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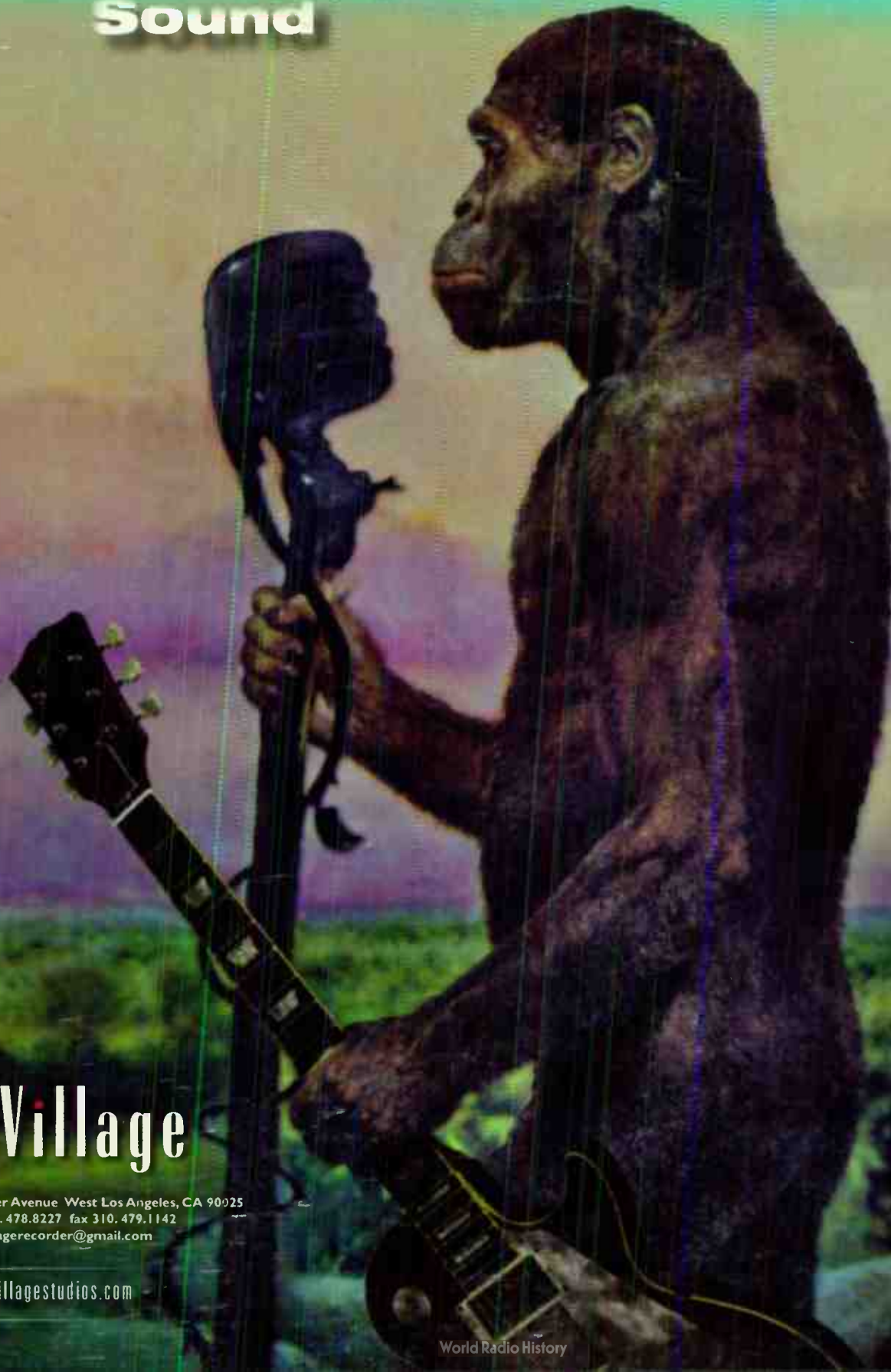
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World Radio History

cover stories

30 Seconds to Mars

What does a band do to follow up a platinum selling album? In the case of Jared Leto and his band, they enlist heavy-duty producers like Flood and Steve Lillywhite (and even a guest shot by Kanye West) and deploy a wildly ambitious marketing concept—releasing 2,000 different CD covers graced with photos of their dedicated fans.

By Kim Mack



36

COVER PHOTO: KEVIN ESTRADA



A&R Roundtable

Whether you're targeting majors or indies, it's never easy to gauge what they're thinking in terms of their taste in artists and bands. As we've done many times before, *Music Connection* sat down with prominent label reps to pick their brains and find out what's in store in 2010 and what they are looking for in artists and bands.

By Bernard Baur

Directory of Record Company A&R Reps

MC kicks off 2010 with a directory that every ambitious musician is salivating for—a completely updated and expanded list of label executives. With this hit-list clipped and saved, anyone can have the names, numbers and addresses of major label and indie talent-scouts right at their fingertips.

Compiled By Catherine Veit



58



Directory of Music Attorneys

"Don't sign anything until you've had an attorney look it over!" We've all heard that warning. Using this exclusive, updated directory you can do the right thing and reach out to the best legal help in the business.

Compiled By Catherine Veit

features

- 20. Producer Crosstalk: Richard Niles.....By Rob Putnam
- 22. Exec Profile: David Benveniste.....By Andy Kaufmann
- 30. Songwriter Profile: Wilde West.....By Dan Kimpel
- 44. Industry Profile: Sweetwater.....By Paula Muñoz
- 46. Career Connection: Kaylor Sisters.....By Adam Pompili
- 48. Guest Commentary: Performance Rights for Recordings.....By Wallace Collins

departments

- 08. CLOSE•UP
- 09. ASSIGNMENTS
- 10. NEW TOYS
- 14. BOOKSTORE
- 16. UP•CLOSE
- 18. STUDIO MIX
- 23. A&R•LEGAL•MANAGEMENT
- 26. SIGNING STORIES
- 28. SONG BIZ
- 32. FILM•TV•THEATER
- 34. MIXED NOTES
- 86. TIP JAR - *Be a Green Musician*

reviews

- 50. CD REVIEWS
- 52. NEW MUSIC CRITIQUES
- 54. CLUB REVIEWS

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



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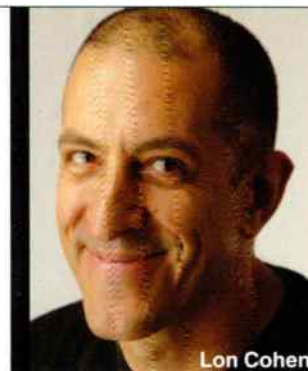


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Lon Cohen Studio Rentals



Lon Cohen

By Jonathan Widran

Word to the wise and those who believe in serendipity: next time your amp breaks just before a big showcase, think about Lon Cohen and realize it may be true that everything happens for a reason. While contemplating his unique journey from rock guitarist to owner of Lon Cohen Studio Rentals—Los Angeles' premier backline rental company—Cohen has proven that he can get you the gear you need in a hurry.

His backstory: In the late '70s and early '80s, Cohen was a popular rock guitarist in several local L.A. bands including Sorcery, a band that appeared on several Dick Clark TV specials and once headlined over Van Halen at the Goldenwest Ballroom.

A few years later, Cohen was in another band that was about to showcase for execs from Warner Bros. when his amp blew. The soundstage was located next to Andy Brauer Studio Rentals, a now defunct storage and rental facility. Thrilled at the notion of being able to replace his equipment so efficiently, Cohen hit it off with Brauer, who made him an offer: if your band doesn't get signed, I'll give you a job here. Cohen worked his way up to managing the company due largely to his knack for finding great equipment for their customers. As he says, "If clients needed a Martin 12 string, for instance, and we didn't have it, I'd run out and get it." These need-filling skills, and the knowledge he gained about the value of hands on customer service, served Cohen well when he started his own company out of his house in 1994.

In the beginning, every room of his home was full of amps, guitars, keyboards, etc. He ran a tech shop in his garage while he roamed the city with a cell phone and pager, making musicians, producers and studios aware of his growing business.

Over the past 15 years, Cohen's NoHo Arts District based company has provided high end, contemporary and vintage backline equipment (including microphones, acoustic guitars, electric guitars, electric basses, drums, keyboards, amps, speaker cabinets, effects, accessories, etc.) for thousands of satisfied clients. His excellent reputation for quality products and services has earned him the trust of everyone from Aerosmith to Zappa, including Michael Jackson, Goo Goo Dolls, Red Hot Chili Peppers, Matchbox 20, Paul McCartney and Pink Floyd, to name a few. One client put it best when he called Cohen's business "the Ferrari of rental companies."

Cohen always rises to the challenge of finding off the beaten path, even esoteric, gear to keep every customer happy. He loves researching the kind of gear that legendary musicians used and sniffing around to see if it's still available; like any collector, if Cohen finds that vintage Gibson SG at a good price, he considers it a coup.

Cohen also offers gear storage services, and lists Ringo Starr as one of his premier clients in this area. "We have built our reputation by providing phenomenal gear and knowing where to get anything clients need that we may not have," he says. "From the start, I based my growing business on treating my clients with integrity and care, and I have always been driven more by relationships with people than monetary success. It's always been exciting when clients call to thank me for what we have provided them. I launched with about a quarter of the gear I have now and I joke that I'm like Noah's Ark but with one or two of everything.

"Besides the equipment," Cohen adds, "we have skilled, qualified technicians onsite for immediate equipment maintenance. Our cartage and setup services are performed with the same skill and precision and will eliminate wasted time and needless stress. My employees are the cornerstone of my business, along with my gear, and I am deeply proud of them."

Clients can store their gear, do maintenance and get delivery and set up professionally handled, all in one phone call. Cohen acknowledges that the changing economic realities of the industry have led to shifts in the dynamics of his business, but his reputation speaks for itself and the phone keeps ringing.

Contact Lon Cohen Studio Rentals, 818-762-1195
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Shawn McLoughlin
Sales Manager
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FDW Corp, a wholesale distributor of Audio, Video, AV and Lighting equipment, is pleased to announce the promotion of **Shawn McLoughlin** to the position of Sales Manager beginning November 2009. In his new role, McLoughlin manages the daily operations of the sales group and is

responsible for the company achieving its sales objectives. McLoughlin started with the company as a sales representative in 1998 and was promoted to Sales Supervisor in 2005. For more information about this promotion, contact Marketing and PR Specialist Laurie Andres at laurie_fdw@fdwcorp.com.



Candace Stewart
Studio Manager
EastWest Studios

Candace Stewart has been appointed Studio Manager at **EastWest Studios Hollywood**. Stewart is an industry veteran with over 20 years experience in recording studio management. She has managed such facilities as Take One Recording, Red Zone, Soundcastle Studios and Firehouse

Studios. Prior to joining EastWest, Stewart managed Cello Studios, which was located in the same building, and was converted into EastWest Studios by design superstar Philippe Starck. She has worked with artists in all genres of music from the Rolling Stones to Snoop Dogg. Contact Candace Stewart, candace@eastweststudio.com.



Laura McKinley
Mgr. Marketing & Artist Dev.
Sony Music

Sony Music Nashville Marketing has announced that **Laura McKinley** has assumed the post of Manager, Marketing & Artist Development for the label group's Arista Nashville and RCA Nashville imprints. She is a seven-year company veteran. In her new role, McKinley will be a key

member of the marketing team working with such artists as Brooks & Dunn, Jason Michael Carroll, Sara Evans, Alan Jackson, Ypsyi, Brad Paisley, and Carrie Underwood. For more information contact Allen Brown or Chris Melancon, 615-301-4300, allen.brown@sonymusic.com, chris.melancon@sonymusic.com.



Peter Ripley
Dir. of Online Comm. & Mktg
BMI

Peter Ripley has joined BMI as Director of Online Communications and Marketing. For almost a decade, Ripley has been working with BMI as a web consultant and project manager for the BMI network of websites. Ripley's new role will be to assist in the overall strategy, development, user

experience and marketing of BMI's presence on the internet. Ripley holds a BA in psychology from The University of Pennsylvania, where he authored an independent study in computer evaluation of human personality. For more information contact Jerry Bailey, 615-401-2825; or by e-mail at jbailey@bmi.com.



René Flores
Sales Manager
Mel Bay Publications Inc.

Mel Bay Publications Inc. has announced the addition of **René Flores** to its team. Flores will represent Mel Bay in the capacity of Sales Manager for Latin America, the Caribbean and United States Specialty Markets. Flores is coming to Mel Bay from a long and successful career in the music

industry, working for companies such as Warner Bros. Publications and most recently, Music Sales. To know more about the workings of Mel Bay visit <http://www.melbay.com>. For more information on this promotion Flores can be contacted directly at rene@melbay.com and 800-863-5229.



Jessica Frost
Director, Bus. Dev./Licensing
BMI

BMI has promoted **Jessica Frost** to Director, Business Development/Licensing. Based in BMI's Nashville office, Frost began working for BMI in 1999 as a Customer Relations Executive. She was promoted to Account Rep. in 2000, and then was named Account Executive in 2001.

She became Assistant Manager, Industry Development in 2003, and was promoted again in 2007 to Associate Director, Business Development, a position she held until her recent promotion. Frost graduated from the University of Florida in Gainesville, with a BA in English in 1997. Contact Jerry Bailey, 615-401-2825; or by e-mail at jbailey@bmi.com.



