrooves Launches New Music Model

Digital distributor INgrooves has launched a music publishing services company. The move is in response to many INgrooves artists and label clients taking control of some or all of their publishing rights and asking the San Francisco-based company to administer them. The company has hired Olivier Chastan, formerly with VP Records and its Greensleeves Records & Publishing company, to oversee the new effort.

At launch, INgrooves is already administering more than 5,000 copyrights, which include songs by such acts as Moby, Federico Aubele, Metis and N.A.S.A. and publishing catalogs by Music Dealers and Dirty Hit Records. The company says it will provide

clients a complete array of music publishing services, including direct registration and collection with societies worldwide and a suite of creative services from sync to A&R.

Through its collection of sales and streaming data from the digital services to which it supplies master copyright records, InGrooves can help predict payments from mechanical royalties collection societies and/or digital music services around the world.

Not only is that supposed to result in more efficient collections, it will also allow INgrooves to finance marketing campaigns based on the knowledge of how successful a song or an artist is in a certain territory.

Complete details are at <http://ingrooves.com>.

### ole Grows with Timbaland

ole has struck a music publishing co-venture deal with songwriter-producer Timbaland, expanding on an earlier publishing deal signed in 2012. Under the deal, Timbaland, doing business as Blue Stone Music Publishing, will co-sign third party writers he sources. Industry veteran Eric Spence, a key member of the Mosley Music Group, the globally successful record label founded by Timothy Mosley (aka Timbaland) in 2005, will be at the helm of the venture's operations.

In just the past four months, Timbaland has been a driving creative force as co-writer/producer behind three top recording projects of 2013 from Justin Timberlake's *The 20/20 Experience*, which boasts two platinum singles, "Mirrors" and "Suit & Tie," and sales of close to seven million worldwide, to Jay Z's platinum-certified *Magna Carta Holy Grail* and Beyoncé's upcoming fifth studio album.

Contact Bobbi Marcus, [bobbimarcuspr.com](mailto:bobbimarcuspr.com), for complete information.

### ► Levenson Upped at SESAC

SESAC has promoted Justin Levenson to Director, Licensing Operations. Levenson will be responsible for reviewing the productivity and efficiency of SESAC's Licensing department utilizing systematic and measurable processes to ensure alignment with SESAC's organizational goals. Levenson, who has been with SESAC for over 12 years, previously served as Manager, Licensing Operations. More details at <http://sesac.com>.





## The Suspex cause "Heart Attack"

**The Suspex**, the Los Angeles-based writing and production team comprised of **Jason Evigan** and **Mitch Allan**, have penned **Demi Lovato's** platinum certified, Top Five-charting single, "Heart Attack," (co-written with songwriters **Sean Douglas**, **Aaron Phillips**, **Nikki Williams** and **Lovato**).

Allan, former frontman of the band **SR 71**, and Evigan, former frontman of the band **After Midnight Project**, are currently working on upcoming songs and productions for artists including **Selena Gomez**, **Steve Aoki**, **Rita Ora**, **Fifth Harmony**, **Zendaya**, **Lea Michele** and the original **Sugababes**. Additionally, they have been collaborating with **Sia**, Song Biz Profile subject **Ali Tamposi**, **Livvi Franc** and the **Monsters and Strangerz**.

The **Suspex** are signed to **BMG Chrysalis US**. Check them out at <http://facebook.com/thesuspex>, and note that they are open to qualified submissions.

## Disney Sued by Song Heirs

The **Walt Disney Co.** is being sued in Texas state court by the children of the songwriter of "**The Bare Necessities**," the Oscar-nominated song from the 1967 film **The Jungle Book**, alleging Disney breached a contract mandating it pay them royalties for their father's music.

In an 11-page complaint, the three children of folk singer and composer **Terry Gilkyson** claim that Disney sold millions of copies of **The Jungle Book** on videocassettes and DVDs, but didn't pay him or his family royalties for his song, which was

prominently featured in the movie.

Gilkyson wrote "The Bare Necessities" for the film. His contract with Disney stated that he was to receive half the net amount received by Disney's music publisher "on account of licensing or other disposition of the mechanical reproduction rights in and to material so written by you," according to the lawsuit.

Terry Gilkyson died in 1999 and his widow, **Joan Gilkyson**, died three years later, leaving her and her late husband's estate to their three children: singer-songwriters **Eliza** and **Tony**, and **Nancy Gilkyson**, a music business executive. The plaintiffs are seeking unspecified damages, attorneys' fees and costs.

## Bolan for Dollars

"Jeepster," "Get It On" and "Ride a White Swan" are among the songs penned by **Marc Bolan** in his relatively brief lifetime. **Rolan Seymour Feld**, Bolan's son and sole heir, has filed a lawsuit in Los Angeles alleging that music publishing entity **Westminster Music Limited** (originally **Essex Music International Limited**) never properly renewed its contract to represent Bolan's songs, and has no right to administer the copyrights for the legendary **T Rex** founder.

Feld is being represented by leading Los Angeles entertainment attorney **Helen Yu** of **Yu Lesenberg**, who oversees and administers the estate's intellectual property.

Additional details about the suit can be found at <http://yuleseberg.com>.

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.

## Kobalt Reps Zappa

**Kobalt Music Group** will administer the catalog of **Frank Zappa** including his early works with the **Mothers of Invention**, and his touring groups as well as his solo works. Along with global copyright administration services, **Kobalt** will represent the catalog for synchronization in film, TV, games and other media. See <http://kobaltmusic.com>.



## McKee is Ready for Thee

**Bonnie McKee's** songwriting has powered tracks by **Katy Perry**, **Ke\$ha**, **Carly Rae Jepsen** and **Adam Lambert**—all of whom appear in the star-filled music video for her new single, "American Girl." Check out this Song Biz profile subject's new single at <http://bonniemckeeofficial.com>.



## Kristofferson Hosts Songwriter Show

Legendary singer, songwriter and actor **Kris Kristofferson** will join television series, **Troubadour, TX** for its third season, which begins airing in late September. Kristofferson will appear weekly as a segment host for the award-winning, 22 episode series. For more information about the series, broadcast times and stations, visit <http://troubadourtx.com>.



## BMI at Comic-Con

Broadcast Music Inc. and White Bear PR presented "The Character of Music" panel discussion during 2013 Comic-Con at the San Diego Convention Center. Pictured at the "Character of Music" panel are (l-r): **Chandler Poling**, President of White Bear Public Relations; **Jonathan Steinberg**, Creator of Starz's **Black Sails**; **David Slade**, Executive Producer/Director of NBC's **Hannibal**; **Brian Reitzell**, BMI composer (**Hannibal**); **Bear McCreary**, composer (**Black Sails**); **Anne Cecere**, BMI Director, Film/TV Relations; **Bryan Fuller**, Executive Producer (**Hannibal**); **Dino Meneghin**, BMI composer, MTV's **Teen Wolf**; and **Jeff Davis**, Executive Producer/Developer (**Teen Wolf**).





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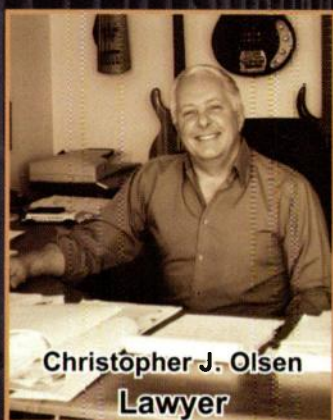
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## David Lowery

*Camper Van Beethoven, Cracker, Artist Advocate*

By Dan Kimpel

**C**amper Van Beethoven and Cracker frontman David Lowery doesn't come off like an angry guy. But the veteran bandleader and musician—who also lectures in the music business program at the University of Georgia—unleashed a firestorm with his online post, “My Song Got Played On Pandora One Million Times and All I Got Was \$16.89, Less Than What I Make From a Single T-Shirt Sale!” The song in question is Cracker’s “Low.”

In his primary invective, Lowery is incensed that he cannot choose to keep his music offline. “My whole point with the streaming services is not what they play. If you ask me, ‘How much should I get paid for a stream?’ I don’t know. We have these compulsory blanket licenses that the record companies did, whereby every song is the same price and everybody must be on these services.”

Lowery draws a comparison to the film business. “Imagine that when you put out a movie there is a government mandate that any service in any theater or television station can show it. That is essentially the way the music business works in the digital realm. You must make your songs available and the government sets the rate.”

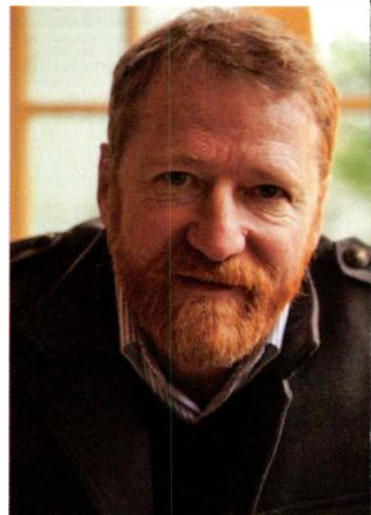
In comparing the music business to the tech industry, Lowery offers staggering statistics. “In the time that the music business shrunk 64 percent, Google grew 58 [times larger]! Pandora is a public company. Spotify has significant venture capital. It baffles me that we’re setting these compulsory licenses. Maybe it works for Justin Bieber. Maybe it doesn’t work for Camper Van Beethoven.”

According to Lowery, if musicians have it bad, songwriters have it even worse. “Songwriters are screwed by the compulsories and the webcasters. The lion’s share of the (streaming) revenue is grabbed by the sound recording owner rather than the songwriter. That seems absurd—you don’t have a sound recording unless you have an underlying copyright from a songwriter.”

Pandora, a Wall Street traded company that reported revenue of \$126 million in May 2013 for its first quarter alone, bought a South Dakota radio station in what publishers are referring to as a back-door attempt to pay at an even lower rate. “They’re trying to screw us forever,” Lowery laments. “It’s making it as miserable as possible for ASCAP, BMI and SESAC. The consent decree is the craziest thing: Pandora dropped out of their ASCAP deal in 2010. The consent decree allows them to continue to play ASCAP songs while they’re negotiating. What incentive do they have to negotiate?” Lowery says that Camper Van Beethoven’s status as an indie band for many years made him cognizant of the business. “We would go on the road for six weeks and maybe come back with \$400 bucks, but we’d have sales, mechanical royalties, some airplay royalties, someone might license a song. Now the idea is backwards—95 percent of the touring bands are not making money.”

Presumably, Lowery made more from the synchronization fee for “Low” in the hit film *The Wolverine*, when the title character is hanging in a bar and the song comes on the jukebox. “Low” was also included in *Perks of Being a Wallflower*. “It has brought in a whole new group of younger fans,” he notes.

In the future, Lowery says that limiting access to music might increase its profitability. “We’re seriously trying to do this experiment with the next Camper Van Beethoven record. It may be only analog for a certain period of time. And if there is a streaming service, we’ll put it on at a premium. We could make more money being exposed to less people. Apple does that. They have a small share of the computer market, and they make more than anybody else. They’re a more valuable company because they don’t try to sell something to everybody.” For anyone envisioning a career in the modern music business, Lowery offers this caveat. “They need to do a lot of different things, not just expect to be the performer; they need to know all aspects. The only people I know who are making money are those who write and own their own songs.”



Contact Nick Loss-Eaton, [nick.lossseaton@gmail.com](mailto:nick.lossseaton@gmail.com)



R O C K Y S H A W



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## DROPS

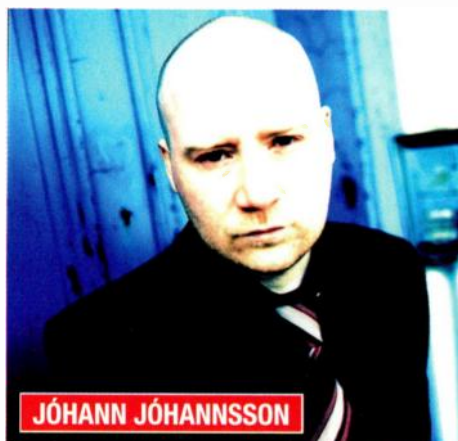
Acclaimed indie label **Unfiltered Records** has launched the online music licensing house **Unfiltered Tracks** to specialize in offering music supervisors moody, atmospheric indie-pop in the spirit of its parent label via a user-friendly search engine of affordable, pre-cleared tracks and making it the only online music licensing house specializing in one genre. Unfiltered Tracks is completely artist-run and sensitive to the complexities of synch licensing. By being an artist-direct service, clients don't have to deal with the hassles of publishing or mechanicals clearance. Unfiltered Tracks composers own their publishing and masters, therefore they can offer one-stop shopping at low cost. For complete information, contact [alison@thepresshouse.com](mailto:alison@thepresshouse.com).



**unfilteredtracks**

The Music Licensing Directory has launched a music crowdsourcing service where Music Supervisors, Advertising Agencies, Production Companies and individuals who need music for any purpose can launch a contest and find music to license for their needs. "Music Licensing can be a time consuming, expensive, daunting and complex process for anyone who needs to find good music for their specific purpose," says Music Licensing Directory CEO **Winston Giles**. "By utilizing the reach of our global community of music providers, we have come up with a solution that allows for confidentiality, particularly for clients in advertising, whilst still maintaining a fast, simple and personalized service." More information about launching a campaign is at <http://musiclicensingdirectory.com>.

**Block Starz TV** is producing a new comedy/adventure web series called **MACK LEVINE: Backyard Survivor**, a web parody of survival shows following an amateur's search for monsters in city sewers and wooded areas. Filmed on location in Louisville, KY, **MACK LEVINE: Backyard Survivor** starts off with the show's star, **Mack Levine**, looking for a monster snapping turtle under his city streets. Houston,



JÓHANN JÓHANSSON

TX indie composer **Mr. Instrumentalist** (<http://mrinstrumentalist.com>) is providing the show's music score.

To view the show, visit <http://blockstarztv.com> or contact [macklevine@outlook.com](mailto:macklevine@outlook.com).

Icelandic composer/producer/multi-instrumentalist **Jóhann Jóhannsson**, who the BBC has called "an intrepid musical enigma," is celebrating his score to Oscar-nominated director **Denis Villeneuve's** (*Incendies*) new film *Prisoners*, starring Oscar nominees **Hugh Jackman** (*Les Misérables*) and **Jake Gyllenhaal** (*Brokeback Mountain*), with a series of live dates. **Alcon Entertainment** releases *Prisoners* through **Warner Bros. Pictures** on Sept. 20th.

Jóhannsson brings his enthralling soundscapes to North America with tour dates that include **The Masonic Lodge at Hollywood Forever** in Los Angeles, CA, presented by **KCRW** (Sept. 15). For complete information, visit <http://johannjohannsson.com>.

**Live From Lincoln Center** broadcasts an expanded edition of its season finale from May, featuring series host **Audra McDonald** taking center stage at **Lincoln Center's Avery Fisher Hall**. **Audra McDonald In Concert: Go Back Home** is a special gala concert showcasing five-time Tony Award winner singing songs from a wide range of musical theater composers featured on her new recording, *Go Back Home* (**Nonesuch**), her first solo album in seven years. The broadcast of this 90-minute edition of **Audra McDonald In Concert: Go Back Home** began airing on PBS stations on Aug. 30 and repeats throughout September. Check local listings for show times in your area.

Drawing upon musical eras from **Steve Jobs'** life, including opera, Americana and the Beatles, **John Debney** creates a noble score for the biopic *Jobs*. After premiering at the Sundance Film Festival earlier this year, the film opened nationwide Aug. 16, 2013. *Jobs-Original Motion Picture Soundtrack* was released on **La-La Land Records** on Aug. 27, and is available digitally through **Garage Ingenuity**. Contact [alex@costacomm.com](mailto:alex@costacomm.com).

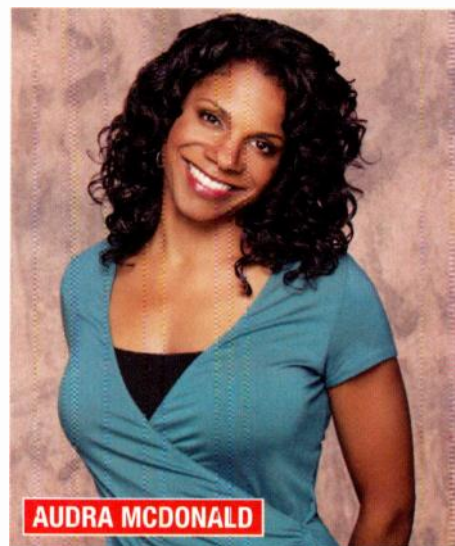


ALAN RICKMAN

The motion picture *CBGB* will have its US festival premiere at this year's **CBGB Music & Film Festival**, the five-day festival/conference that will take place in New York City, Oct. 9-13th. *CBGB* will kick off this year's festival.

The **Landmark Sunshine Theater** on E. Houston Street will serve as the conference and film festival hub. Based on the behind-the-scenes story of the beginnings of the US punk movement, *CBGB* features an ensemble cast channeling the prime movers of the era.

Starring **Alan Rickman** (*Harry Potter*, *Love*



AUDRA MCDONALD

*Actually*) as late *CBGB* owner **Hilly Kristal**, the film chronicles the creation of the music landmark and musical movement that spawned **Blondie**, **Television**, **the Ramones**, **Talking Heads**, **Richard Hell**, **Dead Boys** and the **Police**. The *CBGB* Film Festival will premiere an estimated 40 new movie titles, featuring Q&A sessions with directors, producers and/or actors. **Omnivore Recordings** will release *CBGB: Original Motion Soundtrack* on Oct. 8 with deluxe digital version from **Rhino**. Visit <http://cbgb.com>.



## OPPS

On Sept. 26-29, the **Driven Music Conference** returns to Atlanta, GA, for the third time. Panel discussions will be held at the **Sheraton Hotel** by day while industry pros and music fans will enjoy the best of showcasing emerging artists by night at **Velvet Underground**. Artists of all genres will be in the position for a chance to advance their careers with invaluable networking opportunities and panel discussions led by top industry professionals. Conference artist showcase submissions are now open. For artist submissions, tickets, and conference information, visit <http://drivenatlanta.com>.



**LAURA INGRAHAM**

**The Laura Podcast**, the daily digital version of the nationally syndicated **Laura Ingraham Show** is now seeking non-political interviews. Subject matter of possible interest includes entertainment, new media/technology, sports and more. They are looking for interesting, fun and relevant guests. Proven names are a plus. Submit pitches to producer Art Webb, [art@courtsidellc.com](mailto:art@courtsidellc.com).

**JAR Radio (Jeff's Album Review)** seeks music-related artists, authors and promoters for interviews. Listeners are interested in a behind the scenes view of music and music related topics. Interview guests can promote

and contemporary country, rhythm and blues, jazz, pop, gospel and bluegrass. The stages are located near the A/B meeter-greeter area, the C/D meeter-greeter area and in the Concourse C food and retail court (beyond security). For more information about Arts at the Airport, call 615-275-1614 or send email to [arts@nashintl.com](mailto:arts@nashintl.com).

**Hiphop Junkies**, a radio show out of Charlotte, NC, is looking for rap artists, models, designers and appropriate experts of all stripes. For interviews, contact [chantice@tice38@gmail.com](mailto:chantice@tice38@gmail.com).

Listeners at **Musical Osmosis** want to hear from the punk and rock communities. Up-and-coming bands, bands that used to be, even one-hit wonders are all welcome.

Performers, producers, recording artists and anyone else with inside information are wanted for interviews. Previous guests have included bands such as **Narcoleptic Youth** and **Even Steven**. For further details contact Producer Danielle Priser, [daniellepriser@gmail.com](mailto:daniellepriser@gmail.com).

**Soundwavez Radeo** (<http://soundwavezradeo.com>) is seeking underground indie hip-hop and R&B expert artists as guests on their program, particularly underground/indie artists looking to continue building their fan bases. For consideration on this Philadelphia-based program, contact Eddie Jefferson III, above, [entertainment@gmail.com](mailto:entertainment@gmail.com).



**NARCOLEPTIC YOUTH**

their material through both live broadcast and downloaded podcast and are occasionally featured performing live in studio. For booking, contact Jeff Lehrke at 734-707-6224 or [jeff@jeffsalbumreview.com](mailto:jeff@jeffsalbumreview.com).

**The MuSe Cafe**, a new radio show for and about poets and songwriters seeks expert guests. For booking inquiries, contact co-host Rachel Love at [info@musecafe.us](mailto:info@musecafe.us).

**Arts at the Airport in Nashville** is bringing musical performances to stages in the passenger terminal. Presentations feature a variety of musical styles including traditional

**Something for the Soul** and **R.I.L.L. Radio** are seeking expert guests for a multitude of formats. Producer **Ms. Ssugah** hosts shows in the formats Blues, Southern Soul, Zydeco, Country, Gospel and Teens. She welcomes both musical legends and upcoming artists with radio ready music and a following or fanbase of at least 30 who will show support by listening to the segment. Contact Ms. Ssugah at 318-504-0855 or email [sfts\\_radio@yahoo.com](mailto:sfts_radio@yahoo.com). **MS**

**TOM KIDD's** 20-year career includes extensive experience as an artist, producer and performer. Tom has promoted, marketed and developed Emmy- and Oscar-winning composers. He is President of Pres Pak Public Relations.

## Out Take



### Brian Lukow

Writer/Producer/Managing Member

**Email:** [info@entbrands.com](mailto:info@entbrands.com)

**Web:** <https://facebook.com/crazyfortheboysmovie>;

<http://entbrands.com>

**Most Recent:** *Crazy for the Boys*

Nobody ever said it was easy to make it in Hollywood. Even in today's herd of multiple formats, the entertainment industry tends to be a one-trick pony.

"I thought it would be an easy pitch," Creator and producer Brian Lukow says of his latest project, a music-and-film project revolving around Drama Drama, a fictional girl group. Even the man behind the successful boy band Dream Street at first found it difficult to get his project launched.

"The music industry saw Drama Drama and wanted to do a record," Lukow remembers. "Movie people only saw the movie part. I kept running into the same frustration."

Despite having made money for Dream Street's home at Atlantic Records, the parent company Warner Bros. Entertainment had trouble understanding the idea behind Drama Drama's film debut *Crazy for the Boys* and its attenuating music and marketing offshoots. Other companies had the same reaction but that didn't stop Lukow.

"It's a crazy and strange undertaking," he says. "I have a business model to build the biggest band in the world but people looked at me like I was crazy."

The pitch was simple. Drama Drama was to be a modern Spice Girls, a band with history as dreamed by young girls 10-12. Each member of Drama Drama has her own character which Lukow describes as over the top versions of the cast of characters someone might find in a high school cafeteria. *Crazy for the Boys* is the band's fictionalized back story which Lukow admits is "A 100-minute commercial to blow up the band."

That someone finally understood is testament to Lukow's clarity of vision and persistence. As he says, "You either have to reach critical mass or you fail."



## ► Sunset Strip Shuts Down To Party

The sixth annual Sunset Strip Music Festival (SSMF) rocked that fabled street recently. Performances on the closed-off Sunset Strip, enjoyed by more than 15,000 fans, included Linkin Park and Awolnation (pictured), as well as Black Rebel Motorcycle Club, Finch and Street Drum Corps. Artists that rocked the East Stage included Wale, Logic, Slick Rick & Doug E. Fresh, Asher Roth and Zeale. More than 30 additional artists performed throughout the festival on the new Viper Room outdoor stage, as well as indoors at The Roxy and Whisky a Go-Go. Get complete coverage at <http://sunsetstripmusicfestival.com>.



## ▲ Sabbath Returns To The Stage

Promoting their new record, *13*, Black Sabbath are currently circling the United States and Canada offering a set list of new anthems and classics with an opening act by the party rocker Andrew W.K. Pictured is Ozzy staring down the fans at the Cruzan Amphitheatre in West Palm Beach, FL. See upcoming tour dates at <http://ticketmaster.com>.



## ▲ Pacino Sees Chicago At Greek

Al Pacino made a special appearance during the Chicago concert at The Greek Theatre, in Los Angeles to film during intermission for his upcoming movie *Imagine*. Chicago presented him with a commemorative photo in honor of the special occasion and Nederlander's Paola Palazzo welcomed him to the venue. Pictured is Pacino surrounded by members of Chicago, HK Management and Nederlander Concerts.



SUNSET STRIP MUSIC FESTIVAL



## ◀ Kelly & Kidd

As part of her first solo tour in support of her new album, *Plain Simple Me*, roots rocker Kelly Zirbes has teamed with MC's own Tom Kidd, author of the new book *Which One Am I?*, for the Words & Music tour. The tour launched recently at the Cahuenga General Store and continues at coffee houses throughout Southern California. For more info, call 562-661-8212.

## ► IES Rocks LA / NOHO

L.A. and North Hollywood rocked out at the annual Independent Entertainment Summit, which featured music-biz panel discussions and performances by future hit-makers. Venues included The El Portal Theater, The Federal and the Ivar. IES pulls together leaders of the music industry and gives attendees the opportunity to meet, learn and connect with professionals. Performing artists included Eric Zayne (pictured). See <http://indieentertainmentsummit.com/>



## ◀ Kravitz Preps Latifah Show

Queen Latifah and Lenny Kravitz are seen reviewing the set plans for the upcoming *The Queen Latifah Show*, which premieres Sept. 16 on CBS. The set for the show was designed by Lenny's company, Kravitz Design Inc.



## Tidbits From Our Tattered Past



### 1982—Sparks—#11

Cover story Sparks (Ron & Russell Mael), who were just beginning to succeed after 11 albums, were taking none of it seriously. "Once you start doing that," said Ron, "you've had it as far as spirit goes." MC's Video Update area spotlighted the Fleshtones. Songwriting expert John Braheny dished advice on how writers should approach the music industry with their work. Concert Reviews of Jerry Jeff Walker, Circles Jerks and Krokus round out the issue.



### 1994—Marsalis—#21

Branford Marsalis was promoting his *Buckshot La-Fonque* album when he sat for an interview with MC. "I learned from Art Blakey not to depend on the mic for my sound," he said. "Like, with Miles—the sound came from the horn." A review of *Bloodline* featuring Joe Bonamassa and Berry Oakley, Jr. highlights the club reviews section.

### ◀ Peace Prevails In Connecticut

More than 20,000 music lovers from all over the country descended upon Seaside Park in Bridgeport, CT, for the 18th Annual Gathering of the Vibes music festival. The four-day event featured a large list of acts including Phil Lesh and Friends, the Roots, Grace Potter and the Nocturnals, Govt. Mule and the Black Crowes. In addition to the abundance of jam bands on two stages, the festival also included late-night DJ sets and a silent disco on the beach with hundreds of headphone-wearing hippies dancing in the sand.

PHOTOS: SCOTT FERRAM



# Lollapalooza



LOCAL NATIVES



THE CURE

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BEN HOWARD



### ▲ Lollapalooza 2013 Comes To A Close

Over 55,000 strong were in attendance at this year's Windy City music festival. Various genres of music and artists took the stage—from up-and-comers to legends. Included in this year's lineup were the Cure, Mumford & Sons, the Killers, Nine Inch Nails, Phoenix, the Postal Service, Queens of the Stone Age, the National, the Lumineers, Kendrick Lamar, Grizzly Bear and many more. For additional photos, visit our homepage Photo Blog (<http://musicconnection.com>). All photos by Jody Domingue.



ALMOST SEVEN YEARS AFTER HER DEBUT HIT TUNE,

"Love Song," catapulted Sara Bareilles into the limelight, the singer-songwriter has sold more than a million copies of her major label debut, *Little Voice*, received multiple Grammy nominations and judged the singing competition TV program *The Sing-Off*. Early this year, the singer, known for her powerful vocals and piano-driven melodies, left her comfortable hidey-hole in Los Angeles and moved to New York in the hopes of igniting a creative spark. There, she wrote her fourth LP, *The Blessed Unrest*, which dropped July 12th. Typically a solitary songwriter, she co-wrote the record's first single, "Brave," with Jack Antonoff of Fun. and embarked on her first solo acoustic tour. In this exclusive interview, Bareilles tells *Music Connection* about deviating from the norm and how her new experiences have impacted her latest work.

# Sara Bareilles

**Music Connection:** We've heard you've been a *Music Connection* reader, especially when you first started out. How did that and other music sources influence you when you first started out?

**Sara Bareilles:** *Music Connection* was one of the very first publications to feature me back when I was still at UCLA. It may have been a modest mention, and I am pretty sure I was wearing something hideous in the picture, but it was a huge deal to me. Feeling accepted and validated within the music community, I felt attached to that moment, and it made a big impact on me. I am very, very grateful.

**MC:** How and where specifically did you get your music career off the ground?

**Bareilles:** I got started through the L.A. community. It was really supportive. I started doing open mics and really small shows around the city, and it grew organically. Molly Malone's, Westwood Brewing, Hotel Café. There also was a place called Space 6507 that I don't think exists anymore.

**MC:** How did you manage your career when first starting out?

**Bareilles:** I did, for the most part, but a good friend of mine was really helpful in the beginning stages. He was my roommate at the time. He would burn CDs and have the clipboard with my email list at the shows and helped make those early days possible. I was very lucky to be put in touch with my manager, Jordan Feldstein, who I met early in my career as well.

**MC:** You just completed your first solo acoustic tour. As a singer-songwriter, does the solo tour experience differ from touring with a band?

**Bareilles:** I'm sure, as anyone can imagine, it's different. It's solitary by nature, so it's a very introspective experience. At first it was a little lonely, though I was sharing the road with a great crew, but the musical experience is a different rhythm when you're not sharing a performance space with a band.

I actually ended up loving it. It made me feel incredibly close to the audience, which I had been craving, and the shows were super rewarding in that way. There was no filter between the audience and myself.

As my first solo acoustic tour, I was terrified. I was trying to fill up the space. I didn't think that was something I could do, and with prodding and urging, I just kind of felt like it was time to embrace the challenge, and it ended up being totally okay.

**MC:** How has fan interaction impacted your career? How do you use social media to your advantage?

**Bareilles:** I don't really have media training. I was the judge on *The Sing-Off*, and that was the only time I remember having formal media training. And I think social media is hugely helpful and impactful in the sense that

it makes fans feel close to their artist. I'm very active on Twitter and Facebook and on my website, and I like to keep things as complete as possible. But I also think it's important to keep the line of privacy. I'm not the kind of person who wants to share everything, though I like to share a lot of myself onstage.

**MC:** Why was "Brave" chosen as *The Blessed Unrest*'s first single?

**Bareilles:** It felt like an obvious choice to me. I really connected to the message of that song on a deep level, and personally and professionally I wanted that to be my first statement. I felt it was a progression for me sonically. It sounded like something not quite like anything I'd done, but you could still hear me in all of it. I was really pushing for that. It wasn't a hard battle; everyone agreed it was a good one to start with.

**MC:** "Brave" was co-written with Jack Antonoff from Fun. How did you end up teaming with him?

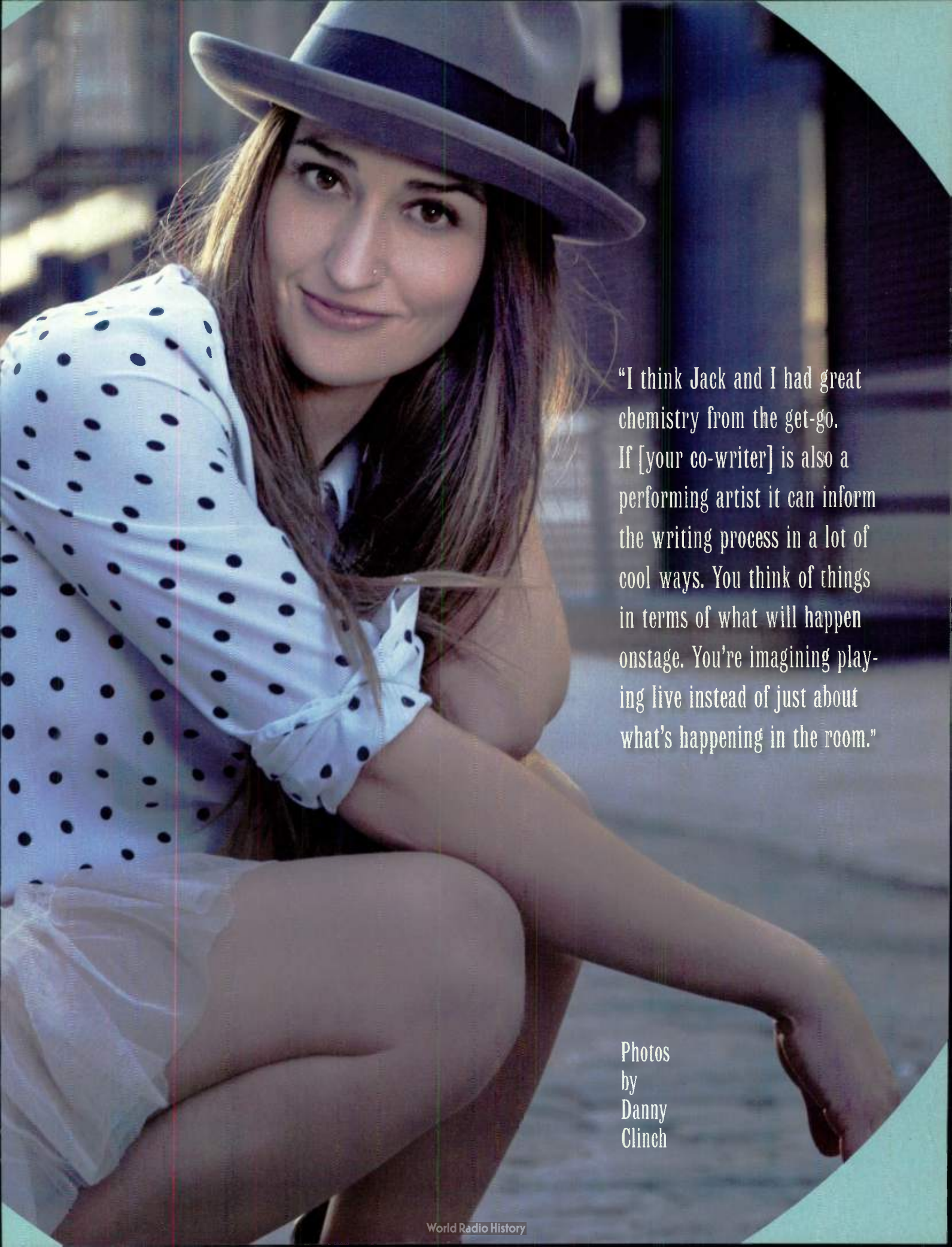
**Bareilles:** Sara Quin, half of Tegan and Sara, is a mutual friend, and she suggested Jack, because she had done some writing with him. I was talking to Sara about wanting to collaborate and wanted to find the right fit. So it was really serendipitous. I met him, and he was amazing.

**MC:** What is the co-writing experience like, particularly when the co-writer is also a prominent performing artist? What did each of you bring to the song?