Kerri Fox-Metoyer
Vice President, Sales
Sony Music

Sony Music Nashville welcomes **Kerri Fox-Metoyer** as Vice President of Sales. An 18-year industry veteran, Fox-Metoyer was most recently Vice President of Sales for Walt Disney Records. Fox-Metoyer will spearhead Sony Music Nashville's initiatives in sales, catalog exploitation, and

expanding the company's non-traditional and new business initiatives, as well as managing relationships with retail in conjunction with Sony's distribution arm. Fox-Metoyer can be reached directly by e-mail at kerri.foxmetoyer@sonymusic.com.



Craig Paller
V.P. of Worldwide Sales
Harman Music Group

Harman Music Group has announced the promotion of **Craig Paller** from Vice President, Domestic Sales, to group-wide Vice President, Worldwide Sales. Paller is responsible for strategic planning and sales initiatives at the brand, market and dealer level for BSS Audio, dbx Professional, DigiTech and

Lexicon Professional. Paller holds a bachelor's degree in Marketing from Millikin University. For more information on this promotion, please contact Philip Weiss, 212-481-3456 ext. 23 or by e-mail at pweiss@griffinpr.com. **MC**



Empress Effects' Superdelay Pedal

The Empress Superdelay is the 'mother' of all stomp delay pedals because it produces any delay sound and a few you could never have dreamt of! Made in Ottawa, Canada, Superdelay is a rugged double-size stomp box that is powered by a wall-wart power supply, only required because the unit has a 24-bit A/D

and D/A chipset and uses 32-bit math for audio processing. The sound is gorgeous with a 105dB signal-to-noise ratio, up to 2.8 seconds of delay time, and eight operating modes each with three sub-modes.

The eight modes are: Normal delay, Tap delay, Autoset (delay time is predicated on your playing tempo), Reverse (the delay signal plays backward) Rhythm or multi-tap (tape mimics old-time analog tape echo), Misc, which is for dynamic gated delay, and Looper (a 12-second loop mode where you can infinitely overdub and build huge multi-tracked flourishes).

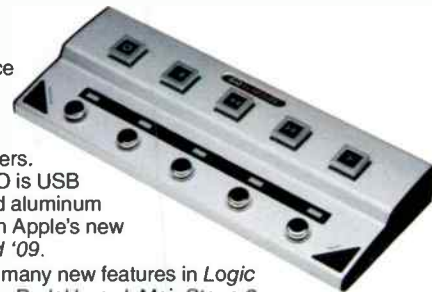
I tried out Superdelay here at my Tones 4 \$ Studio and was impressed by its quiet operation, crystal clear sound and the "oddball" stuff like the Reverse, Rhythm and Loop modes—this pedal has it all. There are four control knobs: Wet/Dry Mix, Delay Time/Ratio, both a delay time controller and time multiplier/divider, Feedback, Mode selector knob and output Volume. Four switches change the three sub-modes: Modulation, Hi/Lo filter, and the external expression pedal assignment.

I created and stored many great patches for instant recall; there is a short learning curve you'll get and remember instantly. I'm using it for live performance and as a new piece of outboard for my *Pro Tools* mixing.

The Empress Superdelay combines the effects of at least three pedals I can think of, yet sells for \$449 MSRP. For more information and great sound sample clips go to www.empresseffects.com.

Apogee GiO

Apogee's GiO audio interface and foot controller for the Mac follows their ONE unit, except GiO is a floor unit designed to work hands-free for guitar players. Like the ONE interface, the GiO is USB powered, it's built into a rugged aluminum case and it works perfectly with Apple's new *Logic Studio* and *GarageBand '09*.



GiO takes advantage of the many new features in *Logic Studio* including Amp Designer, Pedal board, MainStage 2, Playback and Loopback. GiO is the perfect adjunct for *GarageBand* users who connect their guitar and want control recording functions and triggering stompbox effects using their feet.

GiO's instrument input is specially designed for guitar signals and the five transport control buttons let players record, play, stop and quickly navigate through a project without taking their hands off their instrument. The same buttons are assignable within *MainStage 2* as user-defined functions. The five stompbox buttons individually control any of a guitarist's favorite Pedalboard effects in *Logic Studio*.

GiO features include: unbalanced 1/4-inch high impedance guitar input, MIDI expression pedal jack input, line-level, stereo output for headphones, powered monitors or an instrument amplifier, 24-bit, 44.1/48kHz A/D and D/A conversion, five color-coded stompbox buttons and five lighted transport control buttons. GiO sells for \$395 MSRP and for more information visit <http://www.apogeedigital.com/gio>.

PSP oldTimer Compressor Plug-in

PSP Audioware of Poland has the new oldTimer compressor plug-in that supports Native (VST, AU, RTAS) in Macs or PCs. This is a track and program compressor that embodies the sound attributes of old tube-based, opto compressors of yesteryear.



I immediately installed oldTimer into my *Pro Tools* rig and found it to be perfect for tracks or whole mixes when I wanted a milder form of level control. I happen to prefer that oldTimer is NOT based on any particular vintage unit and therefore does NOT exhibit one of those unit's particular characteristics.

I loved that you can set the oldTimer to act like a leveling amp similar to the Teletronix/JA LA-2A by setting the Time control, a combined attack and release knob, to a long value and then setting the ratio to 6:1. I also liked that very low compression ratios such as 1.2:1 or 1.5:1 make compression nearly invisible.

I tried oldTimer on a kick drum using the preset called Kick Fattener and then on bass guitar with the preset Loud Bass. Most all the presets were nearly perfect right out of the box. PSP Audioware's oldTimer uses very little DSP, has a musical sound and is hard to set incorrectly. I like the Clear mode that removes the sound of all vacuum tubes in the virtual modeled circuitry—vintage operation and sound without much vintage coloration.

A great deal at about \$99 direct from www.pspaudioware.com, you can set oldTimer to pump and wheeze like it's having a heart attack or throttle it back to run like a chilled-out Cadillac on cruise control. Great fun and a useful tool!

Rick Rubin: In The Studio from ECW Press

Sometimes while reading *Rick Rubin: In The Studio* by Jake Brown, I felt I was intruding or spying on someone's fascinating and very private world. This "fly on the wall" story is mostly told by quoting the great musicians and recording artists Rubin has made records with starting in the early '80s when he founded Def Jam Records with Russell Simmons.

I was drawn to Rubin's story after having engineered one session for him and Mick Jagger for the *Wandering Spirit* album. My first impressions of that project (that it wasn't going well) and certainly Rick (a brilliant and sincere lover of song craft and record making) were confirmed by the many stories about other projects in this book.

Told in chronological order, I traced Rubin's remarkable career path as "producer"—more like a collaborator or co-conspirator—with artists from the Beastie Boys and Public Enemy to the Red Hot Chili Peppers, Slayer and Johnny Cash. His eclectic tastes seem to be the major asset he brings to whatever project and artist he decides to work with; and, at this point, he can work with whomever he wants.

I found his studio methodologies, process and creative guidance were (unlike most successful record producers) somewhat malleable; they changed uniquely, always bringing a fresh approach to each project in pursuit of what great producers have always done: set the stage (the studio) so that artists and musicians will create and perform their best work.

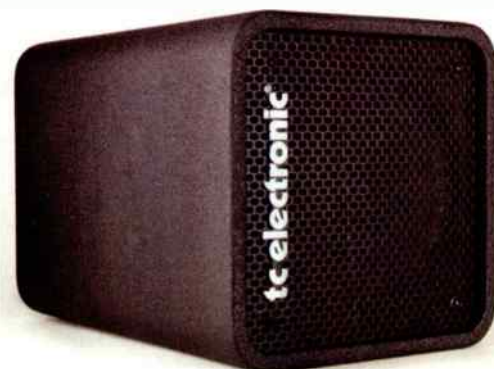
The story of a true auteur of the recording studio control room, *Rick Rubin: In The Studio* is an inspirational read for everyone interested in all that goes into the production of great records. Check out www.ecwpress.com.

TC Electronic RS112 Bass Cabinet

Seeming to defy physics, the new RS112 bass cab punches out deep and powerful bass from a small package. The RS112 uses an Eminence 12-inch woofer and a coaxial-placed one-inch tweeter for a full range sound, yet it weighs only 30 pounds. Power handling capacity is 200 watts and, for smaller gigs, the RS112 makes the ideal standalone cabinet. But its modular design allows it to be stacked with other RS cabinets, fitting into three of TC's cabinet building blocks. The RS112 fits perfectly under an RS210, making an ideal combination for small to medium-sized gigs.

Important specifications for planning your next bass rig are: W x H x D 356 x 356 x 498mm, 18mm plywood side panels and 18mm rounded carved hardwood corners, "anti-skid" dual component surface, rear-facing port, 33-mm voice coil with titanium diaphragm, heavy-duty tweeter control L-pad, eight-ohms impedance, and two high quality Speakon connectors.

Check www.tcelectronic.com for more information and current MSRP.



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Shure SRH840 Headphones

Microphone maker Shure Inc. now makes a whole line of pro, home and DJ headphones. The newest pair is the SRH750DJ Professional DJ Headphones and they join the growing line along with the SRH840 (pictured), SRH440 and the SRH240 models.

It's a good trick to achieve a masterful balance between comfort, durability and full sound.

The pair of SRH840s I received are optimized for studio recording and critical listening with rich bass, clear mid-range and extended highs. They have 40mm neodymium drivers that are closed-back for good isolation in the studio—for musicians who need to block out the sound of the rest of players or their own loud instrument. The phones are collapsible, lightweight, have a fully adjustable hand band with graduated markings for resetting their fit, and are super comfortable with big cushy pads that seal well against the sides of your head.

I compared the 840s to my pair of exceedingly flat and clinical sounding AKG K271s. I suppose, for purposes of evaluating audio quality and mixes, this might be preferred but during recording sessions, I like the artists and musicians to emotionally react to the music euphonically not analytically. When given the choice, my singers and musicians prefer the Shure SRH840s and after the evaluation process of listening to performances and mixes on the AKGs, I switched over to the 840s—they revealed as much about the sound and mix but were more fun.

Other features are: an extra set of cushions; a bayonet clip securely locks the 10-foot replaceable coil cord cable into the ear cup; a big carrying bag; gold-plated plugs at both ends of the cable with a threaded 1/4-inch adapter; 44-ohm impedance; 1-watt power handling capability; and a 5Hz to 25kHz response with 102 dB/mW sensitivity rating.

The SRH840s sell for \$250 MSRP and carry a two-year limited warranty. Visit www.shure.com.



PreSonus StudioOne

PreSonus jumps into the music creation/DAW world with two versions: *Studio One Pro* and *Studio One Artist*. For both Mac OS X and Windows XP/Vista, *Studio One Artist* ships with every PreSonus audio interface while *Studio One Pro* builds on it and adds VST, AU, and ReWire support; a fully integrated mastering section; plus a professional feature set along with loads of bundled content.

Both versions have a user-configurable browser, extensive drag-and-drop, MIDI mapping, auto-configuration with PreSonus

hardware, unlimited tracks and plug-ins per track, support for the latest standards and technologies, and a convenient project Start page.

Under the hood, the *Pro*'s audio engine automatically switches between 32-bit and 64-bit floating-point while the *Artist* version is locked to 32-bit. Both versions are compatible with any ASIO, Windows Audio, or CoreAudio audio interface. For PreSonus I/O, simply click on a saved I/O template, and the Session is ready to play music. *Studio One* configures and stores an entire setup for each song, each computer and each device driver associated. This makes *Studio One* a truly portable system you can boot up "in-progress" sessions on any other computer and run them on any other I/O hardware.

There is a lot to like on *Studio One Pro*—the clean GUI, the ease with which I could configure external I/O and devices, the easy way to get to tutorials and the way most operations were single clicks in the browser. The mixing and editing windows are easily resized to fit into one screen but you can re-arrange windows anyway you want. I also like the 20 different 64-bit Native effect plug-ins in *Artist* or 26 for the *Pro* version like *Ampire* (amp modeling) and *Channel Strip* as well as the useful virtual instruments. If that's not enough, know that you will also get Native Instruments' *Kore* player, *Guitar Rig LE* and *Toontrak's EZDrummer Lite* plus 5.5GB of drum loops and other sample instruments that play on *Studio One's Presence™* sample player.

As you might guess, there is way more going on here than I can talk about, so check www.presonus.com and download a free 30-day demo. *Studio One Pro* is \$399 and *Studio One Artist* is \$199.

Keith McMillen Instruments Batt-O-Meter

Batt-O-Meter is a useful piece of test equipment for anybody who relies on batteries for powering portable electronics. Batt-O-Meter is an amazing device that is self-powered and uses a microprocessor. It provides voltage readouts as accurate as many hundred-dollar digital voltmeters and even performs a self-test of its own internal nine-volt battery.

For musicians and studio engineers, Batt-O-Meter takes the guesswork out of knowing a battery's condition, reducing the number of frequent and unnecessary battery changes. No more battery swaps just for the reassurance that you've got "a live one." With three battery type test modes: alkaline, rechargeable, and carbon-zinc, Batt-O-Meter is also capable of testing loose 1.5 or 9-volt batteries using the metal contacts on the outside of the unit.

Batt-O-Meter is a must-have for owners of stomp boxes because you can determine not only the health but also the probable remaining life (indicated as a percentage from zero to 100 percent) of the internal batteries without actually taking the boxes apart to get at the battery. Batt-O-Meter has a gold-plated power probe that plugs into the stomp box's 1/4-inch output jack and taps into the battery voltage without powering up the gear. That ability alone makes this one worth the \$34.95 MSRP many times over!

If a dead pedal has ever torpedoed your shining moment in the bright spotlight, you need Batt-O-Meter. Find more information about Keith McMillen Instruments at www.keithmcmillen.com and the Batt-O-Meter at www.batt-o-meter.com.



Audix i5 Dynamic Mic

Audix's i5 is a good choice for something different and better than the usual stage vocal and studio instrument dynamic microphones offered. The i5's shorter length is a big consideration for me as a recording engineer when tasked with placing mics close to snare and toms in the studio. Even with the XLR connector sticking out the back, I have a lot less trouble getting the i5 in close to a snare drum where it sounds best.

Speaking of sound, on a variety of sound sources I compared the i5 to brand new Shure SM57 and Heil PR20 UT dynamics. The i5 beat the Shure in frequency response with a more wide-open sound—more top and bottom. The i5 has a peak at around 5kHz making it good for snare drums or even acoustic guitars; you would not have to use EQ as you would with the SM57.

For demo scratch vocals, singers like to sing with the monitors blasting in the same room. The i5 is now my first choice—it beat both the Shure and Heil in rejecting most of the sound coming in to the rear of the mic. As a way to control feedback, this is an important consideration when buying the i5 for live stage work. I have to say that the Heil's off-axis response was more natural sounding but with the Audix i5 coming in a very close second.

Other details are: the i5 is designed, assembled and tested in the USA; uses a die-cast zinc alloy metal body coated with black E-coat; and has a five-year warranty. With a 50 Hz - 16 kHz frequency response, it will handle sound pressure levels in excess of 140 dB. An important investment in good sound, the Audix i5 sells for \$179 MSRP. For more information, check out www.audixusa.com.



Yamaha AvantGrand N2

It may look like an upright piano but the Yamaha AvantGrand N2 is crafted to play and sound like a grand piano. Besides selling for a fraction of the cost of a grand piano, the N2 is just 21 inches wide making it a winner for limited spaces—it'll fit right up against any wall. The N2 features the exquisite sound of the acclaimed Yamaha CFIIIS nine-foot Concert Grand piano and is the upright version of the flagship AvantGrand N3 hybrid baby grand piano.

The N2 features the same highly advanced sound reproduction and sampling technology as the N3 so you can forget about paying a piano tuner and handling the cost and size of a comparable stringed instrument. The AvantGrand Series are the first digital pianos where players feel an actual physical connection to a mechanical instrument just as they would while playing an acoustic grand piano. Its Tactile Response System transmits "string" vibrations through the keys to player's hands, while the revolutionary four-channel, three-way Spatial Acoustic Speaker System reproduce the original grand piano samples.

In addition to the remarkable grand piano sound samples, the N2 also features electronic piano and harpsichord voices.

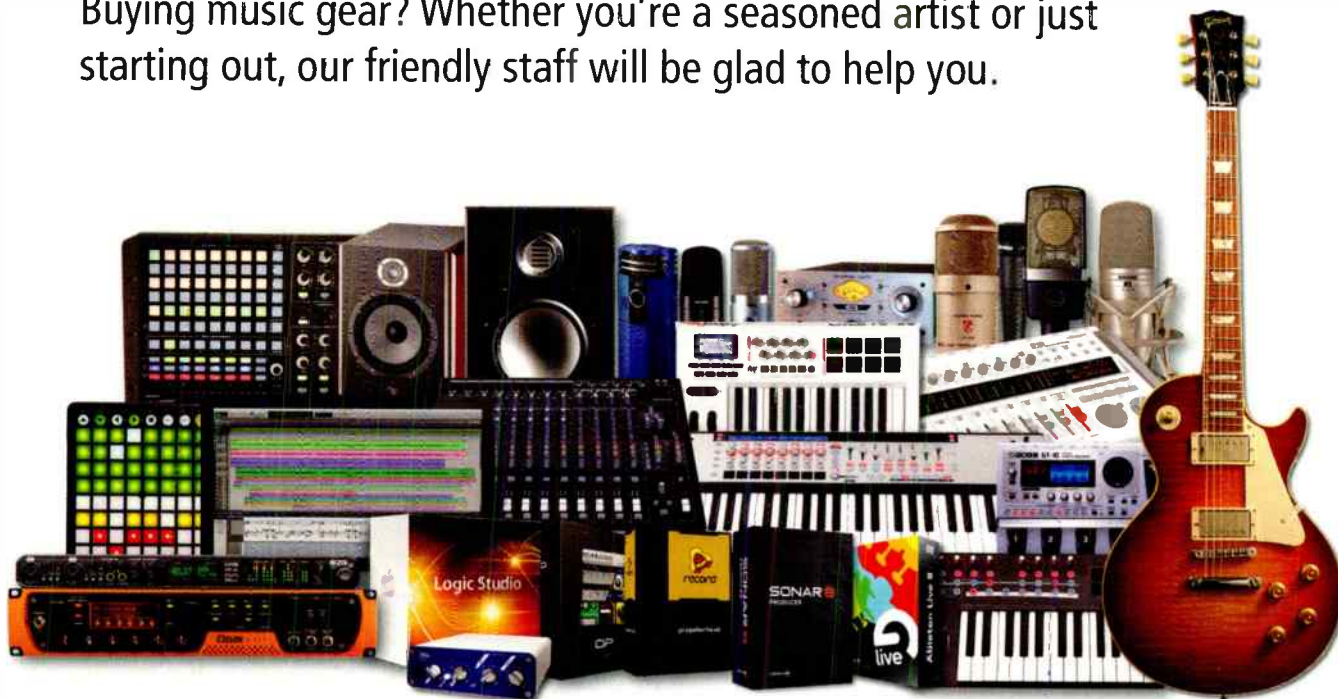
For more about it, see www.avant-grand.com.



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

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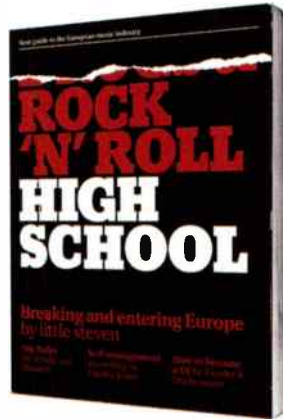


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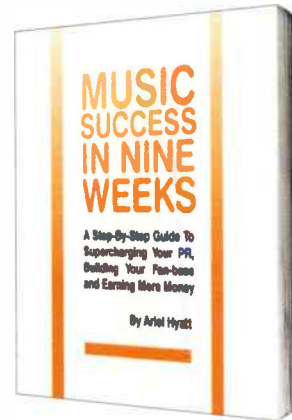


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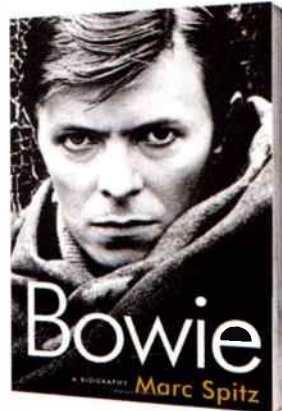
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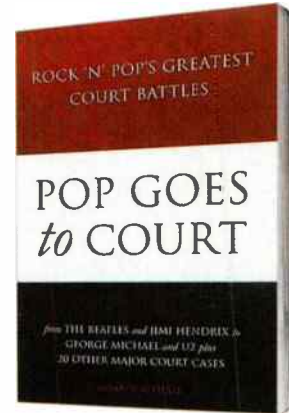
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by Ariel Hyatt (Paperback) MSRP \$34.99
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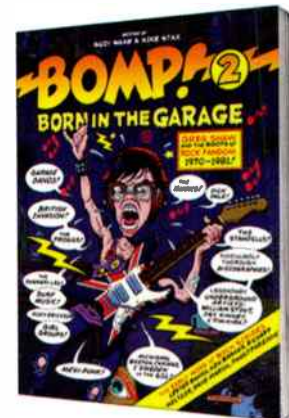
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Recalls some of the most entertaining and bizarre court cases ever to take rock & rollers into a courtroom. Author Brian Southall digs deep into some of the most memorable music disputes ever to merit the sober deliberations of the law, and in doing so, reveals much about our changing views on fame and the value of publicity.



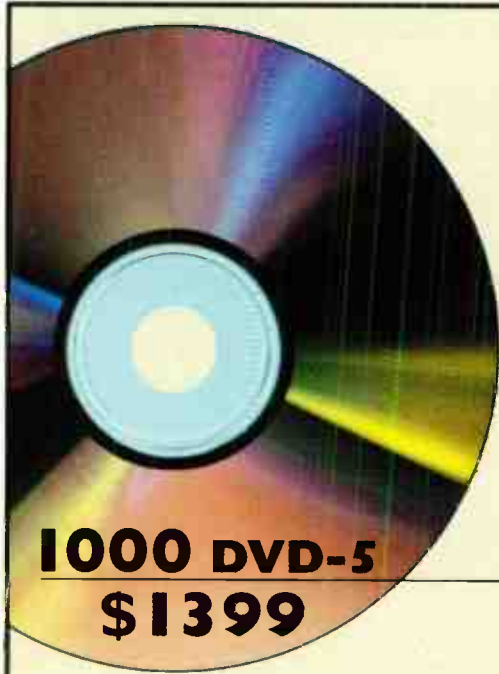
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by Suzy Shaw & Mike Stax (Paperback) MSRP \$15.95
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UP-CLOSE

STUDIO Referral Service



Ellis Sorkin

By Jonathan Widran

Celebrating its 30th Anniversary in 2010, Studio Referral Service (www.studioreferral.com) has saved thousands of artists, engineers and producers—from up and comers to household name superstars—massive amounts of time and money by helping them find the best facility for their recording projects. Founder and President Ellis Sorkin, who launched the service in 1980, after a lengthy stint as an engineer at the famed A&M Studios in the '70s, estimates that he's hooked up close to 100,000 clients with studios throughout the U.S., Europe and many other countries. While working at A&M, Sorkin realized that there were many clients using the studios there that would have been much better suited for other facilities. He saw the need for some sort of central place where people could call in and find a studio that would best suit their individual needs.

Sorkin states, "You don't need some great big high end studio to do a simple voiceover for a commercial, but you certainly do for getting a great sound cutting a live band."

With hundreds of studios on his regular roster, his clients have included a wide array of artists from the Foo Fighters, Metallica, Weezer, 50 Cent, Game, LMFAO, Lady Gaga, the Jonas Brothers and Miley Cyrus to name just a few. Probably the most memorable recording resulting from his "hookups" was the classic Nirvana album *Nevermind*. Sorkin generally gets a call or e-mail from the producer, engineer, manager, label or artist looking for a studio. He then asks a variety of questions to help him figure out what studios will best suit their individual needs.

Next, he supplies the websites, contact person and rates for the facilities he feels best suit the situation, at which point the client decides what place they want to use and then confirm the booking directly with the studio. Best of all, for people looking for a quality place to record, his service is totally free. All of the studios he refers clients to support the service financially. Despite the proliferation of home studios in recent years, Sorkin has spotted a unique trend that has led him to expand the business beyond his traditional booking services and into the realm of long-term studio leasing. Artists, producers and engineers who previously seemed to enjoy the "comforts of home" are contacting him to lease studios of various sizes, from B or C rooms of existing facilities to entire buildings. Sorkin says, "Many people in home studios are growing tired of the constant interruptions that happen when working out of their house; dogs barking, kids running in and out, spouses complaining, etc. They want to keep their personal life separate from their work environment, especially when they are working with professionals visiting their space. They also enjoy being in a dedicated pro environment and the networking opportunity that it provides to be around other people in the music business."

Studio Referral Service has also been involved with selling studios—co-oping with a high end commercial broker to facilitate the sales of such famed facilities as Cherokee, Encore, Sound Castle, Sound Chamber and Front Page, to name a few. Sorkin is in no way trying to compete with those managers handling the major producers and engineers. Sorkin says he's also cultivating a niche hooking up young up-and-coming engineers, usually recent graduates of prestigious music schools, like Berklee and The Conservatory, who have the skills but not the big resumes with people in their home environments not having the know how to operate their gear. There are occasions when Sorkin is asked to find a particular major producer or engineer for a client's project; when this happens, if it's someone he knows, he will help to connect the two.

Sorkin adds, "Finding the right facility is such an important part of making a great recording, not only the gear and acoustics but vibe come into it. I still love those appreciative calls we get from our clients after they've used our facilities saying we are invaluable and lifesavers."

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STUDIO MIX

A STUDIO WORKING IN ALL DIRECTIONS: Since reopening, EastWest Studios has already attracted some of the industry's top talent. Justin Timberlake lent his producing skills to Leona Lewis' single "Don't Let Me Down" in Studio 1. Several tracks from Rihanna's new album *Rated R* were mixed on the new Trident "A" Range console in the historic Studio 3. Norah Jones, Ciara, Eric Clapton, Kris Kristofferson and John Fogerty have all recorded in the same live rooms as Frank Sinatra, the Beach Boys, and the Mamas & the Papas. Building on its legacy as one of the world's most treasured recording studios, and now married to the work of one of the world's most legendary designers Philippe Starck, EastWest is pushing the envelope as to what a full-service recording studio can offer to music's most discriminating stars.

NYU MAKES DANGEROUS UP-GRADES: Dangerous Music, Inc. has announced the installation of a unique 10.2 surround monitoring system for NYU's Department of Music and Performing Arts at the Steinhardt School of Culture, Education and Human Development. The 7500+ sq.

ft. recording studio and teaching complex was recently completed on the entire sixth floor at 35 West 4th Street in New York's Greenwich Village, and will be one of the U.S.'s largest and most technically advanced audio teaching facilities. The new complex was designed by Gensler and by the Walter Storyk Design Group and features a Dangerous Music Monitor ST/SR 10.2 surround monitor system, oversized control and live rooms, a large iso/drum booth, natural light from multiple windows, and line of sight through the entire studio. For more information, please visit <http://steinhardt.nyu.edu/music/technology>.