**Bareilles:** Co-writing is all about chemistry, about whether or not you'll feel comfortable with another person in the room. I think Jack and I had great chemistry from the get-go. If [your co-writer] is also a performing artist, it can inform the writing process in a lot of cool ways. You think of things in terms of what will happen

by  
Jessica  
Pace





"I think Jack and I had great chemistry from the get-go. If [your co-writer] is also a performing artist it can inform the writing process in a lot of cool ways. You think of things in terms of what will happen onstage. You're imagining playing live instead of just about what's happening in the room."

Photos  
by  
Danny  
Clinch



onstage. You're imagining playing live instead of just about what's happening in the room. Jack was hugely helpful in helping me feel I could achieve some larger goals. Everybody works differently, and every situation is different. Jack had a track prepared, and I wrote the melody and lyrics with him involved. It felt like it was very collaborative.

**MC:** What was it like working with producer John O'Mahoney?

**Bareilles:** Awesome. It was very easy. We met through mutual friends. He's a really thoughtful producer. He has strong opinions and doesn't sugarcoat anything. If you work well with that, it's a great fit. John helped me strip away some of my fear about being vulnerable and being wrong. It felt very collaborative.

**MC:** What about producer Mark Endert? How did his style differ from O'Mahoney's, and why work with multiple producers?

**Bareilles:** Like an artist, every producer has a different style. Working with Mark, I let go of the reins a little more. He had a specific vision, so it was a practice in letting go for me. Of course I'm kind of a control freak as well, and I want to have my hands all over everything. It was very different. With John, I felt like we were building a castle block by block together, and with Mark, I felt like he constructed a lot of the castle, and I came in and made my changes. Both were rewarding in their own ways.

**MC:** Why do you like to co-produce your records?

**Bareilles:** I have concrete opinions on the way something sounds, the way the arrangement feels, the structure and foundation of the music. It's not just coming in and singing vocals.

**MC:** Your voice is so pure. Were you trained to sing professionally? Do you still work with a vocal coach?

**Bareilles:** I wasn't trained professionally. I did start taking lessons later in my career, which was helpful in building stamina and strength. I started singing very young as a kid. My older sister was very involved in theater; she was a singer. There was always music around the house, and I just fell into that. I've worked with John Deaver out of L.A. I've worked with Liz Caplan, and I've worked with Wendy Parr. Now I'm in a new environment and just seeing what teaching styles are like [in New York].

**MC:** What role does your record label play in your career? Is Epic Records very hands-on in working with you?

**Bareilles:** They are hands-on. I think one of the things they've done well on this record is they've left me to my own devices, and that was really important. Feeling a lot of pressure and like timelines are coming down on you or that you're disappointing the business on some level is disruptive to the creative part of my brain. They were gentle and left me alone for the most part. The industry is going through so many changes and Epic is still in flux, and they made me feel like I was welcome.

**MC:** How has moving to New York City impacted your music?

**Bareilles:** I moved to New York in January

of this year, and it is incredibly different. It's different in terms of timbre and cadence and energetic vibrations, to sound really hippie dippie. It couldn't be more opposite. It felt more chaotic, with so many people all on top of each other. There's a web of lives and stories happening around you.

Los Angeles is much more solitary, at least for me. I had a little house there. Your car separates you from people. I think in L.A. I had a little more of a lethargic lifestyle. Some of that was good, cozy, comfortable. There was an incredible network of friends I miss dearly, but creatively I needed a jumpstart into something else, and New York gave me that leg up.

**MC:** How did the production and writing of this record differ from past efforts?

**Bareilles:** Recording this record was quite different from my previous records in that this one happened in installments. I used a variety of producers and recording studios over a period of about four months and took the whole of the record in bite-sized chunks. I think, in some ways, this was how the record stayed so fresh for me, but I have to admit that by

the end of the recording process, it felt like I had been recording forever. I was happy to step away and get back onstage to connect with live performance.

Overall, the writing process and recording process were both much more collaborative for me this time around, and that was also a big difference. I ended up co-writing about half the record, and I'm very proud of that. I loved my collaborators, and I feel like I learned a lot through working with each and every one of them.

**MC:** Do you have a process or particular conditions for songwriting?

**Bareilles:** Songwriting is different each time, but the great majority of the time, I start with my piano at home. I love writing in the mornings, with a cup of coffee and no agenda. I like to see what falls out. It's usually a melody that comes first, and then the words will follow. If I am really focused and patient, I can sometimes get through a song in one sitting, but usually it takes me a longer time than that. Sometimes years, even. That is why I enjoyed co-writing so much on this record. The process was accelerated in a really fascinating way. So fun.

**MC:** What influences, musical and otherwise, informed the writing of this record?

**Bareilles:** The influences on this record are very much inspired by the sounds of my collaborators. Jack Antonoff and his band, *Fun.*, were a great influence on the tracks we wrote, and the songs I wrote with Matt Hales were heavily influenced by my "fangirl" relationship to the music of his project, *Aqualung*. In addition to that, I think the influences run the gamut of the kind of music I love—everything from *Arcade Fire* and *Sigur Ros* to *Prince* and *Raphael Saadiq*.

**MC:** Your debut sold over a million copies and received Grammy nominations. Your second record debuted at number one. What were your expectations for yourself for your third album? How did you realize those expectations or work around them?

**Bareilles:** I think it goes without saying that you hope your work is successful. For me, it's always been a challenge to distance myself from what came before and to detach my expectations from everything. "Love Song" was an amazing first step in my career, and it's been a huge blessing, but also the one thing that everything gets compared to. I wrote that song 10 years ago at this point. I think I wanted to allow myself as an artist, to show different sides of my creative self and allow myself to grow up a little bit, and I feel that was achieved. I'm so proud of this body of work. I think it reflects a really exploratory time in my life, and the new ones are some of my favorite songs I've ever written. I'm really happy with this album.

Contact dvora.  
englefield@42west.net



## Quick Facts

- Bareilles speaks Italian and lived in Italy for a year.
- She performed "Love Won't Let You Get Away" with *Family Guy* creator Seth MacFarlane on his debut studio album, *Music Is Better Than Words*.
- Growing up, Bareilles was heavily into theater, auditioning for *Mickey Mouse Club* and playing Audrey in a high school production of *Little Shop of Horrors*.
- Her breakout hit "Love Song" was actually a jab at Epic Records, from whom Bareilles felt pressure to produce a hit.
- Bareilles has done a range of covers including Coldplay's "Yellow," the Beatles' "Oh! Darling," Bruce Springsteen's "I'm On Fire" and Beyoncé's "Single Ladies."
- She performed on the "Kidney Now!" episode in the third season of NBC-TV's *30 Rock* alongside Elvis Costello, Steve Earle and Beastie Boys.





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# MERCH MADNESS

**MERCHANDISE PLAYS** an important role in branding an act's image. It also provides a significant source of income. In fact, merch sales are often the difference between making a living or going into debt. When compared to other income streams, merchandise generates the greatest profit margin for artists at all levels. And for emerging acts, those profits can support a career.

To make that happen, however, you must be creative. If you follow everyone else—selling tees and CDs—you are likely to be disappointed. Even established acts are pushing the envelope with cool and unusual ideas. Taylor Swift bundled her album with pizza, Beck released an album of sheet music and Jack White distributed a single via helium balloons. If artists of that caliber feel the need to stand out, imagine what you must do.

Selling merch may seem easy, but it is not. You must consider your fans, the venue and the items you sell. To help you get better results from your merchandising efforts, *Music Connection* asked experienced artists, managers, labels and PR companies to send us examples of items that not only get attention, but also sell like crazy.

## MERCH STANDOUTS

With some imagination—and extra cash—items like these can be custom-made:

### BLACK "MYSTERY" BOX

**Olio**  
<http://oliomusic.com>

The "Black Box" houses Olio's merch items. To find out what is in the Black Box, fans have to go to the group's shows. The "Box" contains a revolving assortment of merch: tees, guitar picks, key chains, autographed drumsticks, stickers, posters, earrings, beanies, wrist bands and CDs. Olio also encourages fans to help them with promotions in order to get free music.



### BEER KOOZIE

**Goat**  
<http://musicbygoat.com>

While working on a project called "senseless" (about the abuse of our senses), the band Goat released a single titled "Cup in Hand." To highlight the abuse of taste, they designed a

koozie with their logo on it and the word "senseless" written in Braille.

### BABY ONESIE

**Ellee Ven**  
<http://elleeven.com>

If you have fans who are starting families, these could be big sellers. Artist Ellee Ven had "Groovalutionary" printed on them—which signifies "a person engaged in a creative revolution."

### NECKLACE & RING

**Dead in 5**  
<http://facebook.com/deadinfive>

Detroit outlaw rockers Dead in 5 wanted to offer their fans something custom and cool. So they partnered with Claudia Leo who recently launched her own jewelry company, Rock Design. They gave her their logo and she created amazing one-of-a-kind pieces that sell for \$20 to \$45 a pop.



### SKATE DECK

**Willie Psycho**  
<http://facebook.com/williepsycho>

According to Willie Psycho, his originally designed skate decks sell like crazy via social media, events, festivals, etc.

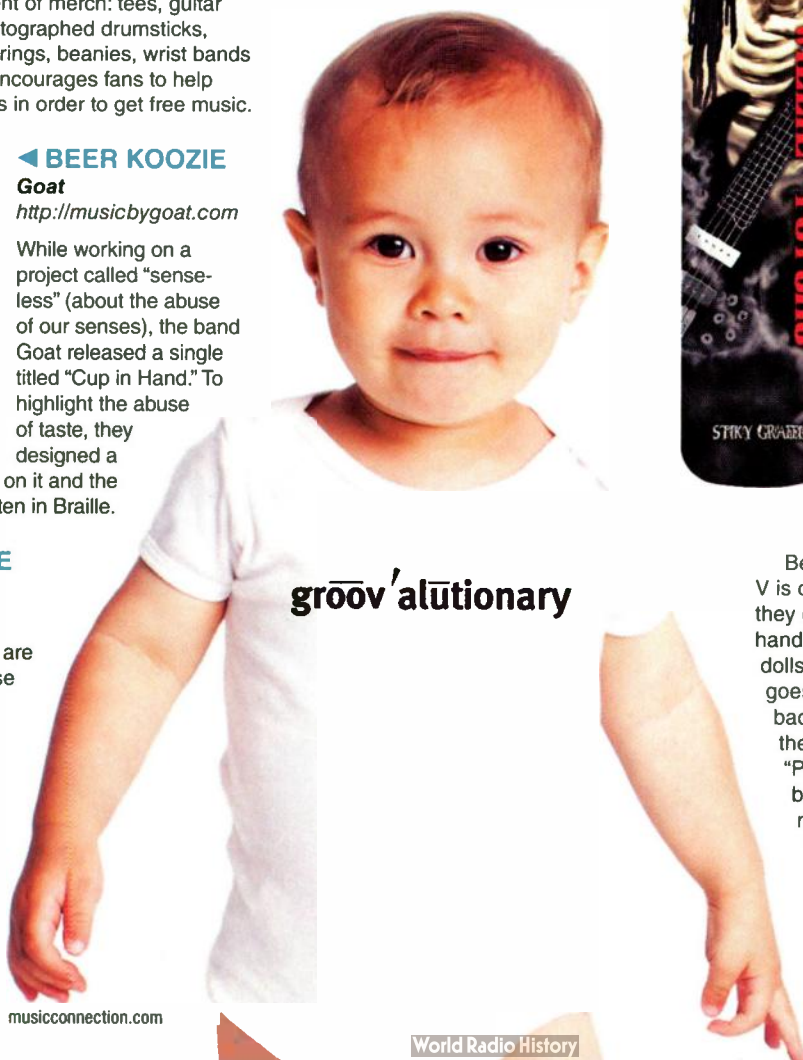


### RUSSIAN STACKING DOLL

**Marina V**  
<http://marinav.com>

Being from Russia, Marina V is often asked by fans where they could get one of those hand-painted Russian stacking dolls. Now, every time she goes to Moscow she brings back a few and personalizes them for sale. She notes, "People seem to like that better than buying one made in China on eBay."

Marina also sells her own artwork, handwritten lyrics and sheet music for a song that won her the YouBloom Award from Sir Bob Geldof.





# IS YOURS AS COOL AS THIS STUFF?

By **Bernard Baur**

## RUBBER SPIDER

**Characula**

<http://characula.com>

Characula came up with the idea of rubber spiders because, she claims, she's just like a black widow spider... she kills her lovers after mating. Additionally, her upcoming record has eight songs (to correspond with eight legs).

## BACK2SCHOOL SET

(Patches, Wristbands, Notebooks)

**Black Veil Brides**

<http://blackveilbrides.net>

The Black Veil Brides have it covered for back-2school items: patches, wristbands and even a notebook for studious fans.

## ▼ SHORTS

**Mastodon**

<http://mastodonrocks.com>

Mastodon have some very cool merch, from bikinis and sling bags to belt buckles and beach towels. But, the shorts—called “As-stodon”—take the prize.

## ▲ ENERGY DRINK I.V. BAG

**The Joint**

<http://thejointlive.com>

This fruit punch flavored energy portion, enclosed in an IV bag, is not just for those who have an aversion to sunlight. Several acts, as well as music venue The Joint in Los Angeles, CA, offer them. Buyers often combine the bloody shot of energy with their favorite libation.

## SPICE BLEND

**Rick Steffen**

<http://ricksteffen.com>

West Florida singer-songwriter Rick Steffen spices up his fans' lives with his own blend of spices, called “Rick's Trick.”

## ▼ TAMBOURINE

**The Matthew Davidson Band**

<http://matthewdavidson.net>

The Matthew Davidson Band sells small plastic tambourines with the group's logo applied via clear stickers. Since they often perform at family-friendly venues such as restaurants, festivals and zoos, children (and adults) enjoy using them during the show.

## LYRIC BOOK

**Cisco Adler**

<http://facebook.com/ciscoadlerpresents>

Cisco Adler recently released an EP, *Ma-halo*, via his indie label Bananabeat Records. For pre-sale promotions, he offered a digital download of the EP and a 19-page Lyric Book, featuring original artwork inspired by the songs on both his debut album *Aloha* and his new EP. Adler did a limited run of 50, which sold out almost instantly.

## CHEAP BUT POPULAR

Many companies offer these items printed with your logo. Or, you can apply your name and logo with clear stickers. See *MC's Promo Directory* (p. 56) for suppliers.

## BUTTON & PIN

These are so popular, fans will wear them everywhere.

## GUITAR PICK

This item is so cheap you can give it away.

## DOG TAGS

Fans love to sport dog tags as a fashion accessory.

## KAZOO

Give them away or sell them cheap—encourage fans to play along with you.

## DIGITAL DOWNLOAD CARDS

This should be a no-brainer, especially if you're selling vinyl.

## TAG (for luggage, gear, totes, etc.)

Your fans can personalize everything they own with colorful tags.

## PLASTIC / RUBBER BRACELET, WRISTBAND & RING

Available a variety of colors, these often become collectibles.

## LANYARD LAMINATE

(with logo, photo, or album cover) Fans who wear them could get a discount next time. Make a few with “CREW” too.

## KEY CHAIN

Practical... and some even include a bottle opener.

## TOTE BAG

Offered in a range of sizes, you can find a tote that meets your budget.

## TIN & CONTAINER

Tins and containers are not only useful, there's also a huge variety to choose from.

## USB FLASH DRIVE

Buy them in bulk. Include music, personal photos, lyrics and even short videos.

## HANDMADE ITEM

When money is tight, handmade items can save the day. Signed photos, old flyers, original artwork and even locks of hair (in a ziplock bag or tied with a ribbon) can make your merch unique.



FRONT PRINT

BACK

## ▼ COLORING BOOK

**Ween**

<http://ween.com>

Unusual coloring books are not only fun to create; they're also great for artistic fans. Ween's coloring book gets a lot of attention due to its graphic depictions.





## CONTROL COSTS

When deciding on merchandise items to make, cost is always a factor. Here are three things you should keep in mind.

1. Overall Cost of Production – Pins, buttons and patches are popular because they cost so little you can give them away or sell them. By contrast, hoodies are so expensive that you could be in trouble if they're not as popular as you anticipated.
2. Minimum Runs – Most items have a minimum order, and the amount varies depending on the type of merch.
3. Complexity of Design – If you're screen-printing items (the most common technique for T-shirts), you'll be charged a set-up cost for each color. That means a design with four colors will be much more expensive than a simple one color print.

## GET DEALS

1. Shop Around – Take the time to compare pricing. Consider quality, minimum orders, payment plans, and additional costs that might not reflect the quote (e.g. screen charges, shipping, etc.).
2. Ask for a Better Price – Most companies want your business and can work with you on a budget. If you find a better price elsewhere, they'll often meet it or throw in incentives (free design work, waiver of charges, etc.) to get your business.
3. Ask about Leftover Stock – Many companies order large quantities of product to get a lower price but will then end up with an assortment of odd sizes or colors. Sometimes, you can get a great deal by asking about clearance stock.
4. Begin a Partnership – Try to work with a vendor to get better pricing by committing to a long-term relationship. You can also pitch for a potential sponsor.
5. Order in Bulk – Most of the time, you will save money when you order in bulk. If you want to balance price per item and minimum quantities, find out what the optimal quantities are.
6. Order Fewer Designs – If you reduce the number of designs, you can order higher quantities of each product. This drives down the price per unit. Variety is great, but often results in a much higher startup cost.

## PRICING: CONSIDER THESE 3 THINGS

1. Audience Demographic – Think about the economic means of your audience. Sometimes lowering prices to encourage sales can actually result in greater profits. Conversely, there are some venues and communities where raising prices will have no adverse effect.
2. The Show – How special is the event? The more important the show and richer the memory, the more valuable the memento.
3. Total Merch Value – Is your merch made with the best materials? Do you have limited edition items? Does your merch have "added value?" How many songs are on your CD? These are obvious considerations: the better your merch, the more it is worth; and that gives you more leeway with prices—whether you're adjusting up or down.