BRAND NEW MAKES LASTING IMPRESSION: Long Island rock quintet, Brand New, returned to The Lodge with producer Mike Sapone to master their long anticipated album *Daisy* with Emily Lazar, who was assisted by Joe LaPorta. The album has since hit the top 10 on the Billboard Charts and was included in *Spin* magazine's "Top 30 Albums of 2009...so far." The band's previous album *The Devil and God Are Raging Inside Me* was also recently nominated for NME's top 100 albums of the decade. **MC**

BILL CHAMPLIN GETS BIG SURPRISE



Bill Champlin (Chicago, Sons of Champlin) stopped by former Tower Of Power guitarist Carmen Griilo's Big Surprise Music Studio in Sherman Oaks, CA, to add some Hammond B3 tracks to Carmen's upcoming album. Other

projects currently in production at Grillo's studio are Greg Adam's (Tower Of Power) new album and Ron Powell's (percussionist, Kenny G) first solo album. Visit bigsurprisemusic.com for more info.

REGGAE ALL STARS HAVE SOUND AFFAIR



Recently at Sound Affair Mastering in Santa Ana, CA, reggae pioneer Fully Fullwood (Bob Marley, Peter Tosh, Soul Syndicate) was in mastering his latest release *Fully Loaded* with owner and engineer Ron Leeper (pictured above). Several tracks on the album feature guest musicians from Ziggy Marley, Bob Marley and the Reggae All Stars band.

PLAYBACK

"We've all heard those records made way back when—Aretha Franklin, Mahalia Jackson—where the recording wasn't as pristine as today, but the emotions were there. If you get the emotion and spirit right, the sounds will follow."

—David Bottrill
Producer, Engineer
(Peter Dinklage, Staind, Silverchair, Tool)

INTERVIEWED IN MC JANUARY ISSUE #2 2008

BEACH BOY SPOTTED IN OCEAN



Beach Boys co-founder Brian Wilson is recording the music of George Gershwin at Ocean Way Recording in Hollywood, CA. Wilson has been authorized by Gershwin's estate to finish songs the composer left incomplete when he died in 1937. Two songs are being recorded for a proposed 2010 album. Pictured standing in Ocean Way (L-R): Todd Sucherman, drums; Mark Linett, recording engineer; Paul Von Mertens, co-arranger, horns, harmonica; Probyn Gregory, guitars; Brian Wilson; Scott Bennett, keyboards, vibes, vocals; Jeffrey Foskett, vocals, guitars; Brett Simons, bass; Nelson Bragg, percussion; Nikki Wonder, guitars, vocals.

SANTANA PLAYS THE ODDS IN VEGAS



After 10 successful years, Carlos Santana is gearing up to rework his fifteen-time multiplatinum album, *Supernatural*. The legendary guitarist was in Odds On studios in Las Vegas, NV, earlier this month with esteemed engineer, Jim Reitzel. Head sound engineers Sean O'wyer and Matt Salveson assisted with the 10th Anniversary project. Pictured (L-R): Engineer Jim Reitzel, Santana, Studio Manager Autumn Leake and Sean O'wyer.

VILLAGE HEARS HER STORY



At Village Studios in West Los Angeles, engineer Lenise Bent and executive producer Lisa Chamblee-Hampton are seen recording Oakland artist Jennah Bell for the album *Making Music Herstory*. Sponsored by Glyph Technologies, the album is a compilation and docu-series project that features music with a 360-degree female perspective. Pictured in foreground (L-R): Bent and Chamblee-Hampton, and Bell tracking behind the glass.

ROMANOWSKI IS ON A SAN FRANCISCO MISSION



Mastering engineer Michael Romanowski, pictured here, has announced his takeover of a San Francisco studio lease, with partner producer/engineer Matt Boudreau, on the building that houses a wide range of music activities and rooms for mastering, recording and mixing. Now titled "1340 Mission," the studio also includes Broken Radio Studios, a 1960's Bill Putnam-designed studio that contains the largest live room in San Francisco. In addition, the studio complex houses "The Tape Project," an audiophile label that releases music on 1/4-inch tape.

MOTOR TRIBE FUELS UP AT THUD



Former Fuel bassist Jeff Abercrombie recently teamed up with drummer Jeff Bowers (Paul Gilbert) and session guitarist Mike Elsner to form Motor Tribe. Tracking in Thud Studios, this hard-hitting alternative rock band's first effort should be out mid-2010. Pictured (L-R): Elsner, Bowers and Abercrombie.

BROWN SINGS AQUA SOUNDS IN ST. CROIX



American Idol Season 8 contestant, Deanna Brown, recorded her debut album *Traveler* at Padraic Coursey's facility Aqua Sounds Studio located in St. Croix, USVI, this past fall. Brown and Coursey (of Ocean Records), along with her band, just got back from the Miami Music Festival. For more, visit her website, <http://deannabrown-music.com>.

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PRODUCER CROSSTALK

Richard NILES

McCartney, Cher,
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By Rob Putnam

Music arranger and producer Dr. Richard Niles was virtually born into the business, his father being a jazz musician. The Los Angeles native has spent most of his life living and working in London after moving there in the early '60s, where he began collaborating with artists such as Paul McCartney, Cher and Ray Charles. He's also worked with an array of jazz acts as well as arranging music for several TV shows. Niles now works largely in jazz, R&B, pop and rock, drawing no distinction between any of what he terms "good music."

He began as an arranger, massaging and reshaping existing musical pieces into slightly different forms, often incorporating other instruments and manipulating tempo. But he soon found it disappointing when his arrangements were mishandled by mixers or producers who didn't understand what he'd written. "I started to say to people, 'If you want me to do the arrangement, I need to produce it as well,'" Niles recalls. "I just wanted to make sure that it sounded good. I learned a lot from the recording engineers, who are the unsung heroes of records."

The approach he takes to an arrangement depends on his role. Is he merely arranging or is he also producing? Generally, he likes to consider a song over time. "I jot down ideas while I listen," he explains. "And I'm thinking of delineating the form and counterlines. I learned this methodology from listening to hundreds of arrangements. A good song will tell you what it needs. Barry Manilow once said to me 'The lyric completely dictates how I do a song.'"

What makes his approach to arrangement unique is that he's interested in a fusion of genres. "I don't have a problem being in a rock context and throwing in something that comes from jazz or classical," he explains. "As an arranger, I always think about the listener; about the radio. The arranger's job is to clarify a song, to make the singer sound fantastic and to ensure that people don't touch the dial. I'm always thinking 'Is this part of the record boring? How can I make it more interesting? How can I catch the listener's attention?' I believe that pop music has to be brave. It has to take chances."

The biggest professional challenge he's ever faced came in 1985 when Paul McCartney tapped him for a special project. "Paul had heard *Slave to the Rhythm*, an album I'd done for Grace Jones," Niles recalls. "He asked me to produce 'Linda'—a song written by a friend of Linda Eastman's father in 1946 as a birthday present for his then wife. This was on a Thursday night. He'd booked the studio for Monday. I had the weekend to write and arrange two of the most important big-band charts of my life—the A and B sides. I didn't sleep for the next few days just writing and getting it copied. But it turned out fantastically and he was great to work with. His Hofner bass still had the Shea Stadium setlist taped to it."

The three most important things he's learned as a producer/arranger:

- Respect the singer.
- Make sure the audience doesn't fall asleep.
- Always look for new and extra hooks. It's a great thing when you hear riffs or horn lines that are memorable.

Currently Niles is working with Korean pianist and vocalist Younee. Perhaps it's a statement on the pervasiveness of technology and of shrinking budgets that the pair worked largely over Skype, Younee in Seoul and Niles in London.

In 2008 the arranger was awarded a Ph.D. from Brunel University for his dissertation *The Invisible Artist – Arrangers in Popular Music (1950–2000)*, which he aims to publish in book-form next year. Niles also enjoys counseling and helping to develop young artists. "A lot of younger musicians come to my house for lessons, encouragement and direction," he explains. "I believe that's because record companies aren't giving artists development anymore. It's up to producers like myself to do that job. I think that's important for the future of music."

Contact Ronny S. Schiff / Ronny Schiff Productions,
818-780-3022

MC



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AFFECTS

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**Producers &
Engineers Wing**



David "Beno" Benveniste

CEO,
Velvet Hammer Music
& Management Group

Years with Company: 12

Address: N/A

Phone: 310-657-6161

FAX: N/A

Web: www.velvethammer.net

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Artists: Afghan Raiders,
Alice in Chains, Cypress Hill,
Deftones, System of a Down
The Fall of Troy

BACKGROUND: David "Beno" Benveniste was an unknown manager when he began handling System of a Down. Once the Armenian metal heads started to gain traction, however, Velvet Hammer became synonymous with internationally recognized musical innovators. Recently, Benveniste revolutionized the template of the modern management company by designing a social networking subset that employs fan-based street marketing in exchange for unprecedented access to Velvet Hammer's artists. Alongside his management company, Benveniste also founded StreetWise Concepts and Culture, a digital marketing agency that specializes in youth culture.

Don't Stop Believing:

Persistence is probably the most important thing. That persistence is crucial, because people are going to say no all the time. When I first started with System of a Down, people told me I was nuts. Who is this Armenian rock band? They look weird, they sound weird. Every label passed on them. I knew, I knew, I had a giant act. I knew it and I wouldn't stop. I kept going and going and going. Finally, we got our shot and it reacted. That's because of persistence—it's as simple as that. Persistence paid off big time. That's the one thing I can tell anyone who wants to get involved in management: the keys to success are being persistent, thorough and having vision.

Pioneers:

When System came out and people started to react, some bands wanted

"I'm not interested in just a good song—I'm interested in the culture, a concept, something that's unique."

to meet up. We met with some and took a couple on, passed on a couple...I was very conscious about the roster I'd built. We're not so much about volume; we're about having important bands in each genre. That was the most important thing to me—to have a roster full of important acts that were pioneers of their genre and cultures in their own.

Follow Your Gut:

I learned as I went along and just had an instinct for [management]. I'm very thorough and persistent, two attributes you need to have as a manager. I sort of unconsciously followed my nose and built the whole culture around my company. I learned the music side as an A&R person from Rick Rubin. He was a tremendous mentor for me, but as far as the business side I just kind of went and did it.

Demand the Best:

We're not yes men. We're very critical of both our work as well as the product we're putting on the street. We have a commitment to excellence in terms of every aspect of everything we do. We're very thorough and very, very demanding of how we do things and what we do.

The Company He Keeps:

I have eight or nine people on the management side and about 12 on the marketing side. I have a vice president and a GM-type manager. We make all the big management moves. Then I've got some mid-level people who do day-to-day on bands. I've got a couple people in new media who do online marketing that do postings, A&R, online and everything that lives virally. And then I've got a couple of assistants and a few interns. I have a very cool staff. I have all creed and color at my office and we are pretty visionary in what we like and what we do.

On the Cutting Edge:

I love talent. Anything that blows my mind and is young and new, I would love to work with. I don't take on a lot of new stuff, but I thrive on young, new talent and love to have something that I can mold and bring to life. Music's still being created—why not be on the cusp of it?

Artist Partnerships:

We have an agreement—I do my job, they do theirs. We succeed, we're all happy. We don't succeed, we evaluate. I'm not a guy who says, hey, you want to work with me? Sign this and then I'll work. What I do [say] is I love you, I love this band, I have passion for it. Let me show you what we can do and you won't want to go anywhere else. That's the modus operandi of my company.

Show Your Worth:

When you submit [your demo to Velvet Hammer], give me some information. What is your band's draw? Do you have a local scene going on? Tell me what's different about you. What are you doing other than making demos? I'm not interested in just a good song—I'm interested in the culture, a concept, something that's unique. Show me something that can quantify that what you're doing is legitimate and reacting. I'm not interested in a hit song. A hit song is just that—it's a hit song. What I'm interested in is a band that has a scene and *then* has a hit song.

Easy Come, Easy Go:

For every hit song, guess what happens when there's no base? It goes away just as quickly. Everyone needs a hit, but a hit for System of a Down turns into a career. A hit for Tool turns into a career. A hit for Incubus turns into a career. Hit songs come and go. Your fans are all you've got at the end of the day. It's all about the brand. Cypress Hill, whether they have a hit on radio or not, they mean a certain amount of tickets and a certain amount of dollar value to the festivals they headline. There are bands that don't necessarily have hits on radio, but they'll sell out two Staples Centers because that brand is unique and one-of-a-kind.

Make the Record, Then Find a Label:

I don't go looking for a record label to make a record; I make the record in-house and then we go to a label and say here's the deal we're looking for. We're looking for this royalty, this type of marketing commitment and we'll license you the record for a certain amount of time. I'm bringing everything in-house, so at the end of the day

what I'm going to have is a one-stop shop for management, A&R and marketing.

Hammer Time:

A typical day is between 75 and 125 e-mails, listening to music, having staff meetings regarding marketing, discussing stuff with clients, client career direction. I go from one extreme to the other really quickly. A great manager has to be a numbers person, a creative visionary, a psychologist, able to deal with bands, troubleshoot, put out fires before they start and after they start. There are problems all the time. There could be fighting in the band, there could be substance abuse, there could be power tripping, there could be laziness. There could be a level of success and then an unwillingness to work. There are so many things that can come up. Part of management literally is managing the problem, managing the process. There are some days I'm on the phone all day with clients and there are some days dealing with all business. It's just a fruity, mixed-up salad.