### REFRIGERATOR MAGNET

(with lyrics and poetry)

Dr. Dre

<http://drdre.com>

Fans can enjoy the poetic wisdom of Dre with a refrigerator magnet.



### ▲ CONDOM

Daft Punk

<http://daftpunk.com>

If your fans bonk like bunnies this is a perfect merch item. It is useful, practical and promotes good health. Many acts have condoms on their merch table, for sale and as freebies—even EDM stars like Daft Punk, who labeled their condoms "Get Lucky" after their hit single.

### BOOK & BOX SET

(limited edition collectibles)

Sirsy

<http://sirsy.com>

Sirsy offers a book/box set that is a collection of photos and words from the duo's latest album, *Coming Into Frame*. Manager Mike Lembo suggested it as a collectible for the band's fans, and it is a huge success.

### FLASK NECKLACE

Jerry Strull

<http://jerrystrull.blogspot.com>,

<http://reverbNation.com/jerrystrull>

Flasks are common merch items, but they can also delight fashionistas.

### SUNGLASSES & POSTER

Fucked Up

<http://lookingforgold.blogspot.com>

[http://matadorrecords.com/fucked\\_up](http://matadorrecords.com/fucked_up)

Hardcore punkers Fucked Up offer unique items for deranged fans: messed-up sunglasses and psychedelic posters. These guys are so punk they leave their merch table unattended.

### ► HERB GRINDERS

Wavves

<http://facebook.com/wavves>

Inexpensive but practical, these herb grinders are hot sellers. Wavves fans love them.



### WATER BOTTLE

Wilco

<http://wilcoworld.net>

Proud of their eco-friendly credentials, Wilco offers a recyclable water bottle.

## WEIRD, WACKY & WONDERFUL

With a little imagination—and sometimes extra cash—items like these can be custom-made:

### ▼ CASKET & KETCHUP

KISS

<http://kissonline.com>

The band that made merchandising an artform has to be mentioned. In fact, KISS has so many unusual items for sale it's mind blowing. The caskets and urns are understandable—but the "Hotter Than Hell" ketchup is mind-boggling.



### BALLOON

Mister Balloon

<http://misterballoon.com>

Balloons are always fun... You can even have your name/logo printed on them. As mentioned, Jack White's label Third Man Records used balloons to distribute one of his singles.

### CAT HEADPHONES

Deadmau5

<http://deadmau5.com>

Deadmau5 likes to share his tunes with small furry creatures. For those who like bonding with their pet(s) through music, custom cans can be the cat's meow.

### INCENSE HOLDER

Grateful Dead

<http://dead.net>

This was an easy call for Deadheads. If you have similar fans, an incense holder is a nice inexpensive item.



## ▼ PIÑATA

**Justin Bieber**

<http://justinbiebermusic.com>

Sometimes you just have to smack something. Of course, with the Bieb's face on it—it's even more delicious. Actually, there have been a few acts that used piñatas during their shows. One was even filled with joints for stoner fans.

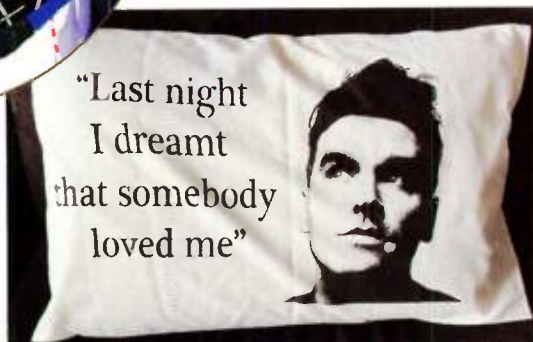


## ► PILLOWCASE

**Morrissey**

<http://facebook.com/morrissey>

Considered one of the most influential indie artists around, Morrissey is known to be a bit odd. And this pillowcase proves it.

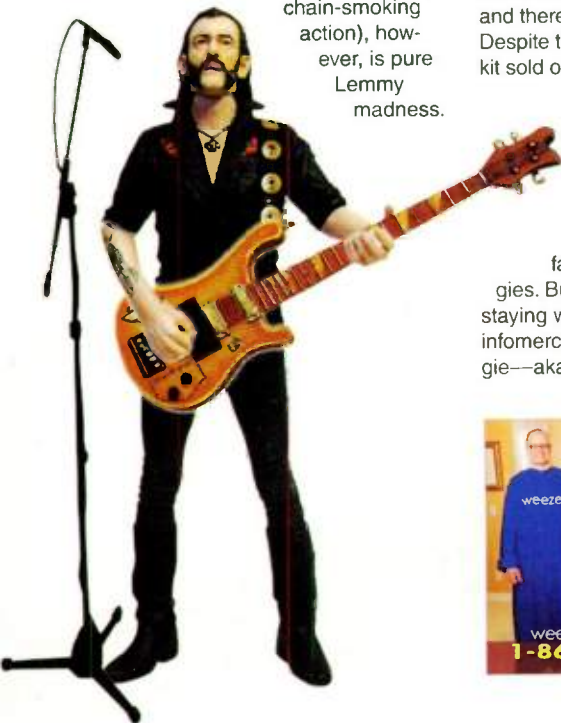


## ▼ ACTION FIGURE

**Lemmy Kilmister**

<http://motorhead.com>

The leather jackets Motörhead sells make sense. This action figure (real chain-smoking action), however, is pure Lemmy madness.



## SWEATER

**Slayer**

<http://slayer.net>

You can spice up your fans' holidays with a colorful sweater—just like Slayer did.

## LIGHT SWITCH COVER

**Metallica**

<http://metallica.com>

Not content with dominating the heavy rock scene, Metallica is now into interior design.

## ► CUM RAG

**Tenacious D**

<http://tenaciousd.com>

It is the same size as a golf towel, but it isn't a golf towel.



## SEX KIT

**Rammstein**

<http://rammstein.de>

Rammstein destroy all decorum with this item—which is actually a fan favorite. The kit features a selection of Rammstein endorsed vibrators, a pair of handcuffs and some exotic lotions... oh, and there's also a copy of their album. Despite the hefty price tag (\$390), the kit sold out in a matter of days.

## ▼ SNUGGIE

**Weezer**

<http://weezer.com>

The only thing weirder than KISS ketchup is the fact that Weezer sells Snuggies. But, if you're a fan of nerd-rock, staying warm and early-morning infomercials then the Weezer Snuggie—aka the Wuggie—is for you. **MC**

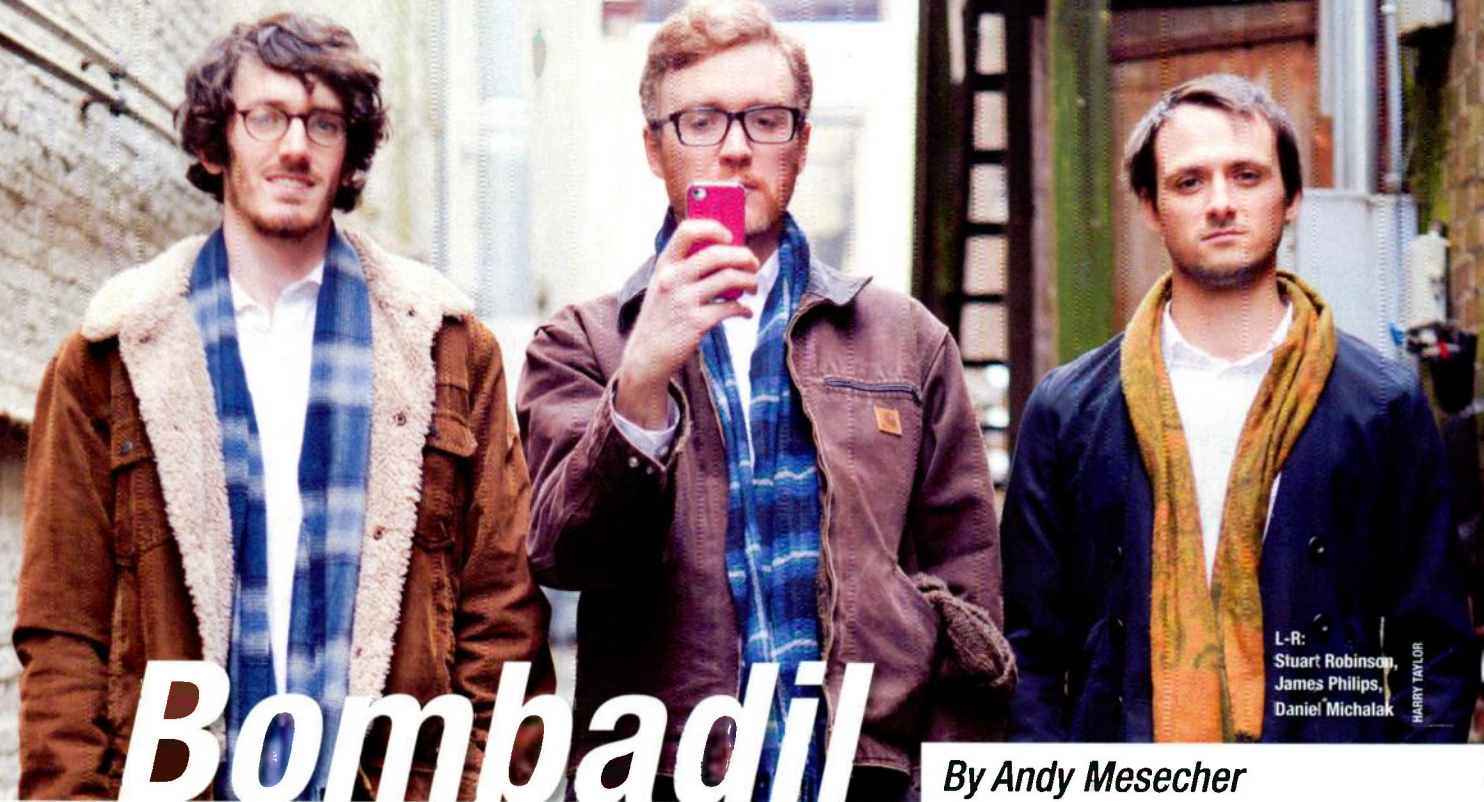


# HOW TO SELL MORE MERCHANDISE

- 1. Set up your merch table in a high-traffic area**  
*Near the entrance or exit is good, or even near the rest-rooms.*
- 2. Make the merch table a "Go To" place**  
*Decorate it ... Use lighting and display cases, whatever makes it stand out.*
- 3. Hire an experienced person to work your merch table**  
*They should be there all the time—especially while you're performing. And make sure they can up-sell and make deals.*
- 4. Let people know that you have merchandise available**  
*If you keep it a secret, you won't sell anything—mention it from the stage. In fact, announce that you'll be at the merch table to meet with fans. That will sell even more.*
- 5. Keep prices reasonable**  
*Consider the venue and your fans. Prices that suit both will lead to more sales.*
- 6. Sell a range of merch: COOL MERCH SELLS**  
*More options appeal to more customers.*
- 7. Offer Bundle-Deals**  
*If you sell a CD for \$12 and a shirt for \$15, sell both for \$25.*
- 8. Offer something FREE with a purchase**  
*People love getting free stuff—a poster, sticker or maybe an old CD.*
- 9. Accept credit/debit cards**  
*Accepting plastic will result in more sales. Use Card Readers that plug into your phone, like the Square Card Reader (<http://squareup.com>).*
- 10. Go into the crowd to sell your merch**  
*By approaching the audience directly, merch sales can increase by almost 40 percent.*
- 11. Whoever is selling your merch should be wearing your merch**  
*It looks cool, helps sales and gets them psyched. Print "Crew"—or give them a "Crew" lanyard—and they'll work harder for you.*
- 12. Give your merch to whoever booked you into the club**  
*Same goes for sound guys, DJs, program directors and other industry folks.*
- 13. Have friends / fans wear your merch and hang out in front of the venue before your show**  
*Give a couple Tees to the hottest girls and guys at the venue, and take a picture of them wearing it. Nothing creates a buzz like having people walking around with your gear on.*
- 14. Don't underestimate the power of friends and family**  
*Give away your merch as gifts. They'll wear it to the mall, soccer practice, in school... wherever they go.*
- 15. Always have a Tip Jar at your merch table**  
*A tip jar allows people to show their appreciation. Without one, you will definitely not make that money.*
- 16. The more gigs you play, the more merch you'll sell**  
*The simple fact is, most merch is sold at live shows.*

To learn more about what sells and what doesn't, see "The Twenty Most Profitable Pieces of Merch" at <http://digitalmusicnews.com/permalink/2012/120906merch>





L-R:  
Stuart Robinson,  
James Phillips,  
Daniel Michalak

HARRY TAYLOR

By Andy Mesecher

**W**hether you're from Los Angeles, Seattle, Nashville or New York, many artists face the same uphill battles to survive: booking a proper tour, filling seats, producing effective merch, keeping tabs on royalties, etc. In 2009, those problems played second fiddle to an even greater dilemma for Bombadil: health and wellness. "I had problems with my hands," explains frontman Daniel Michalak. "Nerves and tendons were injured from repetitive stress, overdoing it from lots of things: Playing music, the computer, driving, lifting gear all day. ... I started to get chronic pain in my hands so bad that I really couldn't eat, let alone play music. I ended up having to move back home with my parents.... so I didn't play an instrument for almost two years."

How did all this happen? What lead up to such a sidelining injury? Let's rewind a bit.

Bombadil are a four-piece folk-pop group from North Carolina; a concept formed when Bryan Rahija and Daniel met in Bolivia, studying abroad in 2004. When the duo returned to the States, they picked up Daniel's brother John to play drums and contacted Stuart Robinson to handle the keys. Robinson had already written songs with Daniel in the past, so the decision was a no-brainer. After a year of the "write, tour, write, tour" routine, the band landed a gig at the University of North Carolina. It would turn out to be the biggest of their career up to that point.

"UNC booked us to open for the Avett Bros.," Daniel explains. "We played that show and Dolph [Ramsuer], who runs Ramseur Records, was there and said, 'Hey, I'd like to have you guys record a CD.' We [agreed] and it's just been kind of going like that ever since." With no physical contract, and little fear of what the

label would control, the band released the EP *Bombadil* in 2006, *A Buzz, A Buzz* in 2008 and *Tar pits and Canyonlands* in 2009. In that time, Ramseur helped the band with booking and artist development. Bombadil also replaced drummer, John—who went off to medical school—with current stickman, James Phillips, who they found on Craigslist. Everything seemed to be falling in place, but no one could have expected what would happen next.

"I wish I really understood what happened," explains Daniel. "I feel like I'm still in the

*"Music isn't everything. I know for me, I had to come to a point where I accepted that I may never be able to play again."*

process of figuring it out myself. [After the nerve damage] I began to write more music that didn't require me to play anything. I could create these beats with my laptop. I couldn't type, so I was using the computer mouse with my foot, which is not as hard as it sounds. ... I would still get together with the guys once a month and they would write chords and I would sing over it and write lyrics. We had to stop performing, of course, because I couldn't play... plus everybody wanted to do different things. I think everything that happened to me made us say, 'Okay, let's just take a break from this for a while.'

With the combination of rest and extensive therapy, Daniel slowly began regaining the use of his hands, and Bombadil traveled to Pendavavis Farm near Portland, OR (where the annual Pickathon Festival is held and Decem-

berists tracked *The King Is Dead*), to record *All That The Rain Promises* in 2011, nearly two years after the band's previous release.

"There was no heat other than a chimney, and we went in November, so it wasn't too bad," he laughs.

Fast forward to 2013. Now, with the band back to 100 percent, they have booked a modest tour and prepared *Metrics of Affection*, which was tracked in Phillips' home studio last summer. "It was out of necessity," says Daniel.

"We needed to get together, we wanted to start playing music again and the best way to do that was to start living in the same town, and the best way for us to get a hold of one another was just to live together."

So what does Daniel offer fellow musicians who fear they might over-work their body?

"Don't play too much, stretching [is crucial], trying to get really relaxed and playing ergonomically (I'm still working on that). The best thing is rest, so we try to not do more than three or four shows a week. Stress is a huge part. There is no secret surgery or pill, your body just needs rest." Elaborating on the point of stress, Daniel adds, "Music isn't everything. I know for me, I had to come to a point where I accepted that I may never be able to play again and be okay with that. I think it's important that people do other things, and don't get bogged down on whether their song or art [will succeed]. Getting injured was a great opportunity for me to find new ways to create songs through doing drum loops or having others write chords and collaborate."

*Metrics of Affection* is available now.

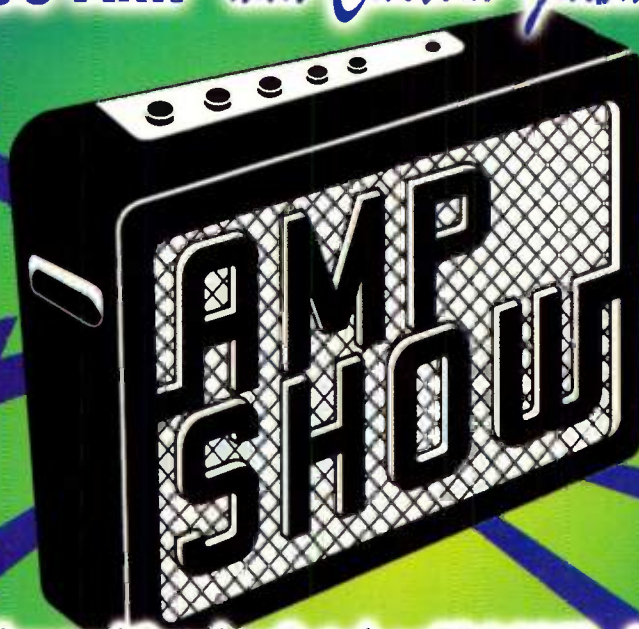
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# Creative Allies

## Connects Unknown & Amateur Graphic Designers with Bands



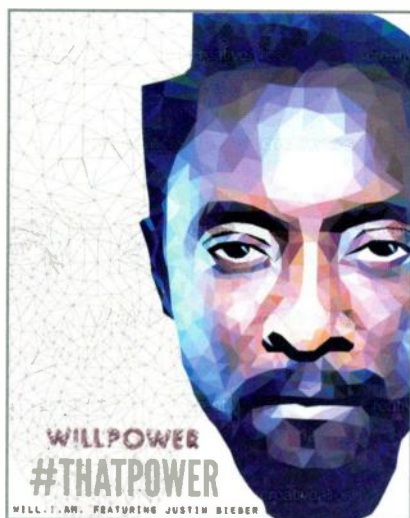
**F**ounded in 2010, Creative Allies (<http://creativeallies.com>) is a unique web-based company that offers a means for fans to interact with artists in a dynamic way—by actually creating the images that appear on CDs, websites, t-shirts and other platforms. The company was launched by Sean O'Connell, CEO, and Greg Lewis of Music Allies, a major cross-platform marketing company for music festivals and independent artists and labels. Kevin Carroll, a veteran music industry marketing executive, was brought on as COO of Creative Allies in 2011.

"Creative Allies provides the tools to enable fans to interact with artists in an intimate way, and also for designers to get their work exposed," says Carroll. "Designers and fans can sign up for free and submit their artwork for consideration to have it actually appear on an official

store on the site. "Artwork that is submitted but does not win may still be picked up for the merch items, with 10 percent of the net profits of those sales going to the designer," notes Carroll. The site is as much a showcase for emerging design artists as it is a marketing tool for the music artists. "The great thing about these contests is that anyone can enter, not just professional designers, and have a chance to get their work noticed by the worldwide community of visitors that come to the site. It has launched careers."

Carroll's experience in the music business

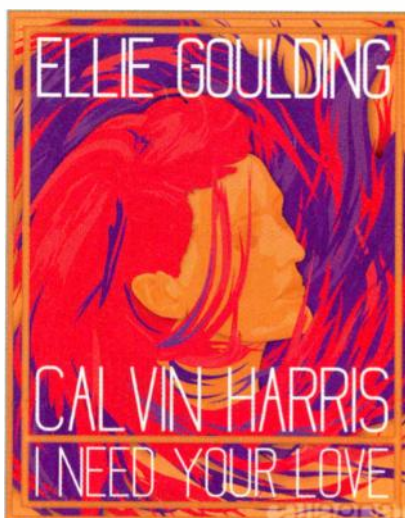
*"Anyone can enter, not just professional designers, and have a chance to get their work noticed by the worldwide community."*  
— Kevin Carroll, COO



artist website, poster, merch or CD cover."

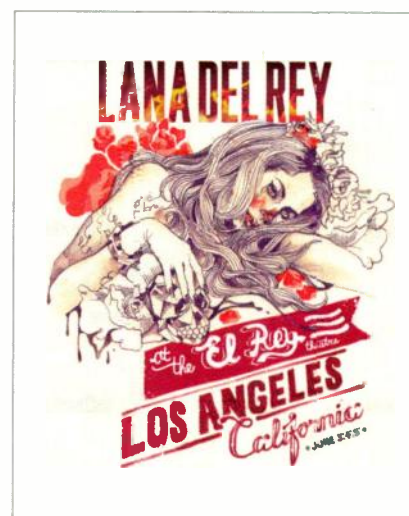
The site runs several contests each month and viewers vote on the designs. The ultimate winner is chosen by the artist, management team or festival running the contest. Fan Favorites are also chosen, with runners-up receiving prizes such as tickets or signed band merchandise. Recent contests in August included the challenge to create a t-shirt graphic for Lady Antebellum, poster art for Stereophonics, Paramore and Buddy Guy, and a logo for the 25th anniversary of Sublime. Winners receive a flat fee for the use of their artwork, with most contests awarding \$500. (Winners also receive bragging rights, but no additional percentage, and sign over their licensing rights.) Entering the contests and joining the site are free.

Creative Allies also operates a merch



is impressive. During his nearly 30 years in the music industry, he has been a senior executive at EMI, Sony Music/Relativity, East-West Records and Chrysalis Records, among others. With that extensive track record, what does he think of the current marketing climate that social media has wrought? "Social media provides an unprecedented way for artists to market their music by interacting directly with the fans. In the case of Creative Allies, because art and music are so intertwined, it is an ideal way for music artists to get direct feedback on how fans visualize the artists' work and also the image they are conveying."

Major acts that have worked with Creative Allies by using fan-generated artwork include Counting Crows, Keith Urban, the Black Keys and Ween. "We promote the contests in several ways, including fan sites," says Carroll. "We



also go around to the design schools, and we have relationships with Bonnaroo, Warped, Lollapalooza and other major festivals. To generate interest from the artists, sometimes it's a matter of going directly to the label or artist representative, or they come directly to us."

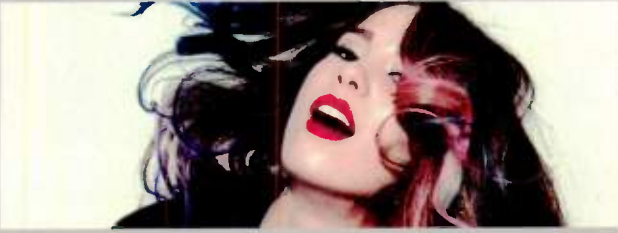
The site currently has 50,000 designer/members worldwide. To some, this may seem like a sneaky way for labels and artists to get cheap access to quality designs, but Carroll views it as a win-win situation. "Unknown and amateur designers value this opportunity for exposure to professionals, and to get feedback from the design community," he says. "And of course, the opportunity to ultimately win a contest and gain professional credibility."

Creative Allies is based in Asheville, NC.

Contact Lauren Jaeger, [ljaeger@sspr.com](mailto:ljaeger@sspr.com)



# Who reads Music Connection?



## ***The Rising Artist***

"I love Music Connection! As an independent artist, their directories and music industry tips are always super useful. MC is a great way to stay on top of what's happening in the industry."

– **Alexandra Starlight**  
(Alexandra & The Starlight Band)



## ***The Hitmaker***

"Definitely reading about other people's trials and tribulations with touring and labels was a good thing for me, especially early on."

– **Pete Wentz**  
(Fall Out Boy)



## ***The Producer***

"Never have I been informed better on the local and the international music scene. Thank You MC for all these invincible years!"

– **Robin DiMaggio, producer**  
(Paul Simon, David Bowie, Steve Vai,  
Diana Ross, Chris Isaak)



## ***The Talent Seeker***

"I signed an act to Maverick/Warner Bros. after discovering him through Music Connection's 'review' section. Now as CEO of a '2.0' digital label and music publishing company, MC is an excellent source of potential clients for our company."

– **Scott Austin**  
(CEO, Authentik Artists Inc.)



## ***The Pro Player***

"My favorite pages of MC are the endless lists of managers, agents, studios and of course the musicians looking for musicians section!"

– **Stephen Perkins**  
(Jane's Addiction, Porno for Pyros)



## ***The Legal Eagle***

"Music Connection magazine is a valuable source of music industry information. I often refer people to your Annual Directories. Keep on doing what you do so well."

– **Glenn Litwak**  
(Law Offices of Litwak & Havkin)

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## *This World Won't Last Forever, But Tonight We Can Pretend*

**Matt Hires**

Atlantic Records

Producer: Eric Rosse

You may have heard Hires' recent companion EP, but these tracks reappear on this bundle of poppy, sky-gazing meditations. Oddly, it's the gooey, lovelorn ditties like single "Restless Heart" that prove least effective. "Wishing On Dead Stars," or the cryptic "I Am Not Here," best them by offering a heartbreaking counterpoint to the persistently sanguine, up-tempo arrangements. But it's his caramel vocals spouting relentlessly catchy, clever wordplay that make this album soar. With major TV placements and a style begging for mainstream consumption, Hires' ascendance seems inevitable, yet the nagging sense we've traveled these musical highways before could prevent his career from reaching peak altitude. — **Andy Kaufmann**



## *Love, Gratitude & Other Distractions*

**Will Lee**

Sinning Saint Ltd.

Producer: Will Lee

Bassist-vocalist Will Lee is more than a typical sideman. He is kind of a musical chameleon. When you have played with virtually everybody in the business it gives you incredible range and perspective. On this album, the *Late Night with David Letterman* band member steps into the spotlight for a potpourri of, mostly, original compositions of jazz, rock, blues, fusion and all points in between. Guest stars include guitarists Billy Gibbons and Chuck Loeb, keyboardists Bob James and Paul Shaffer, drummers Steve Gadd and Shawn Pelton, vocalist Chrissy Amphlett and many others. Lee proves he is not only one of the greatest support players around, but a fine songwriter, producer and artist in his own right. — **Eric A. Harabadian**



## *600 Years in a Moment*

**Fiona Joy Hawkins**

Little Hartley Music

Producer: Fiona Joy Hawkins, Corin Nelsen, Will Ackerman

Driven by her sense of wonder at how globalization affects music and how history changes our perception of instruments and the musical culture of our ancestry, the award winning Australian Celtic/New Age pianist and composer complements the foundation of a contemporary handmade Australian piano with ancient instruments from around the world. True to its "global village" concept, she recorded this fusion of past and present in various cities around the world. Hawkins' dreamy piano touch is often sensual and compelling, but an equally engaging part of this thoughtful excursion is hearing and reading the names of the exotic instruments she uses to enhance her super melodic thought process. — **Jonathan Widran**



## *Not Cool*

**Tim Easton**

Campfire Propaganda

Producer: Brad Jones, Robin Eaton

Nashville-based Tim Easton's 10th album, *Not Cool*, could have been made by a hulking musical amalgam of 1950s Sun Records stars and Music City street buskers who splits his time between Beale Street and Broadway in Nashville. High-strung, blasting rockers tinged with bawdy honkytonk heat fall in with throwback rock & roll, murky classic blues and the mountain folk tribute "Knock Out Roses," written the day Levon Helm died. Over a piano shedding tears, Easton sings with a slight rasp that sounds cobwebbed by vices on the title track, the album's penultimate jewel that resonates lyrically and literally as if sung to a vast, empty barroom in the style of Ryan Adams' own bleeding heart waltzes. — **Jessica Pace**



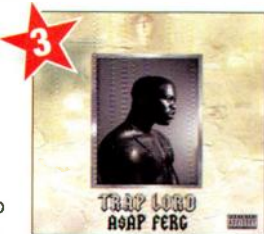
## *Trap Lord*

**A\$AP Ferg**

A\$AP Worldwide/Polo Grounds Music

Producer: various

While diehard fans of hip-hop may appreciate the nature of A\$AP Ferg's *Trap Lord*, it certainly is not capable of winning new fans to the genre nor shedding its clichéd image. It is full of the stereotypical topics that continue to hinder hip-hop's otherwise positive influence on our culture. Perhaps there is a deeper, more meaningful message here but it is drowned out in a sea of racial slurs and objectification of women, followed by the usual drug and murder references, carried on unimaginative rhymes, in an era where too many rappers have already played the gangster role. Repeat the artist's name over and over again during any one particular track and the end result is really nothing new. — **Carl Anthony**



## *Masks*

**Eyes Set To Kill**

Century Media Records

Producer: Steve Evetts

With a plethora of lineup changes over the years, Eyes Set To Kill have now returned to the scene, hoping to branch into another genre completely. With *Masks*, their fifth full-length release (and first with Century Media), the Rodriguez sisters and company have taken off their "emo metal-core masks" and given the band's sound a facelift of straight hard rock/metal (though lyrics haven't changed)—more suited for the mainstream. "True Colors" showcases the group's appreciation of thrash while the album's single, "Infected" could easily pair with a Rob Zombie or Manson tune. With fiery riffs, tougher screams and more accessible choruses, *Masks* may turn off long-time fans, but will surely attract new followers on the circuit. — **Andy Mesecher**



## *A Sunshine State Of Mind*

**The Soul of John Black**

Yellow Dog Records

Producer: John Bigham

*A Sunshine State Of Mind* is a stripped down, crafty, DIY record with a high quality demo feel. Former Fishbone guitarist John Bigham is a soulful crooner who uses emotion and groove to offset the simplicity of his very infectious tunes. "Higher Power," "Beautiful Day," and "Summertime Thang" bring to mind the vocal soul stylings of Al Green, Bobby Womack and Ronald Isley. Stinging torrents of gutbucket blues-rock guitar is unleashed on "Magic Woman" and "East LA Lady." *A Sunshine State Of Mind* grows on you and reminds us that you don't have to be Mozart to write cool tunes. Funky grooves, soul, and a clever turn of a phrase will do the trick.



— **Oscar Jordan**

## *Hollow Bodies*

**Blessthefall**

Fearless Records

Producer: Joey Sturgis

A follow up to 2011's *Awakening*—which debuted at No. 32 on *Billboard*'s 200—Blessthefall's *Hollow Bodies* picks up where the former left off. "Exodus" kicks up the mosh pit dirt to set the album's tone of metalcore riffs, extended breakdowns and digital manipulation. Heavier chugs and thicker growls persist throughout, sending "we're tougher than you think" vibes, but the best songwriting is found on "See You On The Outside," featuring Vic Fuentes and "Open Water" featuring LIGHTS. While the additional co-writing with various artists is commendable (Jake Luhrs of August Burns Red and Jesse Barnett of Stick To Your Guns) the shallow lyrics in tracks like "Youngbloods" exposes the band's acceptance of being "just another Warped Tour band." — **Andy Mesecher**



To be considered for review in the Album 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.



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## Bonzie

**Contact:** manager@bonzie.net, tasya@pressherepublicity.com  
**Web:** bonzie.net  
**Seeking:** Label, Booking, Mgmt  
**Style:** Indie Rock  
**AMP Username:** bonzie

Melancholy Chicagoan Nina Ferraro, just 17, is one precocious artist whose sophisticated tracks have Fiona Apple and PJ Harvey influences funneled through intriguing tunings and prodigious skills from her producers who take each song's essential simplicity into sonically engaging realms. As a vocalist, Bonzie can deliver a beautiful melody ("Felix") as well as a Conor Oberst-like flatness ("Catholic High School"). She is an ideal example of a hipster anti-pop artist whose talent is downright scary.

Production	9
Lyrics	8
Music	7
Vocals	9
Musicianship	9

SCORE: 8.4



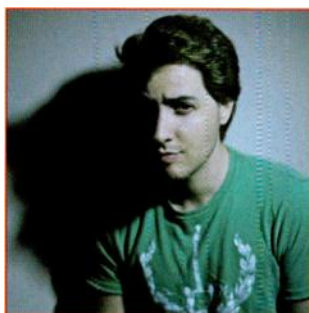
## Sharp Three

**Contact:** sharpthree@gmail.com  
**Web:** sharpthree.com  
**Seeking:** Booking  
**Style:** World-influenced Prog-Jazz  
**AMP Username:** sharpthree

Hi-touch trio specializes in deeply tranquil yet expressive compositions and, considering the band's exotic hammer/pull stringed instruments, offer as much for the eye as for the ear. "Believe" floats on a sitar-like tone, shimmering cymbals and an appealing melody as it expands from quietude to a larger, more expansive soundscape. Soprano sax leads the way in "Taken," a World-flavored excursion featuring unusual tonalities. Due to their melodic, and avoidance of atonality, this act could appeal to an audience well beyond progressive-jazz aficionados.

Production	8
Lyrics	X
Music	8
Vocals	X
Musicianship	9

SCORE: 8.3



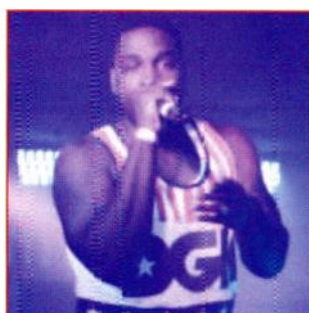
## Ember Fx

**Contact:** elizabeth@signalflowpr.com  
**Web:** emberfx.com  
**Seeking:** Film/TV, Booking  
**Style:** Electro-Indie-Pop  
**AMP Username:** emberfx

Spearheaded by Michael Berns, this pop-rock project has propulsive, hook-driven synth-pop songs that are custom-built for high-profile radio. "What Aren't We Going To Do" (mixed by Jack Joseph Puig) is the best of the bunch. Less poppy than MGMT and with a Ben Gibbard vocal inflection, the song is extremely commercial, though lengthy at 4:40. (We recommend a more interesting drum track.) "Lights & Action" has impressive falsettos that glide along with the changing tempos. Can't see why KROQ, et. al., wouldn't consider Ember Fx for its playlist.

Production	9
Lyrics	8
Music	9
Vocals	8
Musicianship	7

SCORE: 8.2



## B.A.S.I.C.

**Contact:** mrmarcusharris@gmail.com  
**Web:** ad3music.com/b-a-s-i-c  
**Seeking:** Label, Booking, Film/TV, Producer  
**Style:** Hip-Hop  
**AMP Username:** 4evahustinent

Hip-hop headz who crave a higher consciousness set to a dark beat will enjoy the entire vibe of "Levitation," whose expert lyric flow holds a mirror up to the thug life, both male and female. A sultry female R&B sample sets "Windows Down" in motion and propels the song with guest vocals, a beefy bassline, an easygoing vintage vibe and a nice bridge. "Another Thing Coming" is a track that, like the rest, shows deft production skills, particularly on the vocals, which are perfectly mixed. Already working at a high level, this Norfolk, VA artist is ready to sell some records!