The Golden Ticket:

If you look online, you'll see blogs of people who've won the Golden Pass promotion we're running. What we're doing is branding the company and giving kids never-before-seen access to these bands. That's big. There is no line between myself and the kids—it's a seamless interaction.

The Brand of Management:

It's not about volume. I don't want to find 20 bands and throw a bunch against the wall. I'm about every band being important, every band having a career. The most important thing is when a band entrusts me with their career, I deliver. And part of that delivering is creating a brand name in our management company that's profound in its own right.

The New Hub:

Managers are gaining more power as every day goes by. A great manager is a one-stop shop. The great management companies in the future will be making records and making deals with distributors, promotion people, endorsers and companies directly.

MC

A&R REPORT

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

OPPS

- Independent artists can kickstart their careers with the "Music Success Mindset" program from MyMusicSuccess (MMS). A promotion, publicity and artist development company, MMS has launched a series of online audio seminars offering personal coaching to independent artists worldwide. The program covers topics such as setting goals for your music career, developing a never quit attitude,

and techniques on maintaining the right mindset for success as an independent artist. Simon Adams, co-founder of MyMusicSuccess, says "We are right in the middle of a revolution for independent artists, but while the digital age brings new opportunities, the key thing that is missing is personal support for artists. If you don't combine these opportunities with the right mindset, you will be missing the biggest opportunity for success in the new music business." To learn more about this ambitious program, visit www.mymusicsuccess.com.

- Are you ready to show millions of people how talented you are? If so, you can check out a new web series on Music Box. The series could place you in front of millions of viewers (and listeners) online and on television. You perform your best song, and Music Box will film it professionally and broadcast it online via YouTube and Goggle. Once broadcast, your fans can cast votes and comments. High rankings will win cash and prizes like FREE studio time, music store gift certificates and more. There is no fee to perform, and all genres are welcome to participate. For booking, send an e-mail to music.booking@yahoo.com or call 818-334-3045. To see what Music Box can do, go to www.musicboxseries.ning.com.

- How about "Duffing for Dollars"? Music Industry vets Kevin Lyman (Vans Warped Tour) and John Reese (Freeze Management, Rockstar Taste Of Chaos), along with their industry and celebrity friends, are putting together "Duffing For Dollars," a fun-filled day of golf and a night of cocktails, music and casino gaming for fantastic prizes.

MUSIC BIZ PROGRAM SHARES SUCCESS STORIES



The Musicians Institute's Music Business Program recently held an Alumni Reunion Party. During the festivities, graduates related their success stories, and what the program meant to them. Many are not only currently employed in the music business; they are also enjoying tremendous success with their own companies. The program, established by Director Kenny Kerner, has an impressive record of placing students in key positions through internships, handled by MBP's Chris Fletcher. Not surprisingly, more than a few of those internships result in a job offer. Pictured are the happy students, along with their instructors. To find out about the business program, log on to www.mi.edu/programs.

HMMA HONORS DAVE MASON



Guitarist/songwriter Dave Mason received an "Outstanding Career Achievement" award at the Music In Media Interactive Conference presented by the Hollywood Music in Media Awards. Mason was honored at a keynote address luncheon in the Renaissance Hotel in Hollywood, CA. Known for penning and recording gold and platinum gems, like "Feelin' Alright", "Let It Flow" and his hit single, "We Just Disagree," Mason's career spans 37 years. He was inducted, with his band Traffic, into the Rock & Roll Hall of Fame in 2004. Pictured is Mason receiving his award from HMMA producer Brent Harvey. For more information, go to www.dave-mason.com and www.hmmawards.com.

Rocker Adrian Young of No Doubt is confirmed to host and Joe Sib of "Complete Control Radio" (98.7 FM, Los Angeles) will co-host the event, which will raise funds for Unite The United and My Friend's Place. It will take place Jan. 25 at the Mission Viejo Country Club. The day will kick off with all registered players receiving an exclusive gift bag filled with tons of goodies followed by a putting contest and shotgun start. Lunch will be provided by the legendary Wahoo's and beverages will be plentiful thanks to generous sponsors including Jagermeister. For more information, contact Greg Gura at 818-508-1243. greggura@aol.com, visit www.unitehtheunited.org/events.php.

- Mandi Martin Productions is offering MC's A&R Report readers a "Holiday Special." A veteran music producer-singer-songwriter, Martin has made a career out of making and breaking records. She has been the co-producer of the Los Angeles Songwriters Showcase, an internationally renowned organization that showcased top songwriters, including Diane Warren, Stevie Nicks, and Lindsey Buckingham; co-produced Songwriter Expos; was the Associate Editor of Songwriters Musepaper, and the former president of Women in Music. She is also on the Board of Governors for The Recording Academy, which bestows the Grammy Awards. Martin is offering any reader who mentions Music Connection and/or the A&R Report a 50 percent discount on all services. This offer is good until the end of February 2010. Contact mandimartinmusic@gmail.com go to www.mandimartinmusic.com for details or questions.

LABELS ~ RELEASES ~ SIGNINGS

- The Smashing Pumpkins have released "A Song For A Son" online for free as the first offering from their upcoming album, *Teargarden by Kaleidyscope*, a 44-song work that is being recorded now. They are also offering a widget that enables fans to host the song anywhere on the web. The Pumpkins' leader Billy Corgan has said that the album will be released one song at a time until all 44 tracks are out: "Each song will be made available absolutely for free." Corgan explained. "There will be no strings attached. Free will mean free, which means you won't have to sign up for anything, give an e-mail address, or jump through a hoop." Fans can get their downloads at www.smashingpumpkins.com.
The music will not only be issued online, Corgan revealed. "We will sell highly limited edition EPs of four songs each. Upon the album's completion," Corgan adds, "it will be compiled into a deluxe box set which will also be made available for sale."

- Indie Extreme has signed a Five-year-old singing sensation, Kaitlyn Maher. The young girl, who won the hearts of millions with her vocal talent and personality on NBC's hit show *America's Got Talent*, recently signed a distribution deal and has released her debut album *You Were Meant To Be* via the Nashville-based label and management firm, Indie Extreme, through the firm's partnership with Universal Music Christian Group (UMCG). A departure from typical debut projects, the album, produced by Grammy Award winner Robert Reynolds

(The Mavericks) and Scotty Huff (guitarist, Keith Urban), is peppered with originality and personality. Additionally, it includes world-class musicians who've played for some of the biggest names in music including the Dave Matthews Band, Kid Rock, Tim McGraw, Vince Gill, George Strait, Michael W. Smith, and Amy Grant. To find out more, visit www.indieextreme.com.

- MPress Records has announced the signing of Massachusetts' singer-songwriter and multi-instrumentalist Seth Glier. "We are very excited to have Seth Glier as our first signing to MPress Records," enthuses label manager JoJo Gentry. MPress Records is currently home to the New Arrivals emerging artist/charity compilation series. For more information go to www.mpressrecords.com or www.sethglieber.com.

- Feb. 9 will be the American release date for Fear Factory's seventh studio album, *Mechanize*. Reported by Candlelight Records, the album features the reconciliation of vocalist Burton C. Bell with original guitarist Dino Cazares along with bassist Byron Stroud and journeyman drummer Gene Hoglan. *Mechanize* is a blast of passion and innovation that sounds like the missing link between 1995's groundbreaking *Demanufacture* and 1998's more texturally nuanced *Obso/lete*. Visit www.candlelightrecordsusa.com for more.

- Music attorney Ben McLane has reported a new signing. New

York based alternative pop/rock band We Are The In Crowd recently signed to Hopeless Records. The deal was structured and negotiated by manager Christina Lupinacci and attorney McLane. To see what all the excitement is about, go to www.myspace.com/wearetheincrowd. To contact McLane, e-mail bcmlane@aol.com or by phone 818-587-6801.

PROPS

- MAM-A Inc. is pleased to announce the appointment of Mr. Ram Nomula as Chief Executive Officer. In his new position, Nomula will help MAM-A formulate long-range strategic plans and explore new business technologies and opportunities. For more, visit www.mam-a.com.

- Denise Vasquez is celebrating the 10 Year Anniversary of her organization, **WO+MEN 4 A CAUSE (W4AC)**. Her mission is to build a global community that empowers people by offering information and education to help those in need. W4AC promotes and features different organizations that cover topics ranging from peace, cancer and environmental issues, to autism, abuse, poverty and more.

Vasquez says, "We are a growing community of artists, mothers, daughters, sisters, fathers, brothers, sons, and survivors who strive to make a difference through our experiences, our music, art, photography, film and theatre. We have found a way where we can educate ourselves and share what

MC HOT 100 ARTIST PAINTS NEW YORK



MC Hot 100 artist and rising singer-songwriter, Joanna Mosca, rediscovered her dream of pursuing music stardom with the recent release of her full-length debut *Keep On Going*. To celebrate, Mosca signed CDs at a Neiman Marcus store in White Plains, NY; and also made a return appearance to the Best Buy store in Manhattan, as a part of the "Live at Best Buy" series where she performed songs for customers. This young lady is also enjoying great radio play, with her single making its way to No. 6 on the FMQB AC Chart, ahead of Miley Cyrus and Kelly Clarkson. Visit www.myspace.com/joannamosca for more news.

we've learned." See www.myspace.com/women4acause to learn more about this endeavor.

- The Mitch Schneider Organization (MSO) is rolling with Grammy nominations. Several acts on its roster have gotten the nod from The Recording Academy, including Dolly Parton for "Best Musical Show Album," Jim Lauderdale for "Best Bluegrass Album," The Crystal Method for "Best Electronic/Dance Album," Underoath for "Best Boxed Or Special Limited Edition Package," Oren Lavie for "Best Short Form Music Video," Red for "Best Rock or Rap Gospel Album," and the Greencards for "Best Country Instrumental Performance." That's quite an impressive list, and the *A&R Report* congratulates MSO for its outstanding work.

THE BIZ

- AirPlay Direct (APD) is distributing Roy Orbison's catalog to radio. In conjunction with Orbison Records, APD will provide worldwide digital distribution. The announcement coincides with the 21st Anniversary of the legendary singer's passing on Dec. 6, 1988.

APD is also working with guitar legend Steve Vai and his company Favored Nations Entertainment to release his concert film and live CD *Where The Wild Things Are*, and is making it available digitally to broadcast media via AirPlay Direct.

AirPlay Direct is an easy to use digital file transfer system that was

developed to streamline radio and artist promotion activities for today's music industry. Its services are free, and allow artists to positively impact the environment by eliminating needless packaging. For more, go to www.airplaydirect.com.

- Big Brother may be watching you... and, the Electronic Frontier Foundation (EFF), through the University of California, Berkeley School of Law's Samuelson Clinic, are demanding answers about "social networking" surveillance. To do so, they filed suit against a half-dozen government agencies for refusing to disclose their policies for using social networking sites for investigations, data-collection and surveillance. Recent reports have publicized the government's use of social networking data as evidence in various investigations, and Congress is currently considering several pieces of legislation to increase protections for consumers who use social-networking websites and other online tools.

"As Congress debates new privacy laws covering sites like Facebook, lawmakers and voters alike need to know how the government is already using this data and what is at stake," said James Tucker, a student working with EFF. **MB**

EOPF PROVIDES MUSIC THERAPY SCHOLARSHIPS



The Environment of People Foundation presents a \$10,000 check to the California State University, Northridge Music Therapy Wellness Clinic from their recent New York In Hollywood fundraiser. Donations provide treatment for children with autism, Down syndrome and other disorders that may not otherwise be possible. Pictured (L-R): EPOF Director Shari Hoffman, CSUN professor Andrea Reinken, CSUN professor Ron Borczone and EPOF Director, Dennis Dreith. To learn more about the EOPF and to make a contribution, please visit www.eopf.org

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



“My #1 Country Hit Started With a Phone Call to TAXI”

Elliott Park – TAXI Member

Photo: Elliott (left) with publisher, Michael Martin

I used to think that living in Clyde, Texas (Population 3,345) really limited my chances of ever having success in the music business. But all my friends and family members live here, so I've never wanted to move to Nashville.

Although I love to write songs, I felt isolated when it came to getting them heard by anybody in the music business. Then a friend told me that TAXI would bring real opportunities for my music right to my front door.

I Used a 4-Track

I signed up and sent in songs that I demoed with my digital piano in my little home studio. The A&R people at TAXI liked my songs and began sending them off to some pretty high-level people in Nashville.

All the sudden, doors started opening. With the connections I made through TAXI, I began to have meetings with some of Country Music's top executives, and signed a staff writer deal with a great publisher in Nashville.

Tim McGraw, Rascal Flatts and Faith Hill Put My Songs on Hold

Over the next three years, my songs were considered by a Who's Who of Country Music, but the “big cut” eluded me. I learned to be patient and worked even harder on my songwriting.

Then, my publisher hooked me up with veteran songwriter, Walt Aldridge. Together, we wrote a song called, ‘I Loved Her First,’ and finally, I hit pay dirt!

#1 Hit on Two Charts!

The group ‘Heartland’ cut our song and released it as a single. It started out slowly, then gained

momentum, and eventually made it all the way to the Number One spot on the Billboard *and* R&R Country charts.

Could that have happened without TAXI? Probably not.

Although there were many people that helped me once I signed my publishing deal, it was TAXI that made that all important first connection for me. And I didn't have to leave my hometown to do it.

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If your music is competitive, the answer is yes! And if it's not quite ready yet, TAXI's A&R people will help you with that too. You'll also get two FREE tickets to TAXI's world-class convention with your membership. Just *one* ticket for some other conventions cost *twice* as much as your TAXI membership!

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Juliana Joya

Date Signed: July 2009
Label: Emblem/Warner Bros.
Type of Music: Pop

—CONTACTS—

Management: Michael Ruocco / Vivara Talent Group, 212-260-1931
Booking: N/A
Legal: Andrew Krents & Bill Lewis, 212-260-1022
Publicity: N/A
Web: www.myspace.com/julianajoya
A&R: Gary Bowen

Born in Brooklyn and raised in Venice, Italy, 19-year-old singer Juliana Joya's story began in a way that makes landing a record deal sound as simple as browsing the bins of a used record store. A few years ago she walked into a Sam Ash outlet in Brooklyn to buy a microphone. She was testing it out with a few bars when the salesman put her in touch with a producer who hooked her up with New York manager, Michael Ruocco.

Ultimately Joya paired with Brooklyn production duo Mr. Fantastic (Peter Habib and Adam Nierow). The team took the budding artist under their wing and brought her into the studio. Some demos were cut and they landed on her MySpace page, where Emblem A&R rep Gary Bowen discovered them. Though Bowen made contact with Joya, the singer wasn't convinced that he was genuine. "I forwarded Gary's message to Michael [Ruocco] because I get so many e-mails like that and I'm never sure who's serious," she recalls. "Michael took over and told me that I'd be meeting with [Grammy winner, noted producer and Emblem Music Group head] Matt Serletic."

The two met in New York soon after and stayed in touch. Later, Serletic invited Joya to come to Los Angeles and audition for Warner Bros. label head Tom Whalley, even though at that point it seemed a deal was a foregone conclusion. "Matt had liked me from day one," Joya explains. "It was going to go down." About three weeks later, Joya was offered a deal with Emblem.

At the time, Serletic was preparing to partner Emblem with a major label to secure distribution. That coupling was completed after Joya signed to his label.

The artist's album—currently untitled—wasn't complete at the time of this writing, but Joya says it will be released soon. Since arriving in L.A. she's been writing and otherwise collaborating with a number of artists including Fiction, SuperSpy, Chris Rojas, and the Writing Camp, a songwriting collective that's had a hand in hits by Beyoncé and Brandy. Joya plans to co-write with Serletic in the near future, although the production veteran hasn't been confirmed to helm her album.

—Rob Putnam



The Soft Pack

Date Signed: January 2009
Label: Kemado Records (U.S.) Heavenly Records (U.K.)

Type of Music: Indie
Band Members: Matt Lamkin, vocals, guitar; Matty McLoughlin, guitar; Dave Lantzman, bass; Brian Hill, drums.

—CONTACTS—

Management: Jean Coffey, jean@atcmanagement.com
Booking: (U.S.) matt@highroadtouring.com; (U.K.) mick@asgard-uk.com
Legal: Roger Cramer of Selverne, Mandelbaum & Mintz, New York
Publicity: (U.S.) Ashley Bryan, ashley@pressherpublicity.com; (U.K.) juliebland@familyltd.co.uk
Web: thesoftpackofficial.com; myspace.com/thsoftpack
A&R: Keith Abrahamsson and Andres Santo Domingo (Kemado); Jeff Barrett (Heavenly)

This San Diego-born group began in 2007 with Matt Lamkin and Matty McLoughlin, and by January 2008 had solidified the lineup to include Dave Lantzman and Brian Hill. With the help of their friend, John Green, and his home studio, the band recorded demos, reveling in the informal atmosphere. They chose friends' labels and small, independent labels (1928, Sweet Tooth, I Hate Rock n Roll, Caspian) to handle the limited production of several 7" singles and a demo. Then they plunged headfirst into the digital music realm.

"We had our songs free for download on MySpace. We put out all the 7"s on a CD and that got all over the download sites. So the internet got us popularity," he says. Music blogs were also a factor. "I think Stereogum was the first to write about us, and Gorilla vs. Bear." In mid-2008 they were approached by Kemado Records but held off on signing anything.

Despite offers from other labels, the band chose Kemado. "We shared the same taste in music, and they were excited about who we were before we got a lot of attention." The band also signed with European label, Heavenly Records. "Jeff Barrett [of Heavenly] came over [to the U.S.] and saw us and it was like we were friends with him whether or not we signed with him."

The Soft Pack has committed to two albums with the option for a third with both Kemado and Heavenly. The short commitment ensures that their material won't get "shelved" by the label, and the band retains a lot of creative control. "When we were signing, a factor was that we wanted to license our albums. I think after 15 years or so we get the rights to the songs back, which is really important to us."

—Sarah Whited



N'dambi

Date Signed: Late 2006
Label: Stax Records
Type of Music: R&B/Soul/Funk

—CONTACTS—

Management: Monica Young / Blue Key Management, bluekeymgmt@gmail.com
Booking: Stephanie Mahler / ICM Talent, smahler@icmtalent.com
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Publicity: Jasmine Vega, jasmine@jprllc.net; Joel Amsterdam, presscontact@concordmusicgroup.com
Web: www.ndambionline.com, myspace.com/ndambi
A&R: Chris Dunn & Collin Stanback

N'dambi's vocal stylings, a soulful-sexy R&B flavor, make her sound like a long-lost, unreleased artist from Memphis, TN's classic Stax label. When she heard the seminal organization was reforming, "I felt like that was a label I belonged at," says the Dallas, TX native. "I wanted to be part of something like that." The label, whose original roster includes Otis Redding, Wilson Pickett and Isaac Hayes, picked up Angie Stone, Soulive and Leon Ware along with N'dambi in a flurry of signings in 2006.

It was N'dambi's music attorney, Vaughn Gill, whose connection with the label set wheels in motion. While Stax sent a staffer to catch her live performance, they didn't hear her sing in person until after the contract had been signed. For her part, N'dambi sent the label some demo material, along with copies of her independently released recordings. Evidently, Stax felt that her music belonged in their musical oeuvre just as much as she did.

N'dambi also visited the label in person and decided it was "a good environment to be in to create. It was important for me to get a sense of creative freedom and feel like I could create the music that was important to me, be able to create the music that spoke to me," she insists. Beginning recording in 2007, N'dambi tried numerous producers before finding the one that best fit her style. Although her album came together slowly, Stax was comfortable waiting for a product that would be perfect. "I wanted to be part of something that was a legacy," explains the daughter of Baptist ministers, "and my goal was to make music that will continue their legacy."

N'dambi advises artists looking to get signed to remember that contracts are negotiable—you don't have to accept the first offer that comes along. Make sure that you're comfortable with the deal you're getting, she says, and have an attorney review the agreement before cementing the deal.

Pink Elephants is available now.

—Andy Kaufmann



Daphne Willis

Date Signed: May 2008
Label: Vanguard Records
Type of Music: Soul, Folk influenced
 Alternative

—CONTACTS—

Management: Paul Jarosik, 617-529-1743;
 Jill Katona, 708-948-7878
Booking: Nicole Marohn / Hello! Booking,
 651-647-4464
Legal: N/A
Publicity: Jena Vuylsteke / Vanguard
 Records, 310-829-9355 x158
Web: www.daphnewillis.com
A&R: Kevin Welk

It's been said that luck is preparation crossed with timing. Certainly this was true in Daphne Willis' case. One of her songs was being played on an American Airlines flight when Vanguard Records head Kevin Welk heard it. He had his people follow up on the then-unsigned Willis and it wasn't long until the young Chicagoan had a bona fide record deal. But of course there were several smaller steps along the way.

"I played a lot of open mics in Chicago and that's how I met Stephen Shirk, a local recording engineer," Willis recalls. "We ended up doing a five-song mostly acoustic EP. My dad used to work at Sony/BMG and he knew people at DMX, a company that licenses music for stores, airlines and that kind of thing. He passed my EP along to his friend and they wanted to license it."

"Kevin Welk happened to plug his headphones into the in-flight entertainment and heard my song 'No Difference,'" Willis continues. "I was exactly in the right place at the right time. They had A&R rep Gary Paczosa fly up from Nashville to check me out. Soon after that, they brought me to their L.A. headquarters to play a few songs acoustically. At the time I was also talking with Rocket Science, another distribution/publishing company. But Welk put a deal on the table. I was a great fit with the label and Gary is a Grammy-winning engineer and producer in Nashville. He wanted in on the project and that made the deal for me."

Much of Willis' album was tracked in Chicago. Completed files were then sent to Nashville, where Paczosa mixed the songs. "We reached a point where I thought the album was done," Willis recalls. "But then Gary started to make suggestions. He wanted to take some songs to other producers. Nashville producer Tim Lauer got really involved with the song 'Everybody Else.' He breathed new life into it. We ended up doing another four songs with him. So Gary produced about half of my record and Tim did the other half."

What to Say is scheduled for a Feb. 9 release. Willis will start with a Midwest tour and then migrate to the East Coast in March.

—Rob Putnam



Bad Cop

Date Signed: September 2009
Label: ROIR
Type of Music: Psychedelic / Blues / Punk
Band Members: Alexander Hartness, guitar, bass; Khari Merkley, percussion, loops; P Green, bass, guitar; Adam Anyone, vocals, keyboards.

—CONTACTS—

Management: Paul Whelan / Lake Butterscotch Booking. Lakeb.booking@gmail.com
Booking: Paul Whelan / Lake Butterscotch Booking. Lakeb.booking@gmail.com
Legal: N/A
Publicity: N/A
Web: www.myspace.com/badcopnashville
A&R: Nick Cooper / ROIR, MrNickcooper@gmail.com

Psychedelic garage rock band Bad Cop had been together for less than a year and playing proper gigs for an even shorter stretch when the Nashville quartet casually recorded a demo and started receiving positive feedback. One of the band's friends, Jonas Stein of Turbo Fruits and Be Your Own Pet, took the tape to Paul Whelan of Lake Butterscotch Booking, who in turn passed the recording to Nick Cooper at Brooklyn's ROIR, a.k.a. Reach Out International Records.

The classic punk/reggae label, whose catalog boasts releases from influential acts such as Bad Brains, MC5 and New York Dolls, showed immediate interest. Cooper's phone call to lead singer Adam Moul (aka Adam Anyone), just to express his desire to sign the band, exceeded the group's meager expectations. ROIR's interest continued as they attended Bad Cop's show at Philadelphia's National Mechanics, where they opened for Jemina Pearl and Univox, another band recently signed to the label.

Bad Cop decided the artist-focused ROIR was perfect for their needs. "In our world, money isn't the biggest deal," declares Moul, who also doubles as the group's keyboardist. "We live to express ourselves and hopefully make songs to where we can bond with people across the world. ROIR gave us that feeling, so it just felt like we were at home there." Although the one-album, one-year contract negotiations went smoothly, there was one major setback—the loss of bassist Brent Toler, whose commitment to school couldn't be interrupted by a country-wide tour. For his part, Toler was 100 percent behind the choice to move on and his replacement, multi-instrumentalist Patrick Green, came easily.

Says Moul, "The first time we played with him, it just clicked."

Harvest the Beast will be released no later than April.

—Andy Kaufmann



Shortyo

Date Signed: June 2009
Label: Affiliated Entertainment Group / E1 Entertainment (formerly Koch Entertainment)
Type of Music: Rap

—CONTACTS—

Management: Josh Patro / Affiliated Entertainment Group, 484-892-3752
Booking: Stacey Lawler / Affiliated Entertainment Group
Legal: Jon D. Jekielek, Esq. / Meyerowitz Jekielek, PLLC, 212-686-7008
Publicity: Stacey Lawler / Affiliated Entertainment Group
Web: www.shortyo.com
A&R: Josh Patro

Philadelphia rapper Shortyo's (Short-t-yo) story starts in 2001. He was affiliated with fellow Philly rapper Kurupt and released his own album independently. The artist pushed his CD and scored a small distribution deal.

But life carried on and Shortyo took some time off to start a family. When the performer moved to reignite his career, he made use of his old contacts and started to work informally with Affiliated Entertainment Group. He formalized the relationship when a deal was signed in February 2009. "I had a couple of tracks done and I called my friend [E1/Koch artist] JT the Bigga Figga in The Bay Area," the rapper recalls. "He got me hooked up to [E1 label exec] Eric Lemasters."

Bolstered by his friend's faith in him, he made a call to Lemasters in March. "I told him that I was working with Affiliated and JT had recommended me," Shortyo explains. "He had me send some material and then said, 'Okay, let's do it.' I was pitching my project to them for distribution and they ended up signing the whole label [Affiliated] for distribution. By May we had paperwork, which was signed in June. It was very quick."

"Because we had a mutual friend, it was a lot easier to break the ice with Eric," Shortyo continues. "I didn't just call and say, 'Hey, I'm an artist looking for a distribution deal.' I was able to call and say, 'I know JT, you know JT.' He made some calls and by June everything was finalized."

Armed with an E1/Koch deal, Shortyo was then able to recruit other artists such as Lil Wayne and Nate Dogg. "When you call an artist, ask them to be on a track and tell them that you're on a small-time label with no distribution, they don't want to do it," the rapper explains. "But when you call them and say, 'My album is coming out on Koch,' they're more inclined to work with you."

Shortyo's first singles, "Stripper," featuring Yung Berg and "That's Right" featuring Lil Wayne, and the album *King of the Kounty*, are all available now.