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



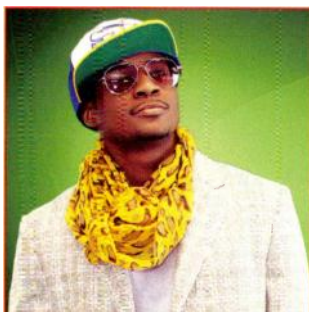
## Matthew Mayfield

**Contact:** judikerr@aol.com  
**Web:** matthewmayfield.com  
**Seeking:** Mgmt, Distribution, Label  
**Style:** Folk/Rock, Singer-Songwriter  
**AMP Username:** matthewmayfield

Crisp recording and simple, spare arrangements create the perfect platform for Mayfield's lovelorn pathos and yearning sensuality. His altogether downcast material ("Heart In Wire," "Ain't Much More to Say," and "Take What I Can Get") is well-crafted, accented and shaded subtly with cello, slide guitar and accordion. But always, his producer keeps the singer front and center, enabling him to tell his story, state his case, and make you feel his pain. If Dashboard Confessional had a Southern lovechild, this Birmingham, AL artist might be it.

Production	9
Lyrics	8
Music	7
Vocals	8
Musicianship	8

SCORE: 8.0



## UpperCase Five

**Contact:** uc5@uppercasefive.com  
**Web:** uppercasefive.com  
**Seeking:** Distr., Film/TV, Booking  
**Style:** Electronic Dance Music  
**AMP Username:** uppercasefive

It is extraordinary how this artist-producer melds sound effects with melody, making music from what could easily amount to abrasive, percussive overkill. "Bang (Warzone)" has ESPN highlight reel, or cataclysmic movie trailer, written all over it. "Encounter" is more hacker-based, perhaps for the next Wachowski Bros. movie; and with its voice sample the track could easily make an impact in a live EDC setting. "Supernova" fits with the rest, but with an Asian influence. UC5ive has a unique formula and the result is a napalm cocktail.

Production	8
Lyrics	X
Music	8
Vocals	X
Musicianship	8

SCORE: 8.0

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 6 denotes a solid, competent artist. For more information, see Submission Guidelines on next the page.





## Diggem

**Contact:** diggemband@gmail.com  
**Web:** soundcloud.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Rock, Funk, Jamband  
**AMP Username:** diggem

A band of solid entertainers, Diggem's upbeat, multifaceted sounds range from the retro saloon-pop saga "Tale of Jesse," in which a female vocalist tells the tale of a dirt-bike racer; to the pop-funk "Rich Girl," whose swaggering organ, funk-jazz horns and Lenny Kravitz-like vocal provide a mainstream party appeal; to the rousing, P-Funk soundalike, "The Get-Down." All things considered, this is a group of adept performers with a fun collection of recordings that will serve as a convincing calling card for special-event bookings.

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

**SCORE: 7.6**



## Nathaniel Land

**Contact:** srgvpmmedia@aol.com  
**Web:** nathanielland.com  
**Seeking:** Film/TV, Reviews, Bookings  
**Style:** Pop  
**AMP Username:** nathanielland

Seasoned singer-songwriter Nathaniel Land delivers solidly crafted songs ("Let's Have Breakfast In Bed") with a warm, appealing, distinctive voice. While Land makes no attempt to take the listener to new realms, his grasp of formulaic songcraft results in tunes that are generally catchy and satisfying to a grown-up audience. Land's primary weakness: his lyrics stray far too frequently into cliché. "Possibility" stands out as his strongest hook (could use backup singers, however) and could make a fitting soundtrack to a guy-losing-his-girl sequence.

Production .....	9
Lyrics .....	6
Music .....	7
Vocals .....	8
Musicianship .....	8

**SCORE: 7.6**



## Native Keys

**Contact:** chyrallenjan@aol.com  
**Web:** https://soundcloud.com/chrismcduffey  
**Seeking:** Label  
**Style:** Hip-Hop  
**AMP Username:** Native Keys

SoCal duo Chris McDuffy & Janvier Mason show potential on what seems a passion project steeped in early '90s hip-hop, with even a Tim Hardaway name-check. "Understanding Fame," "Money" and our favorite, "Listen," show good ideas and a higher consciousness in the lyrics. "Listen," with its Marvin Gaye tribute, has a haunting quality. Each song, however, feels like a demo of the duo's abilities, a showcase for a skilled producer to step in and light it up. As it is, these unpolished tracks have beats that never go stale, but consistently trample the vocals.

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

**SCORE: 7.2**



## Malynda Hale

**Contact:** malynda@malyndahale.com  
**Web:** malyndahale.com  
**Seeking:** Mgmt, Label, Booking, Film/TV  
**Style:** Pop, R&B, Singer-Songwriter  
**AMP Username:** malyndahale

Hale has love on her mind, and with a strong, expressive and sometimes theatrical voice she makes her impassioned pleas in "Fallin'" and "Blue Eyes." While both have effective arrangements, their prospects for placement are handicapped by a couple of things: sonically they suffer due to a general muffling in the low end; and, lyrically, Hale tends to force her rhymes and be too literal, resulting in lyrics that are sappy, even for this genre. "City Lights," which conveys the singer's aspirations for a successful life, is her strongest outing.

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

**SCORE: 7.0**



## Laura Monk & High Cotton

**Contact:** sizarx@hotmail.com  
**Web:** highcottonatl.com  
**Seeking:** Booking, Film/TV  
**Style:** AAA, Americana  
**AMP Username:** LMHCATL

This Georgia foursome are warm, folksy and easygoing. "12 String" is a simple tune with retro male backup voices and bongo percussion. "Southern Belle Blues" gives Monk the spotlight, and while she has a pleasant voice, she ultimately lacks the power and push that would put the song over. In fact, a mild, passive nature infuses all of these tunes, causing them to fall short. The drums, especially, have no snap. We advise Monk to work with a vocal coach who can inspire her to take her performances, and her band, to a higher level.

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

**SCORE: 7.0**



## Campbell Young

**Contact:** campbelldyoung@gmail.com  
**Web:** campbelldyoung.bandcamp.com  
**Seeking:** Label, Film/TV  
**Style:** Folk  
**AMP Username:** campbelldyoung

Oklahoma-based artist Campbell Young has a batch of raw, voice-and-acoustic-guitar songs that showcase his folk presentation with a certain pop-punk vibe. "Bipolar Love Song" could be a Bowling For Soup unplugged b-side, propelled by nerdy vocal harmonies that often flat out. "Clan of the Lonely" channels Death Cab and Plain White T's and has a vocal flatness that can at times sound charmingly sincere. These are very much "bedroom style" recordings by an artist who is trying to find himself. Keep working, man. Who knows what might happen?

Production .....	5
Lyrics .....	6
Music .....	6
Vocals .....	5
Musicianship .....	7

**SCORE: 5.8**

**SUBMISSION GUIDELINES:** There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to <http://musicconnection.com/amp> and click on "Get Reviewed." All submissions are randomly selected and reviewed by committee.



## The End Nashville, TN

**Contact:** jordan@jordanfenton.com

**Web:** http://jordanfenton.com

**The Players:** Jordan Fenton, guitar

**AMP Username:** jordanfenton

**Material:** From "Tigerblood," a tongue-in-cheek jab at Mr. Charlie Sheen, to "Found," a heavy tale of skepticism and dejection, Jordan Fenton is a blatant, honest wordsmith who favors candidness and conversational style over abstraction. The Oregon-born, Nashville-bred singer-songwriter combines his two homes with both a northwestern folk pop songwriting ability and the sharp audio engineering know-how that runs rampant in Music City to craft a polished recorded product.

**Musicianship:** Fenton has a full band, but he doesn't need one. A band might even detract from his songs, which are memorable in a not-so-common way—due to lyrics rather than melody. As a lyricist, Fenton takes pride in the nuances of writing about old girlfriends and ghosts that haunt him. As a solo performer, Fenton has uncalculated charm, as though watching him profess a thought through a song is no different from him saying something in conversation.

**Performance:** This appearance, promoting his debut LP release, *Coal Mines*, was possibly the artist's last show in Nashville, as Fenton, at the time of the performance, was preparing to pack up and move to Seattle in a week. His sendoff at The End was laid-back, goofy, informal, organic. He did not always recall the lyrics to his songs and was prone to bantering with the crowd, which was largely composed of his friends, and making



## JORDAN FENTON

JESSICA PACE

digs at himself and his show. Heavy on new cuts from *Coal Mines*, his set also included a cover of Ryan Adams' "Damn, Sam (I Love A Woman That Rains)," an understated beauty off *Heartbreaker*. The track is not one of the typical go-to's for Ryan Adams covers, which is what made it refreshing and unexpectedly perfect for Fenton's style, much like R.A.'s—wry, honest, contemplative and a little wide-eyed.

**Summary:** Fenton's bookish coffee shop singer-songwriter craftsmanship and general vibes seem well-suited to the Northwest, which will likely be most receptive to his colloquial poeticism. Though the artist's pop sensibility colors his music in chin-up tones, his lyrics give them a bittersweet depth that would keep one from dismissing him as just another singer-songwriter with an acoustic guitar.

— Jessica Pace

## Hemingway's Lounge Hollywood, CA

**Contact:** richard@mighty-fresh.com

**Web:** http://inchchua.com

**The Players:** Inch Chua, vocals, guitar; James Roehl, guitar; Patrick Taylor, bass; Anthony Paul Lopez, drums.

**AMP Username:** INCH

**Material:** Fronted by vivacious lead singer Inch Chua, Inch and the Metric System combines pop sensibilities with a rock edge to create engaging and dynamic songs. The music has a refreshingly organic feel, with intricate instrumentation supporting beautifully layered vocals. Songs such as "Inchision" explode with power and energy, while slower tunes, like "Deep Paranoia," allow the singer to embrace a softly emotive and almost seductive sound. This ability to blur genre lines will open up Inch to a broad spectrum of radio play, including alternative, AAA and pop.

**Musicianship:** Inch Chua's voice is reminiscent of early No Doubt era Gwen Stefani, able to be both aggressive and pretty at the same time. Her personnel, the Metric System, changes based on whether gigs are in the US or overseas.

At this show, the rhythm section of bassist Patrick Taylor and drummer Anthony Paul Lopez really shone through by providing a strong, pulsating foundation to the songs. Not to be left in the dark, James Roehl weaved his



## INCH AND THE METRIC SYSTEM

COREY IRWIN

guitar parts perfectly with Inch's, creating an engrossing dynamic.

**Performance:** The diminutive Inch Chua looked like a pixie onstage. In fact, as she tuned her guitar, it appeared as if the instrument was bigger than her. Once the first note was played, however, the storyline was flipped. Suddenly the smallest person in the room had the biggest presence of all.

The band started their set with "Chefalo," a song brimming with frenetic energy and edgy sound. From there they rolled into "I Could Quit You," a rollicking, upbeat track with a rhythm reminiscent of ska songs. Next was one of the set highlights, "The Artful Dodger." With soar-

ing vocals that build to a hard-hitting climax, it's easy to understand why this song is earmarked to be the first single from Inch's upcoming album *Bumfuzzle*. With a powerful and engaging performance, Inch and the Metric System made clear they're a band demanding to be noticed.

**Summary:** Inch effortlessly owns the stage with her charm and charisma. With four dates planned in the US and Asia, she'll continue to win over fans across the globe. *Bumfuzzle*, her second full-length release, is due out at the end of summer. The stars seem aligned for this gifted musician to break through to a wider audience before the end of the year. — Corey Irwin





**Harvelle's** Santa Monica, CA

**Contact:** dougdeutschpr@gmail.com

**Web:** <https://facebook.com/blowinsmokeband>

**The Players:** Larry "Fuzzy" Knight, bass, vocals; Dave Raven Rutchinski, lead guitar, vocals; Don Littleton, drums; John "JT" Thomas, keys; Joe Sublett, tenor sax; Scott Martin, tenor sax; Johnny "V," trumpet, flugelhorn; Lance Keller, trombone; Lyrica Garrett, vocals; La Quita Davis, vocals; Madame "Dee" (Dwanna Parker), vocals.

**AMP Username:** fuzzy@ktb.net

**Material:** Blowin' Smoke conveys a welcome reminder to all people with a beating heart that putting a full horn section in front of a smoking

rhythm section, then layering three powerful and charismatic vocalists on top of that—all live and at the same time—is music at its most enriching. Tunes like "COD" and "Chain of Fools" make it clear that a groove and the right attitude can not only entertain, but make life seem better than it did earlier that day.

**Musicianship:** Bandleader "Fuzzy" Knight must know a thing or two about putting the right pieces in place to make a show, as he has done in this case. Even with a couple subs in the horn section, the clear fact is that Knight is going to present true professionals whenever Blowin' Smoke takes the stand. Knight himself is a quality bass player and bluesy singer with an almost

grittier Randy Newman kind of sound. Guitarist Rutchinski also does a bit of singing, and his voice is a more clear, thin, precise tone, giving some diversity. The "Fabulous Smokettes" live up to their name—working the harmonies and each singer knowing how to take the spotlight when it hits.

**Performance:** The packed night club was in good hands, as a diverse audience came together to be inspired and entertained. "Fuzzy" Knight had a classic, fun and positive approach, and every pro on the stand was clearly in love with the craft. The "Fabulous Smokettes" entered the stage about an hour into the first set, turning what seemed at first to be a case of a missing singer into a dramatic and explosive entrance by the more veteran Madame "Dee." Every twinge of audience anxiety was immediately removed and converted to utter worship within moments of "Dee" (Parker) taking command of the stage. Even before the "Smokettes" took the experience to such heights, the band earned its name and was truly "Smokin'."

**Summary:** Blowin' Smoke and the Fabulous Smokettes is a rhythm and blues review band. But regardless of specific musical tastes, leader "Fuzzy" Knight reminds all of us in the modern technological era that real people with real instruments and real personalities playing music that hits the gut and forces the knees to bend... it makes one happy to be alive and in the community of other living people. — Tim Reid, Jr.

**Molly Malone's** Los Angeles, CA

**Contact:** info@scotislite.com

**Web:** <http://scotislite.com>

**The Players:** Aaron Scoti, vocals; Lars Slate, guitar; Derek Upton, drums; Gregg Cash, bass.

**AMP Username:** ScotiSlate

**Material:** Scoti\*Slate flawlessly infuse funk grooves with a hard rock sound. Their songs are brimming with energy, as likely to cause a dance party as they are to start a mosh pit. Their style follows perfectly in the footsteps of artists like Red Hot Chili Peppers and 311. Armed with an enviable ability to write powerful riffs and catchy choruses, Scoti\*Slate have major potential for airplay on both Alternative and Active Rock radio.

**Musicianship:** Lead singer Aaron Scoti owns the stage with an engaging bravado, strutting around with a confident air. With other artists, this kind of swagger can seem forced, but here it perfectly matches the excitement and tone of the band's hard hitting set.

Lars Slate is dynamic on guitar, wailing away on powerful, impressive solos. Derek Upton (drums) and Gregg Cash (bass) round out the band with workmanlike precision. Still, it's the chemistry of the Scoti\*Slate duo that ultimately drives this machine.

**Performance:** The band opened with "Do Ya," a high octane tour de force that served warning for the powerful set that was to come. Later, "Brightlife" ramped the energy up even higher; its fist pump inducing chorus promising the stimulation that comes with "Bright life living." A surprise cover of the Rolling Stones' "Miss



You" kept the party going, as the crowd sung along to the familiar chorus. Then, before set highlight "Magic Number," Scoti warned that "If (the song's) not going to get you to dance, it's going to get you pregnant." Sure enough, the funky rhythms soon got the audience moving, though no pregnancies have been reported. Even with the set feeling a little short, it was energetic, lively and fun. The old adage to "keep them wanting more" was certainly at play here, as fans were still energized long after the final note was played.

**Summary:** Be it style, skill or substance, Scoti\*Slate seem to be armed with everything that makes rock music great. Based in Arizona, the band have been making a name for themselves throughout the western part of the US. Their latest album, *Good Fight*, will undoubtedly introduce them to an even broader fan base. Still, this is a band born for the stage, and it will be their live shows that can eventually launch Scoti\*Slate to rock's forefront. — Corey Irwin



## The Mint Los Angeles, CA

**Contact:** eileen@eileenkoch.com

**Web:** http://brandonalanmusic.com

**The Players:** Brandon Alan, guitar, vocals; Corey Coverstone, drums; Josh Nyback, bass.

**AMP Username:** Brandon Alan

**Material:** Challenged to fill two time slots, Brandon Alan strategically delayed his open by several minutes and broke his set into solo acoustic and full-band sections. The material is divided between proficient pop similar to Jason Mraz and John Mayer, and honky-tonk country blues influenced by John Fogerty, Joe Walsh and Stevie Ray Vaughan.

**Musicianship:** Brandon Alan is stellar with harmonics on tracks like "Where The Wind Blows" and "Just For Me." His acoustic cover of the Jimi Hendrix classic, "Little Wing" is mind blowing, bordering on classical interpretation. It is notable that the song was also covered by Stevie Ray Vaughan, and Alan's album *Life Eclipse* features Double Trouble keyboardist Riley Osbourne. Coverstone channels CCR's "Cosmo" Clifford on "Bound."

Coverstone's perfectionism is apparent, with continual tuning adjustments and perfect drum finales. Nyback's up-tempo country bass lines engage the audience and he is especially fun to watch on "Next Three," as he shadows the guitar lead while retaining the beat.



**Performance:** Alan's riffing does not always add to the songs. The audience responded at the anticipated peaks, but then sat nervously through extended variations of the same patterns only moments later. Conversely, Alan's restraint on "Late Night" showcased an awesome solo that was just enough spice to fit within the structure of the song and keep the punch compact.

Despite a variety of technical difficulties it was the stage banter that left something to be desired. Alan even encouraged showgoers to leave and complained about drink prices. The singer-songwriter offered up a factoid about ZZ Top, though, which turned the energy back around as an introduction to a double-timed

honky-tonk rendition of "Sharp Dressed Man." This was the ice-breaker Alan needed. More relaxed, he teased the audience who joined in, keeping the beat. By the finale the room was full and the crowd response recovered nicely.

**Summary:** This performance was probably not indicative of what you can typically expect from Brandon Alan. The two strongest songs included "Bound" and "Where The Wind Blows." The latter has commercial potential to be a "road trip song" with references to turning up the radio on a nomadic journey. By expanding upon his strengths in country blues and harmonics, Alan will both refine his style and hit his target audience. — **Brooke Trout**

## Atwood's Tavern Cambridge, MA

**Contact:** band@billywinemusic.com

**Web:** http://billywinemusic.com

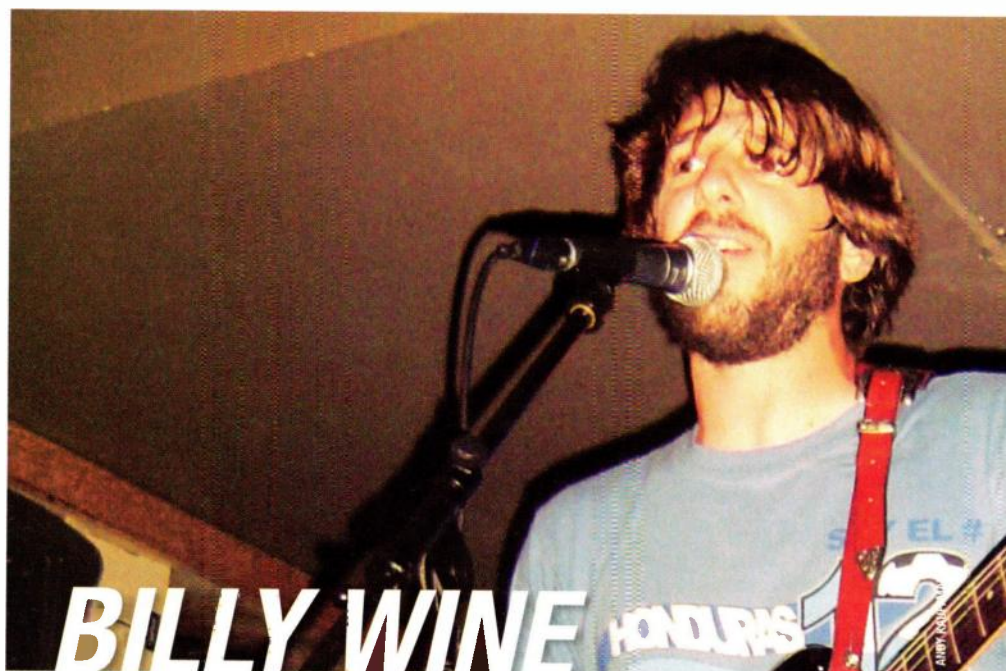
**The Players:** Matthew Pezone, guitar, vocals; Napoleon Kofi, bass, vocals; Michael John, drums.

**AMP Username:** billywine

**Material:** Maybe the next great entry in the ever-expanding lineage of jam bands, Somerville's Billy Wine draw upon funk and blues for their particular brand of dance party explosion. Lyrics are utilized sparingly as their instrumental interplay hogs the spotlight, but sweet harmonies remain a vocal hallmark. Covers play a role, including a take on Tower of Power and a ballsy version of Jackie Wilson's "(Your Love Keeps Lifting Me) Higher and Higher" mashed up with George Michael's "Faith." Any fan of pre-implosion Spin Doctors should easily latch onto the trio's smashing blend.

**Musicianship:** Nothing short of exceptional, Billy Wine melt minds with their deft abilities. Napoleon Kofi's bass immerses the room with soul-drenched love as Michael John's drums bob and weave like Muhammad Ali, but it's Matthew Pezone's guitar that truly inspires. His fingers fly effortlessly, a galaxy of sounds escaping as he moves from flashy avalanches of notes to mournful spells in a runner's heartbeat. His vocals, while not conventionally remarkable, deliver a delectable alt-rock vibe.

**Performance:** Few acts are as comfortable as these three, allowing their jocular attitude to fill the void where any costumes or antics would



typically grab the audience's attention. During one chorus that goes, "I just can't understand," Pezone used the pause to rib Kofi by finishing, "Why our bassist is still single." Another tune, dedicated to Janet Jackson, concluded with the line, "I'll be naked by the end of this song," in reference to her infamous Super Bowl performance. Seriousness was reserved for their musicianship, which never bored due to the rhythmic variety they copiously dished out.

**Summary:** Sometimes, an act obviously destined to meet success surfaces. In one fashion or another, Billy Wine will make their mark. Whether they will sharpen their vision into a unique voice and how the cruel depredations of the industry will treat the group remains an open question. In the meantime, there's a celebration going on and you would be wise to attend. — **Andy Kaufmann**





**Bowery Electric** New York, NY

**Contact:** artdecadeofficial@gmail.com

**Web:** <http://artdecade.com>

**The Players:** Ben Talmi, guitar, vocals, keys; Binod Singh, bass, vocals; Jamie Walters, drums, vocals; Joe Harrison, guitar, vocals, keys; Anna Stromer, violin; Kailey Shaffer, violin; Sarah Hubbard, violin.

**AMP Username:** artdecade

**Material:** An identifiable niche can be almost crucial today in terms of marketing a band

or artist and capturing new fans; however, it can also be limiting and tricky to do as is the case with Art Decade. Best described as art rock with an emphasis on string instruments (primarily violins), the concept has emerged from frontman and artistic creator Ben Talmi's relationship to classical and rock music.

The songs contain musical themes and repeating sequences. Although there are no proper "hooks," the music unfolds similarly to classical music, as in their featured song, "No One's Waiting." The initial idea (which is also the tag line) is introduced right up front and the song continues to build on this motif. As

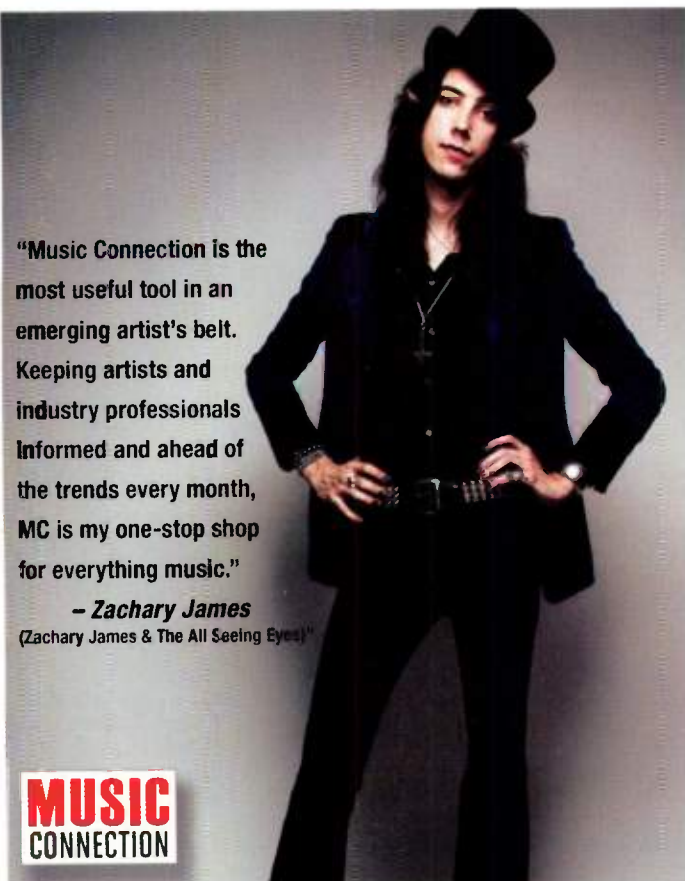
the song progresses, the drums and violins kick in becoming all out chamber rock.

**Musicianship:** The entire band are well-trained musicians and already convey a sense of professionalism and mindfulness well beyond their youth. Talmi's angsty tenor voice is appealing and commanding at the same time. His vocals manage to soar above the band with ease and power. Well-crafted arrangements mirror the songs well, which is key to their success.

**Performance:** In terms of sheer spectacle, the core band plus three female violinists provided plenty to engage the audience. Talmi, slight of build and soft spoken, was clearly the commander of this ship and the entire band displayed a strong sense of internal connectivity. At times, however, their emotional point of view or direction was unclear—an area that could be developed more thoroughly. The lyrics, nevertheless, were accessible and though the music was a bit of a tour de force, the material's meaning was not lost in a sea of obscurity.

**Summary:** Art Decade have a lot going on and are off to a great start. Solid musicianship and effective arrangements permeate their music. With these elements working in their favor, more attention to shaping an identity as a group or brand, if you will, will help to further define this group. Kudos to Talmi and band for jumping in so early in their careers to get their musical message out there.

— Ellen Woloshin



"Music Connection is the most useful tool in an emerging artist's belt. Keeping artists and industry professionals informed and ahead of the trends every month, MC is my one-stop shop for everything music."

— Zachary James

(Zachary James & The All Seeing Eyes)"



"Music Connection's review of my show in the April 2013 Issue opened up new doors for me and helped me share my music with a wider audience. I'm so grateful to this magazine for their dedication to independent artists and providing the tools and insight necessary to succeed in this industry."

— Janet LaBelle

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This marks the second year of such a directory—hundreds of pieces of contact information to aid you in promoting your music career, DIY style. T-shirt and CD development, blog sites and Social Media tools, this updated list will help to advance your music career.

### MERCH & SWAG

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Web: www.bandshirts.com.au

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Services: Band and label merchandise management

#### Additional locations:

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212-302-1922

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706-227-6850

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801 Nicollet Mall, Ste. 615  
Minneapolis, MN 55402

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Web: www.blueravenartists.com

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310-865-5025 Fax 310-865-5036  
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Contact: Patty Romanoff

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Web: www.cookmanagement.com

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 Dallas, TX 75238  
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**E-mail:** info@crystalclearcds.com

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**Services:** CD/DVD duplication & replication

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**Web:** www.cdsonic.com  
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**Web:** www.volkvideo.com  
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**Services:** DVD duplication

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**Web:** www.mediapress.net

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Web: www.indiemerch.com

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**Web:** [www.cravedog.com](http://www.cravedog.com)  
**Contact:** Michael Fitzgerald  
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**Web:** [www.viscountrecords.com](http://www.viscountrecords.com)  
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**E-mail:** [info@beaverwoodaudiovideo.com](mailto:info@beaverwoodaudiovideo.com)  
**Web:** [www.beaverwoodaudiovideo.com](http://www.beaverwoodaudiovideo.com)

### CINRAM

437 Sanford Road  
 LaVergne, TN 37086  
 615-287-3800  
**E-mail:** [info@cinram.com](mailto:info@cinram.com)  
**Web:** [www.cinram.com](http://www.cinram.com)  
**Services:** packaging, distribution

### CRT

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 Nashville, TN 37203  
 615-782-2030, 888-777-7172  
**E-mail:** [info@earmarkdigital.com](mailto:info@earmarkdigital.com)  
**Web:** [www.earmarkdigital.com](http://www.earmarkdigital.com)

### NASHVILLE TAPE & MEDIA SUPPLY

1201 Villa Place, Ste. 106  
 Nashville, TN 37212  
 615-254-8178, 800-591-4804  
**Web:** [www.ntsmedia.com](http://www.ntsmedia.com)

### NATIONAL MEDIA GROUP

A World Media Group Company  
 1302-B Division St.  
 Nashville, TN  
 800-874-4174  
**Contact:** Todd Kirk  
**E-mail:** [Todd@worldmediagroup.com](mailto:Todd@worldmediagroup.com)  
**Web:** [www.worldmediagroup.com](http://www.worldmediagroup.com)  
**Services:** CDR, DVDR duplication, CD, DVD replication, USB Drives, graphic design, packaging, fulfillment and warehousing.

### NEW LIFE DIGITAL MEDIA

1233 Northgate Business Pkwy.  
 Madison, TN 37115  
 615-868-1179  
**E-mail:** [info@newlifedigitalmedia.com](mailto:info@newlifedigitalmedia.com)  
**Web:** [www.newlifedigitalmedia.com](http://www.newlifedigitalmedia.com)  
**Services:** CD, DVD Replication and Duplication (Nashville's only in-house replicators), short run services, print, packaging, fulfillment, mastering

### SWIFT MUSIC GROUP INC.

4117 Edwards Ave.  
 Nashville, TN 37216  
 615-650-0928  
**E-mail:** [info@swiftmusicgroup.com](mailto:info@swiftmusicgroup.com)  
**Web:** [www.swiftmusicgroup.com](http://www.swiftmusicgroup.com)

### WE MAKE TAPES, CD'S & VIDEOS

118 16th Ave. S.  
 Nashville, TN 37203  
 615-244-4236, 888-271-3472  
**E-mail:** [csr@wemaketapes.com](mailto:csr@wemaketapes.com)  
**Web:** [www.wemaketapes.com](http://www.wemaketapes.com)

### WTS DUPLICATION

2841 Hickory Valley Rd.  
 Chattanooga, TN 37421  
 800-591-4837, 423-894-9427  
**E-mail:** [sales@wtsmedia.com](mailto:sales@wtsmedia.com)  
**Web:** [www.wtsduplication.com](http://www.wtsduplication.com)  
**Services:** CD and DVD replication and duplication

## TEXAS

### ARCUBE

959 E. Collins Blvd., Ste. 123  
 Richardson, TX 75081  
 877-677-9582, 972-267-1800  
**E-mail:** [sales@arcube.com](mailto:sales@arcube.com)  
**Web:** [www.arcube.com](http://www.arcube.com)

### Additional locations:

#### Houston, TX

832-573-9444

#### Austin, TX

877-677-9582

### BLUEBONNET MEDIA GROUP, INC

2605 Alexa Ct.  
 Plano, TX 75075  
 972-985-9304, 214-803-9920  
**E-mail:** [info@bluebonnetmedia.com](mailto:info@bluebonnetmedia.com)  
**Web:** [www.bluebonnetmediagroup.com](http://www.bluebonnetmediagroup.com)  
**Services:** CD/DVD, Video production

### CINRAM

5300 Westport Pkwy.  
 Fort Worth, TX 76177  
 817-490-7300, 817-490-7456  
**E-mail:** [info@cinram.com](mailto:info@cinram.com)  
**Web:** [www.cinram.com](http://www.cinram.com)  
**Services:** Wireless Packaging, Distribution, Demand Printing

### CROWN CD DUPLICATION

3636 S. Alameda St., Ste. B-209  
 Corpus Christi, TX 78411  
 888-460-0045, 361-882-8881  
**Web:** [www.crowncd.com](http://www.crowncd.com)  
**Contact:** Joseph Metz  
**Services:** manufacturing audio CDs, also can handle any type of data recording needs, from recording artists to businesses that have to duplicate information on a CD or DVD format. We even convert videocassettes to DVDs

### CRYSTAL CLEAR DISC PROMO & APPAREL

10451 Markison Rd.  
 Dallas, TX 75238  
 800-880-0073  
**E-mail:** [jim@crystalclearcds.com](mailto:jim@crystalclearcds.com)  
**Web:** [www.crystalclearcds.com](http://www.crystalclearcds.com)  
**Services:** CD, CD-ROM, Cassette, DVD replication, printing, packaging, mastering, graphic design, fulfillment, promo items

### HOUSTON CD FACTORY

9135 Katy Fwy., Ste. 204  
 Houston, TX 77024  
 713-526-6874 Fax 713-526-2221  
**E-mail:** [info@aroundhouston.com](mailto:info@aroundhouston.com)  
**Web:** [www.houstoncdfactory.com](http://www.houstoncdfactory.com)  
**Services:** CD and DVD production, duplication and replication, CD and DVD graphic design and packaging.

### NATIONWIDE DISC

7370 Dogwood Park  
 Richland Hills, TX 76118  
 1-866-704-3579, 817-885-8855  
**E-mail:** [information@nationwidedisc.com](mailto:information@nationwidedisc.com)  
**Web:** [www.nationwidedisc.com](http://www.nationwidedisc.com)

### REPLICOPY

2101 Midway Rd., Ste. 200  
 Carrollton, TX 75006  
 972-702-8388  
**Web:** [www.replicopy.com](http://www.replicopy.com)  
**Services:** CD/DVD duplication & replication

## UTAH

### DIGITAL WORKS INC.

3487 W. 2100 S., Ste. 50  
 Salt Lake City, UT 84119  
 888 302-7665, 801-886-2200  
**E-mail:** [info@digitalworks-inc.com](mailto:info@digitalworks-inc.com)  
**Web:** [www.digitalworks-inc.com](http://www.digitalworks-inc.com)  
**Services:** CD/DVD replication, printing & packaging

### HIT TRACKS STUDIOS / VEGAS DISC

Tom Parham  
 128 W. 400 N.