—Rob Putnam

SESAC NASHVILLE AWARDS



Monty Powell was the big winner at SESAC's 2009 Nashville Music Awards as he took home the night's biggest honor for Songwriter of the Year. Powell, also was the recipient of Song of the Year for "Sweet Thing," a No. 1 hit for Keith Urban. Powell earned the prestigious Songwriter of the Year accolade on the strength of "Sweet Thing" as well as his other No. 1 smash for Urban, "Kiss A Girl." Eden Valley Music and UniversalTunes, the publishing companies for Monty Powell, were named SESAC's Country Publishers of the Year. Pictured (L-R): SESAC's John Mullins and Shannan Tipton-Neese; Victoria Shaw; Lady Antebellum's Hillary Scott; and SESAC's Tim Fink.

Panzer Class & Scholarship

Returning to UCLA Extension for the 16th year, hit songwriter **Marty Panzer** will be conducting "Writing Lyrics That Succeed and Endure." For songwriters with a body of work, Panzer provides guidance in how to achieve that special quality that makes a lyric both lasting and successful.

Panzer became a lyricist at the suggestion of his best friend, **Barry Manilow**. They began by writing commercial jingles and their lifelong collaboration has resulted in over 30 songs recorded by Manilow. Later, with **Steve Dorff**, Panzer co-wrote the **Kenny Rogers** classic, "Through the Years." These songs, along with recordings by **Dionne Warwick**, **Gladys Knight**, **Julio Iglesias**, **Dusty Springfield**, **Michael Crawford**, **Frankie Valli**, **Dolly Parton** and others, have earned Panzer 35 gold and platinum albums, four million-play awards,

and record sales in excess of 70 million units.

Additionally, Panzer and Concord Records are offering to reward excellence in the art and craft of lyric writing with **The Hal Gaba Scholarship**, named for the late chairman and co-owner of Concord Records. The six highest-achieving students from the winter class will be invited to receive four additional "Master Class" advanced sessions, as well as individual consultation with Panzer.

For additional information call 310-825-9064. Outside of Southern California call 800-825-9064 or e-mail entertainmentstudiesuclaextension.edu or visit www.uclaextension.org/entertainmentstudies.

The Non-Writers Writing Opp

The Nashville Songwriters Association International (NSAI) has introduced a new opportunity, especially for non-songwriters who

BRUSTOFSKI WINS SONGWRITERS AWARD



The New York Songwriters Circle and the Fashion Fantasy Game announce that 16-year-old Ali Brustofski of Oakland, NJ, is the 2009 recipient of the NYSC's "Young Songwriter Award" contest for her single "Rewind." Finishing a close second was 19-year-old Pittsburgh, PA, native Maddie George for her song, "Go." The NYSC's "Young Songwriters Award" was determined for the first time by votes cast online by 675,000 members of the Fashion Fantasy Game social networking and gaming website. Visit www.songwriters-circle.com.

love what NSAI is doing legislatively and want to support their efforts. **FAN (Friends And Neighbors)** membership was created for non-songwriter industry professionals, friends and family. Benefits for this category include weekly E-News, which features party dates such as NSAI's "World's Largest #1 Party," the latest in political news, Nashville Songwriters Hall of Fame dates and the opportunity to purchase Tin Pan South Fast-Access Passes at a discount before they go on sale to the public. Flex-pay is available for the \$150 annual membership and a \$2,000 Lifetime membership is also available. For more information or to join, visit nashvillesongwriters.com.

writing Workshop." The event will be held at **CineSpace** in the heart of Hollywood at Hollywood Boulevard and Ivar Street.

Seskin is a seven-time No. 1 hit songwriter, with hits including the Grammy-nominated "Grown Men Don't Cry" recorded by **Tim McGraw**. Other hits include "Don't Laugh at Me," winner of NSAI Song of the Year and *Music Row* magazine Song of the Year in 1999 as recorded by **Mark Wills**; and "Daddy's Money," recorded by **Ricochet**. Other chart toppers include "All I Need To Know," recorded by **Kenny Chesney**.

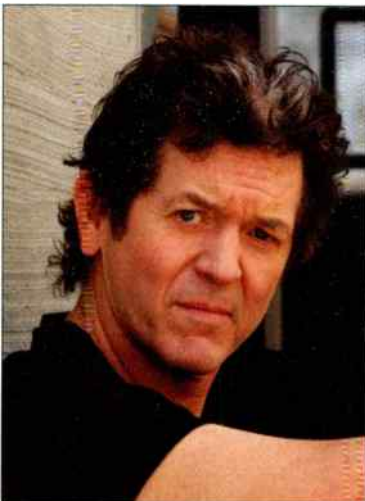
Recent recordings of his songs include "Pictures," by **John Michael Montgomery**, "We Shook Hands," by **Tebey**, and "I'll Always Be There For You," by **Brian McComas**.

Pattison is a Lyric Writing and Poetry Professor at Berklee College of Music and author of lyric writing books including: *Writing Better Lyrics*, *Essential Guide to Rhyming*, and *Essential Guide to Lyric Form and Structure*. **Gillian Welch** and **John Mayer** were both students of Pattison.

Seskin & Pattison Workshop

From Jan. 30 - 31, 2010, **Steve Seskin** and **Pat Pattison** will return to Los Angeles to co-teach their fourth annual "Weekend Song-

AUSTIN SONGWRITERS SYMPOSIUM SLATED



The Sixth Annual 2010 Austin Songwriters Symposium will be held Jan. 29 - 31, 2010 at the Wyndham Hotel, in Austin, TX. Texas songwriter **Rodney Crowell** will perform at a concert on Friday, then address the conference on Saturday. Attending professionals include: **Bobby Arnold**, **Rodney Crowell**, **Bart Herbison** (NSAI), **Bobby Rymer** (Montage Music), **Bill & Ruth Carter** (Blame Music), **Daniel Lee** (Ten Ten Music Group), **Thomas Cain** (BMI), **Monte** and **Brandi Warden** (Moon Kiss), **Allen Shamblin** and more. Go to www.AustinSongwritersGroup.com for more information, to register, and/or buy concert tickets. A 20 minute showcase of the event is at www.austinsongwritersgroup.com.

AUDRA MAE: POPPING THE SUSAN BOYLE



Most of the world has never heard of 25-year-old Oklahoma singer-songwriter **Audra Mae**. But thanks to a little song called "Who I Was Born to Be," she's worked her way into at least three million homes almost overnight. "Born" is the only original song on the smash debut album from *Britain's Got Talent* runner-up **Susan Boyle**, *I Dreamed a Dream*, and the power of having a track on a release that sold more copies in its first week in the U.S. than any other this year is just starting to sink in for the grandniece of famed Hollywood icon **Judy Garland**. Listen at www.myspace.com/audramae.

ZANA MESIHOVIC: THE SONG IN THE PICTURE



Zana Mesihovic wrote the song, "If You're Wondering," heard in a key montage sequence in the film *The Lightkeepers*, starring Richard Dreyfuss, Mamie Gummer, Tom Wisdom and Blythe Danner. Although the film has just been released, both the feature and the song are being touted for Golden Globes and Academy Award consideration. Hear more from the Balkan-born Hollywood-based artist and songwriter at www.myspace.com/zanamusic.

Some limited "hotseat" spots are available to writers seeking constructive critique for their songs. A handful of "hotseat" songs will be presented to the group each day as part of the curriculum with real-time implementation of melody, lyric and chord suggestions from Pat and Steve.

Discounts are available. Online registration is available now at www.pwproductions.net/events.html.

Copyright Recapture

The 1976 Copyright Act substantially rewrote the rules when it comes to copyrights, and it gives songwriters a chance for the first time to reclaim full rights to their songs instead of splitting revenue with a publisher or middle man who markets the music. Those rules are about to kick into high gear thanks to a Nashville based company, **Copyright Recapture**.

Generally speaking, the domestic publishing rights to songs granted to publishers starting in 1978 are eligible

to be recaptured 35 years after the date of the grant. If the song rights were granted before 1978, they will take 56 years to recapture. Because the actual recapture of rights can get complicated—and take years to resolve—many songwriters or their heirs are already starting the process of reclaiming 35-year-old songs.

Even if the writer doesn't want to own the publishing rights, the law provides a way to renegotiate old deals or put the songs back on the market and search for new publishers. That could hurt revenue for some music publishers, who already are smarting from a tough economy and dwindling CD sales, critics say.

Check out www.copyrightrecapture.com for details.

Lowen & Navarro

A roster of committed songwriters and artists is banding together in support of singer-songwriter Eric Lowen of the duo with Dan

WILLIAMS IS SHIP SHAPE IN NEW YORK



The USS New York, the newest fighting ship in the U.S. Navy fleet, was commissioned in New York City. With seven and a half tons of World Trade Center steel in her bow, the USS New York has become a lasting memorial and tribute to the victims of 9/11. ASCAP President and Chairman Paul Williams entertained the crew and guests with a medley of his greatest hits. He concluded with a song, "If We Could Remember," originally co-written with composer Jerry Goldsmith for the movie *The Sum of All Fears*. For this special occasion, Williams rewrote the lyrics as a tribute to the ship, her crew and to the memory of the 9/11 victims. See www.ascap.com.

Navarro, Lowen & Navarro—as well as organizations united in the fight against ALS (Lou Gehrig's disease). Artists such as Jackson Browne, Keb'Mo', John Ondrasik (Five for Fighting) and the Bangles have recorded the duo's tunes for the tribute CD *Keep The Light Alive: Celebrating the songs of Lowen & Navarro*.

Award winning songwriter Eric Lowen was diagnosed with ALS over five years ago. Lowen has continued to work tirelessly on his music, recording and writing and, until recently, even performing.

To hear the music and offer support, visit www.keepthelightalive.org.

BMI Student Composer Awards

The launch of the 58th annual BMI Student Composer Awards competition has been announced by BMI. The competition, which is co-sponsored by BMI and the BMI Foundation, will award \$20,000 in

prizes. Student composers under the age of 28 who are citizens of the Western Hemisphere (North, South and Central America, the Caribbean Island Nations and the Hawaiian Islands) may apply. All entries must be postmarked no later than Feb. 5, 2010.

The Student Composer Awards were established in 1951 to encourage young composers in the creation of serious music, and, via cash prizes, to aid in continuing their musical education. There are no limitations as to instrumentation, style or length of work submitted. The prizes range from \$500 to \$5,000. Official rules and entry forms are available at www.bmfoundation.org. Contact Jamil Walker, 212-554-7003; jwalker@bmi.com. **MIC**

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

LEMONE UPPED AT ASCAP



Shawn LeMone has been promoted to Vice President, Membership, Film & TV for ASCAP. Based in the society's Los Angeles office, LeMone is responsible for the oversight and daily operational management of ASCAP's Film & Television Membership department on a worldwide basis. LeMone, who joined ASCAP in 1995, was most recently Assistant Vice President, Film & TV Membership. He can be reached by calling 323-882-1000.

AARON SCHROEDER WILL BE MISSED



Aaron Schroeder, a music publisher, producer and prolific songwriter with more than 2,000 writing credits to his name, died at the Lillian Booth Actors Home, in Englewood, N.J. Among Schroeder's well-known songwriting credits is Elvis Presley's 1960 hit, "It's Now or Never." Schroeder co-wrote four other hits for Elvis and songs for Perry Como, Roy Orbison, Frank Sinatra, Sammy Davis, Jr. and Nat King Cole, managed Gene Pitney, and founded a pioneering independent record label, Musicor Records, which he ran from 1960 to 1965. He also wrote the theme song, "Scooby-Doo, Where Are You!?" Contributions in his memory may be made to the Actors Fund, the Berkshire Theatre Festival or Fiorello H. LaGuardia High School of Music, Art & Performing Arts.

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Wilde West Music

Stacy Wilde & David Bellochio

by Dan Kimpel

Like many recording artists, Stacy Wilde has endured many twists and turns in her career: opening shows for Crosby, Stills & Nash, the Kinks and Fleetwood Mac, signing with EMI Music Publishing, and inking a deal with Atlantic Records. The sale of Atlantic, however, resulted in her debut, *Tear Down the Sky*, being released not on the label, but on her own imprint, Wilde West Records, and via iTunes. These songs eventually reached an immense audience who heard them on TV shows.

"Sometimes I think I'd like to do a seminar," states Wilde. "People get depressed when one avenue doesn't work out. There is life after—you have to reinvent your image of yourself." Wilde's artistry is a key ingredient in her working relationship with her partner in Wilde West Music, Dave Bellochio, as the East Coast based pair creates rock-authentic songs and productions for television shows, promos and advertising spots for shows like *Lie to Me* (Fox), *Life of Ryan* and *Run's House* (MTV) and *Sheri* (Lifetime), as well as corporate clients including Maybelline and Taco Bell.

Bellochio comments on Wilde's transition from recording artist to writer-for-hire. "She was having trouble wrapping her head around the idea," he recalls. To which Wilde adds, "The past three years I felt like I was turning into a different person. It's different to make this transition, to add other people's visions to the picture. I didn't make it super cheerily—I was on shaky ground."

Growing up in New Jersey, Wilde had older brothers who influenced her taste in music. At 17 she was performing with La Bamba & the Hubcaps, a band with musicians from the Springsteen/Southside Johnny axis, some of whom now play on *The Tonight Show with Conan O'Brien*. "They taught me all of the old Stax tunes. They were very serious. It was like going to school with a bunch of hard asses. I always played with older cats, so I got to know a lot of genres of music from a very genuine place," she confers.