Cedar, City, UT 84721  
 702-481-1663, 800-246-5667  
**E-mail:** [sales@vegascdisc.com](mailto:sales@vegascdisc.com)  
**Web:** [www.lasvegasmastering.com](http://www.lasvegasmastering.com),  
[www.hittrackstudios.com](http://www.hittrackstudios.com),  
[www.vegascdisc.com](http://www.vegascdisc.com)  
**Contact:** Tom Parham  
**Services:** Custom CD/DVD duplication and replication, Blu-ray replication & USB duplication, Full color offset printing and packaging. Multi-track recording, CD Mastering & DVD authoring services. Duplication & Pro audio equipment sales. Replication equipment by Singulus, Guann Yinn, Heino and Gima with and 10 million per month capacity. Studio and Mastering equipment include, SSL, NEVE, API, MANLEY, HDCC, Sonic Solutions , Pro Tools & Final Cut Pro

### LARSEN DIGITAL SERVICES

1144 W. 2700 N.  
 Pleasant View, UT 84404  
 800-776-8357, 801-782-5155  
**E-mail:** [info@larsendigital.com](mailto:info@larsendigital.com)  
**Web:** [www.larsendigital.com](http://www.larsendigital.com)  
**Services:** CD/DVD duplication & replication

### MEDIAFAST

3487 W. 2100 S.  
 Salt Lake City, UT 84119  
 888-756-8890  
**Web:** [www.mediafast.net](http://www.mediafast.net)  
**Services:** CD, DVD, Blu-Ray duplication, replication, authoring, testing and complete packaging solutions

## VERMONT

### VERMONT DUPLICATION

802-734-8836  
 Hinesburg, VT  
**E-mail:** [info@vermontduplication.com](mailto:info@vermontduplication.com)  
**Web:** [www.vermontduplication.com](http://www.vermontduplication.com)  
**Services:** CD/DVD duplication

### VIDEOSYNCRACIES INC

180 Flynn Ave.  
 Green House Building  
 Burlington, VT 05401  
 802-861-6161, 800-559-0000  
**E-mail:** [paul@vidsync.com](mailto:paul@vidsync.com)  
**Web:** [www.vidsync.com](http://www.vidsync.com)  
**Services:** DVD & CD duplication, from 1 to 1000 FAST with awesome on-disc label printing. DVD & CD Replication, as few as 500 factory pressed. DVD authoring full service video production and editing video transfer to DVD.

## VIRGINIA

### DATADISC, INC.

1289 Progress Dr.  
 Front Royal, VA 22630  
 800-328-2347 ext. 1, 540-622-5580  
**E-mail:** [info@datadisc.com](mailto:info@datadisc.com)  
**Web:** [www.datadisc.com](http://www.datadisc.com)  
**Services:** CD replication and duplication services, any quantity. CD-Audio packages, screen printing, ExpressDisc.

### FURNACE MFG MEDIA DUPLICATION SOLUTIONS

2719-B Dorr Ave.  
 Fairfax, VA 22031  
 888-599-9883, 703-205-0007  
**E-mail:** [sales@furnacemfg.com](mailto:sales@furnacemfg.com)  
**Web:** [www.furnacemfg.com](http://www.furnacemfg.com)  
**Services:** CD & DVD duplication and replication, print, packaging, design and fulfillment. Audiophile vinyl manufacturing, print, and packaging. Premium Optical Disc manufacturing CD, DVD, CD-R, DVD-R, pre-press, packaging, DVD & Enhanced, CD authoring. USB drive branding and loading. iPod loading.

### OASIS DISC MANUFACTURING

5400 Carolina Pl.  
 Springfield, VA  
 in the Bias Recording/Airshow



Mastering Building  
703-642-3757, 888-296-2747  
E-mail: info@oasiscd.com  
Web: oasiscd.com

**TRIPLE DISC MEDIA AND CD/DVD DUPLICATION**  
11827 Main St.  
Fredericksburg, VA 22408  
800-414-7564  
E-mail: sales@tripldisc.com  
Web: www.tripldisc.com

#### WASHINGTON

**DISC MAKERS**  
16300 Christensen Rd., Ste. 310  
Tukwila, WA 98188  
800-468-9353  
Web: www.discmakers.com  
Services: replication, mastering, DVD authoring, short-run CD duplication, pack-aging, on-disc Printing, CD/DVD printers, blank CD/DVD. Providing the industry standard of excellence for over 50 years.

#### REALTIME

A Duplication Corporation  
9594 First Ave. N.E., Ste. 350  
Seattle, WA 98115-2028  
206-523-8050 Fax 206-524-0711  
E-mail: pip@realtimepip.com  
Web: www.realtimepip.com  
Services: CD/DVD duplication & replication, design

#### WEST VIRGINIA

**HOME VIDEO STUDIO OF WEST VIRGINIA**  
1041 Bridge Rd.  
Charleston, WV 25314  
877-307-0888, 304-307-0888  
E-mail: sabe.e@gmail.com  
Web: www.dvdwv.com  
Services: video duplication, 8mm to DVD, video editing, VHS to DVD & DVD transfer

**TELVIDEO & AUDIO PRODUCTIONS**  
231 Heritage Dr.  
Huntington, WV 25704  
304-529-4480, 304-417-4480  
E-mail: telvideo1@netzero.net  
Web: www.telvideo-audio.com  
Services: audio/video transfers

#### WISCONSIN

**A TO Z MEDIA**  
338 N. Milwaukee St., Ste. 406  
Milwaukee, WI 53202  
414-289-0982  
E-mail: info@atozmedia.com  
Web: www.atozmedia.com  
Services: DVD, CD, cassette and CD-ROM duplication/replication, design, printing

**ALT-PAK.COM**  
9445 Indianapolis Blvd., Ste. J  
Highland, Indiana 46322

877-283-9763  
Web: www.alt-pak.com  
Services: Alternative Disc packing of wallets, jackets and digipacks

#### VIP DUBS

4401-B Femrite Dr.  
Madison WI, 53716  
800-952-1416 or 608-222-8818  
Fax 608-222-3348  
E-mail: sales@vipdubs.com  
Web: www.vipdubs.com  
Services: CD/DVD duplication & replication

#### WYOMING

**BALL ADVERTISING GROUP, INC.**  
355 N. Lincoln St.  
Casper, WY 82601  
307-234-3472  
E-Mail: ken@balladv.com  
Web: www.balladv.com  
Services: digital editing

#### INTEGRATED IMAGING

1743 E. 2nd St.  
Casper, WY 82601  
800-780-3805, 307-266-3805  
E-mail: info@iilabs.com  
Web: www.iilabs.com  
Services: video & audio duplication

#### CANADA & MEXICO

**CINRAM**  
2255 Markham Rd.  
Toronto, Ontario M1B 2W3  
416-298-8190  
Web: www.cinram.com  
Services: CD and DVD replication in all formats and all related services including packaging and design

#### DUPLIUM

Canadian Headquarters:  
35 Minthorn Blvd.  
Thornhill, ON Canada L3T 7N5  
905-709-9930, 1-800-819-0701  
E-mail: info@duplium.com  
Web: www.duplium.com

**HEALEY TMS INC.**  
1-120 Walgreen Rd. RR#3  
Ottawa, ON, Canada K0A 1L0  
613-836-6010  
E-mail: info@healeytmusic.com  
Web: www.healeytmusic.com  
Services: CD/DVD duplication, graphics, multi-media, digital printing, packaging, audio mastering

#### MICROFORUM

1 Woodborough Ave.  
Toronto, ON, Canada M6M5A1  
416-654-8008, 1-800-465-2323  
Web: www.microforum.ca  
Services: CD & DVD replication and digital download cards, prints & USB

**MUSIC MANUFACTURING SERVICES**  
636 King St. W.

Toronto, ON M5V 1M7  
416-364-1943, 800-667-4237  
E-mail: dave@musicmanufacturing.com  
Web: www.musicmanufacturing.com  
Services: Quality CD & DVD Manufacturing, short run, graphic design, mastering, digital download cards, eco-packaging, posters, DMDS radio servicing

#### Additional locations:

**MMS Disques et DVD**  
6750 Ave. de l'Esplanade Ste. 325  
Montreal, QC H2V 4M1  
514-935-0410, 888-838-7129  
E-mail: mike@mmsdisquesetdvd.com  
Web: www.mmsdisquesetdvd.com

#### MMS Atlantic Disc and DVD

118 George St.  
St. John's NL A1C 1M8  
709-579-6001, 877-579-6001  
E-mail: robert@musicmanufacturing.com  
Web: www.mmsdirect.com

#### SONY DADC

Norelco Drive/Courtney Park  
Toronto, Ontario, Canada  
416-3917-970  
Web: sonydadc.com  
Services: all DVD and CD media services, printing & packaging

#### SONY MUSIC ENT. MEXICO

Henry Ford No. 3  
Fracc. Industrial San Nicholas  
C.P. 54030 Tlalnepantla  
Edo. De Mexico  
52 5 55 3213 600  
Web: sdm.sony.com  
Services: all DVD and CD media services, printing & packaging

#### 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

#### BANDZOOGL

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

#### 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

#### MOSHKING

Web: http://www.moshking.com  
Notes: shows, SoCal metal

#### NIMBIT

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

#### 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

There's more to mastering than meets the eye... *It's an ear kinda thing.*



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EdLittmanMastering.com  
Studio 201.824.7860

**Producer? Call Me!**  
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- Performance Coaching
- In-Studio Emergencies
- Vocal Health for Touring Pros

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LA'S VOICE COACH

**Voiceworks**  
SKYPE LESSONS!

[www.popeil.com](http://www.popeil.com) Call (818) 906-7229



# STAGEIT

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

# STORE ENVY

Web: <http://www.storeenvy.com>  
Notes: merch

# TWITMUSIC

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

# 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

## MUSICMETRIC

Web: <http://www.musicmetric.com>  
Notes: Helps calculate act's buzz

## 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

## ARTIST DATA

Web: <http://www.artistdata.com/us>  
Notes: Helps organize social media

## BANDATING

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

## CONCERTS IN YOUR HOME

Web: <http://concertsinyourhome.com>

## FESTIVAL NET

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

# MUSIC 180

Web: <http://www.music180.com>  
Notes: artist development platform

# 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

# MUSIC UNITED

Web: <http://musicunited.com>  
Notes: Social media platform for artists and fans

# 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

# 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

# MUSIC2DEAL

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

# MUSIC SUPERVISOR

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

# TAXI

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

# INFORMATION/OPPORTUNITIES

## DATAMUSICATA

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

# DIGITAL MUSIC NEWS

Web: <http://www.digitalmusicnews.com>  
Notes: Up-to-date industry news

# HIP HOP MAKERS

Web: <http://www.hiphopmakers.com>  
Notes: 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

# 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-talent-mgmt.com>  
wordpress.com  
Notes: articles/info

# BLOGS

## 2DOPEBOYZ

Web: <http://www.2dopeboyz.com>  
Notes: hip-hop blog

## ALLHIPHOP

Web: <http://allhiphop.com/>  
Notes: hip-hop blog

## AQUARIUM DRUNKARD

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

## BROOKLYN VEGAN

Web: <http://www.brooklynvegan.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

## LHYME

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.

## LOSANJEALOUS

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

## MICHAEL DOLAN'S BLOG

Web: <http://jmichaeldolan.com>

Notes: Founder and previous Publisher of Music Connection

# PITCHFORK

Web: [www.pitchfork.com](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 **MC**

# GET AMPED!

- LIVE REVIEWS
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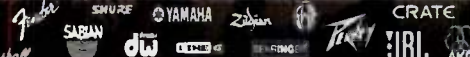
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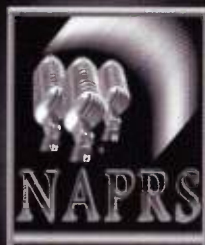


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# Your Album Release Show: Make It An EVENT!

The night of your album release show should be the biggest night of your career to date. If you've done your job right, the show will be packed if not completely sold out. The reason more people come to album release concerts over your Wednesday night four-band bill show is because it's an event—and should be hyped up as one. Having a packed club with people there actually to see YOU is something that won't happen very often early on, so you have to be sure you go about this right.

## 1. Look the Part

This is the revamp of your band and your image. It is the new beginning of what this new album represents. All the work you put into the production of this album should be represented on how you present the entire evening: beginning with how you look. Ladies typically understand the importance of caring about how they look on stage, but dudes generally do not, for some reason.

So this goes out to the dudes especially: dress UP. You don't need to dress up like you're going to a wedding or fancy dinner, but dress UP from what you normally wear or perform in. Maybe coordinate a hot look with all the members of the band or get new hairdos. Just make sure you look like you belong on that stage.

## 2. Pimp out the Venue

Pick a venue for this show that will allow you to take some liberties in a redesign for the night. Nothing drastic, by any means, but maybe set up a photo booth (with costume accessories available of course!) with a full backdrop of your album cover and have a friend of yours promote his photography business by taking photos for free that night and have her stamp each photo with her logo. Then upload these photos to your Facebook page and tell everyone to go find the photos there and tag themselves. (You'll get more Likes too!)

Hang the show's posters all around the venue in a classy fashion. This is YOUR venue for the night and it's YOUR show. Make it feel that way from the moment people step into the place. Maybe even have a greeter at the door handing out mini Altoids tins wrapped with a string that has the album name on it.

## 3. The Show Poster

The show poster shouldn't be a boring 11 x 17 poster with the album cover on it and white space at the bottom where you hand write "CD Release Show" with the details. This CD release poster should be artistic, eye catching—something you can sell screen prints of at the merch table.

## 4. Revamp Your Merch

The majority of the people at this show have most likely seen you perform before. If you're like most local bands, you have performed a million

times around town over the past couple years, and of these million shows you had a handful of people at each (who then felt they didn't need to make an effort to come out again because you play all the damn time and they'll "catch the next one"). Chances are, they will recall the merch display you used and the T-shirt designs you had at that time. Revamp everything this night. You should order all new merch that represents the new album. Build a new merch display and make it BRIGHT and put it in a very prominent area of the club. Make sure you have sellers there from the moment the doors open to the moment everyone leaves.

## 5. Up-Sell!

You will sell the most amount of merchandise at this show, so be prepared for that. Push the merch from the stage and talk about unique merch items you have for that night only (limited screen prints of the poster/album cover, customized chocolate bars, thongs, whatever). Announcing the cool merch items from the stage will drastically increase sales. And remember, people spend \$5 on coffee and \$7 on a Jack & Coke every day. Don't be afraid to sell them seemingly frivolous, impermanent items (like branded chocolate for \$3). They are there for the experience and buying shit is part of the experience. Give them stuff to buy!

## 6. Give Away Merch

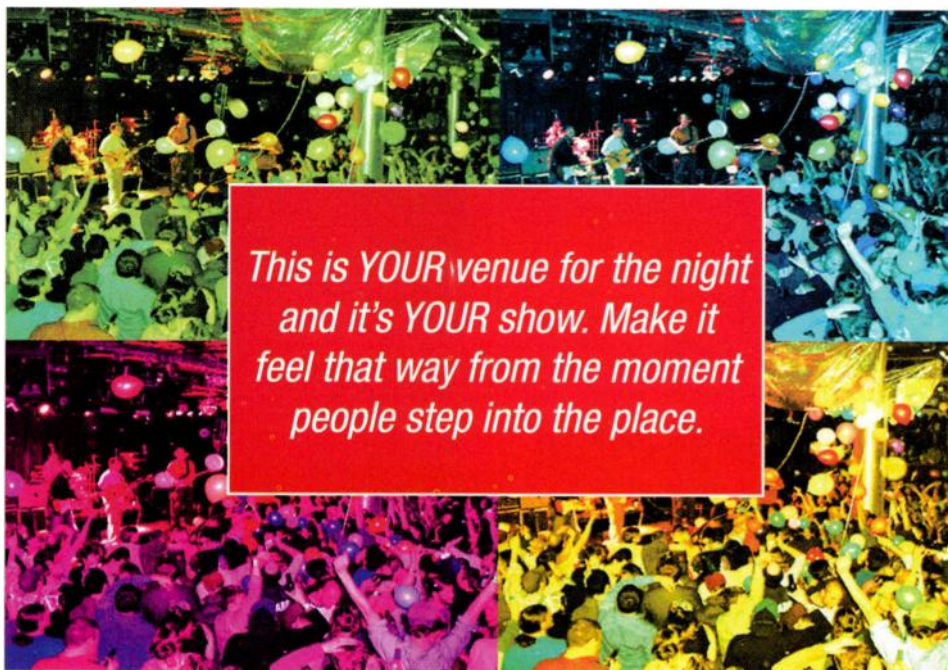
One fun way to get everyone to know what you have for sale at the merch table is to showcase it in front of them by giving it away throughout the show.

Don't throw it off the stage and invite a wrestling match—host a raffle with door prizes. To promote advance ticket sales, let everyone know that if they buy tickets in advance they will be thrown into the raffle for special merch items only available at the show. Run Facebook, Twitter, YouTube and Instagram contests to promote the show and everyone who participates gets thrown into the raffle as well. Then on stage, through the mic, call out the winners and have them come up to the stage to claim it and show off what they won.

## 7. Make it Memorable

Make sure everyone walks away from this show buzzing about the experience. You want them to talk about it to their friends for weeks. You want this show to stand out among the hundreds of local shows by other artists. The more buzz you have from the release, the more people will go on iTunes and Spotify and check out the new album. Putting on a great concert is one thing, making the entire evening an experience is what makes it truly memorable. **W**

**ARI HERSTAND** is a full-time DIY musician who has played over 550 shows in 40 states. He has had songs featured on multiple TV shows and has opened for Ben Folds, Cake, Matt Nathanson, Joshua Radin and others. Herstand runs the independent music business advice blog, *Ari's Take*, at <http://aristake.com>.







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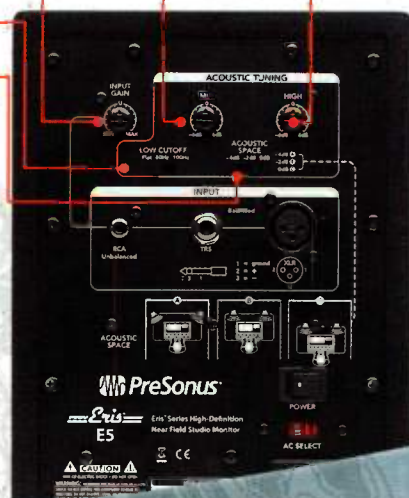
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