Although Bellochio studied jazz in college, he realized the genre would not support his ambitions economically. He hit a more lucrative stream when Joey Robinson, whose family owned Sugar Hill Records, contacted him. He soon had a smash with multiplatinum, Grammy nominated Naughty By Nature, wearing various hats as a producer, writer, musician, programmer, engineer and mixer for all the NBN records which would include monster hits "O.P.P." and "Hip-Hop Hooray." Additional gigs included remixes for Michael and Janet Jackson, Coolio's *Fantastic Voyage* and projects with Queen Latifah and Hall & Oates. "I was in the hip-hop world," he recalls, "hanging out with Biggie, Snoop Dogg and Coolio—the only white guy in the room."

Today, working with corporate clients, Wilde and Bellochio have a wider set of ears in the creative mix. The pair references a live action Disney sitcom that they're currently writing songs for, *I'm in the Band*. Wilde describes it as, "Very *Spinal Tap* for kids. We made the music rock as hard as we could. They wanted real rock—there's no compromise on the music at all."

Still, Wilde says, rewrites are a serious part of the equation in placements. "There is so much pressure on a song to make it. On a show, in a promo, on a record, there's not much differentiation anymore. It's like a little mini-movie trailer." The pair say that the creator of the current Disney show has great musical instincts. "At the end of a Disney project there might be 10 or 15 rewrites on a song," she says. "It gets better when you have good people and it keeps up the energy. Coming from songwriter backgrounds, we did what we wanted, but it was so lonely, spending all of the time alone writing a song. Now, it's nice to have somebody else in the mix. It harkens back to the Brill Building era. I think it's happening today on a different, and a larger scale.

"We never feel like we're compromising," concludes Wilde. "First and foremost we are trying to write a great song. We go at it as artists who happen to have a production company."

See www.wildewestmusic.com



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Video Hustler

PROPS

► **Victoria's Secret** has launched a campaign for their newest product with a television ad directed by award-winning filmmaker **Michael Bay** (*Transformers*), and featuring music from **Ultra Records** recording act **Make the Girl Dance**. The new campaign is titled "Hello, Bombshell," and the commercial's soundtrack is the Paris based act's first single, "Baby Baby Baby." The commercial can be seen at www.miraculouspushup.com. For additional details, contact Sandi Hemmerlein at Ultra Records, 212-343-2200.

Redstarr Entertainment has helped **Tim McGeary** of **Wonderful Johnson** place his song "Rescue Me" in the movie *The Knowers*. The film, in current release, features the song both written and performed by McGeary. In addition, 2010 will see another five songs placed through **VSM Productions**. Follow the news at www.wonderfuljohnson.com.



T-Bone Burnett

► Multiple Grammy winner and Oscar nominated producer, musician and songwriter **T-Bone Burnett** will be the executive musical producer and an executive producer for **Lionsgate's Tough Trade**, the first original series pilot for **EPIX**, the new multiplatform entertainment service from **Viacom Inc.** *Tough Trade* is a one-hour drama about a three-generation Nashville music dynasty whose penchant for drink, debauchery and divorce has left them both morally corrupt and on the verge of bankruptcy.

The cast includes playwright and actor **Sam Shepard**, who will portray the patriarch of the Tucker family. The creative team is led by executive producer and showrunner **Jenji Kohan** (Lionsgate's *Weeds*). The show was developed by **Furst Films**. For more information about Lionsgate Music, contact Jim Merlis or Bobbie Gale at Big Hassle Media, 310-204-0200.

History Channel's Food Tech series, with host and longtime member of the **Piper Downs**, **Bobby Bognar**, will debut Friday, Jan. 22, continuing every Friday thereafter. The show, from the producers of Emmy-winning *Modern Marvels*, is an hour-long documentary series following America's favorite meals, from the farm to the plate. This season's episodes will include: "Cheeseburger and Fries," "Chinese Take-Out," "Ballpark" and many more of America's favorite meals. See www.bobbybognar.com. For show clips see <http://bobbybognar.com/press.html>.

► **Imagem Music** has acquired the worldwide stock and amateur rights to the 2008 Tony winning Best Musical, *In The Heights*, with a Tony winning score by **Lin-Manuel Miranda** and a Tony nominated book by **Quiara Alegria Hudes**. The **Rodgers & Hammerstein Organization (RHO)**, a member of the Imagem Music Group, will represent *In The Heights* through its theatrical licensing division, R&H

Theatricals. RHO has represented Miranda's score in its music publishing division since early 2008.

OPPS

Have you always been ahead of the trend? Are you always the one telling your friends about the newest and hottest things out there? Then **MTV** wants to hear from you. Send your name, contact info, a photo of yourself and brief summary of how you've been ahead of the trend to mtvcasting2009@live.com.

Music production firm **Sound Images** is seeking additional composers to expand its pool of writers for commercials, websites and long format videos. Expertise in commercial production required. Must have complete synth studio. Send letter, resume and samples to hr@soundimages.com.

Do you and your band live in a big house together? Would you

like to? An independent television company in the Chicago area is casting for a new show on **HGTV**. This new series will follow a group of friends/acquaintances/strangers who have collectively purchased (or are currently seeking to buy and renovate a property) which they will live in and own together. If that's you, contact jules@triconfilms.com.

Do you race from the boardroom to the dance floor of the trendiest, hippest night clubs every weekend? Are you the "Samantha" in your group of friends? If so, a new show for the **CW Network**, **Secrets**, is looking for women in the New York area. Visit the casting website at www.cwsecrets.com or e-mail cast ing@cwsecrets.com.

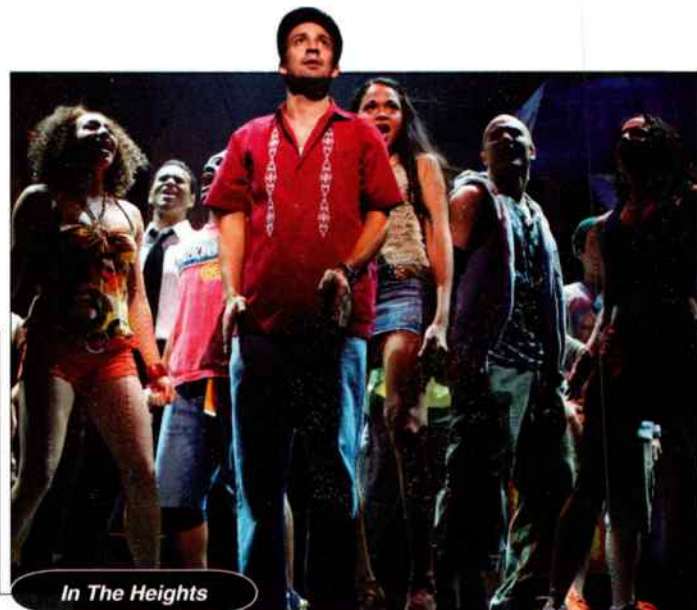
DROPS

U.K.-based **Lick Library** has just released a comprehensive series of Eric Clapton guitar tuition DVDs. **Learn to Play Eric Clapton** is taught by **Jamie Humphries**, the author of *Giants of Rock* and *Giants of Metal* guitar courses. The double DVD contains a number of guitar lessons based on five classic Clapton tracks: "Layla," "Sunshine of Your Love," "Cocaine," "White Room" and "Bad Love."

Quick Licks – Up Tempo Blues in the Style of Eric Clapton is presented by freelance guitarist and producer **Mike Cresswell**. This DVD includes some professionally recorded backing tracks that you can practice and more than 30 licks and techniques to play along with.

Jam with Cream is also presented by Cresswell. This is a double DVD plus a CD with Jam Tracks covering seven **Cream** tunes: "Sunshine of Your Love," "I Feel Free," "White Room," "Crossroads," "Politician," "Spoonful" and "Badge."

All three DVD titles are available to purchase through www.licklibrary.com.

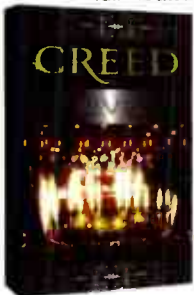


In The Heights

New in stores is *Creed Live*, the first live DVD by the multiplatinum power rockers. Captured during the band's recent *Full Circle* reunion tour, the disc includes such hits as "Higher," "My Sacrifice," "With Arms Wide Open" and "Bullets" plus new songs such as "Overcome" and "A Thousand Faces" from *Full Circle*, the band's first studio effort in seven years.

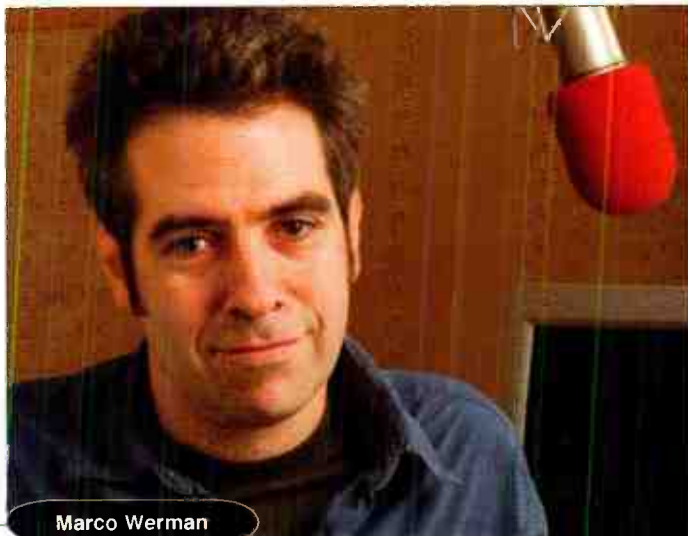
The DVD is directed by Daniel E. Catullo III (Rush, Nickelback, Godsmack) and produced by Catullo, Lionel Pasamonte, and Peter Bowers.

The "Deluxe Edition," due at retail any day now, will include a full feature-length film about the history of *Creed*, a live audio CD and special collectors' items such as a T-shirt, poster and a backstage pass from the *Full Circle* tour. For more information, visit www.rockpit.com. If you'd like further information, contact Randy Alexander at Randex Communications, 856-596-1410.



► **Sound Tracks:** *Music Without Borders*, a new TV magazine show about the intersection of music with life, politics and culture around the world, premieres Jan. 25 (check local listings) on PBS.

Dedicated to reporting unheard stories that reveal how music is transforming politics and culture around the globe, the one-hour pilot crosses three continents and serves up a menu of Russian pop, afrobeat, Portuguese fado and symphonic work. *Sound Tracks* is produced by The Talbot Players in association with Oregon Public Broadcasting.



Marco Werman

Emmy Award winning Public Radio International newsmen **Marco Werman** (*Frontline/World* since 1997) hosts.

For complete information, contact Mary Lugo at CaraMar Publicity, 770-623-8190.

The recent rock guitar film *It Might Get Loud* is new in stores on Blu-ray and DVD from Sony Pictures Home Entertainment. The film collects legends **Jimmy Page**, **The Edge** and **Jack White** who come together to play, compare notes and talk about music and their mutual love of the electric guitar.

Directed by **Davis Guggenheim** and conceived by producer **Thomas Tull**, the film, through the words and music of three generations of musicians, celebrates the love affair these men and countless others

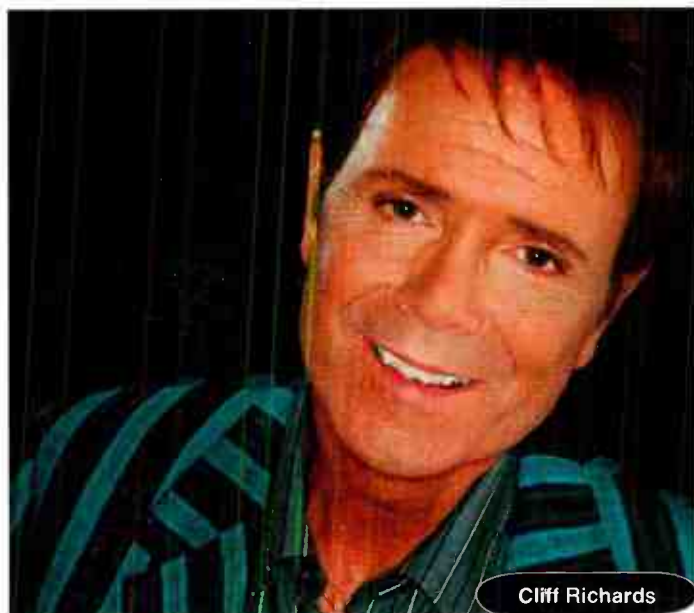
have with the electric guitar, perhaps the most innovative and challenging instrument ever created. To order, visit www.sonyclassics.com. For additional information, contact Jerry Digney or Jerry Brown at Soiters & Disgney Public Relations, 323-993-3000.

► With a career spanning six decades, charismatic pop icon **Cliff Richard** is the only U.K. artist to have charted No. 1 in five consecutive decades. In 1959, he began recording with the **Shadows**, an alliance that strengthened both acts' legacies. Fifty years later, the most successful partnership in U.K. history has reunited for a final international tour. On Jan. 19, **Eagle Rock Entertainment**, through its **Eagle Vision** subsidiary, will release *Cliff And The Shadows: The Final Tour*. For more information, contact Carol Kaye at Carol@Kayosproductions.com.

Singer and songwriter **Barry Louis Polisar** achieved overnight success last year after his 30-year-old song "All I Want is You" was featured in the opening credits of the film award-winning film *Juno*. The soundtrack to *Juno* sold over a million copies, won a Grammy, and earned Polisar a lifetime achievement award from the **Children's Music Web**. The success of the soundtrack also helped reunite him with many of the fans who listened to his music as kids.

Now, indie musicians from around the world—many who had Barry's albums growing up—have come together on a new two-CD album entitled: *We're Not Kidding! A Tribute to Barry Louis Polisar*. The two-CD set is available from iTunes, Amazon.com and CDbaby.com.

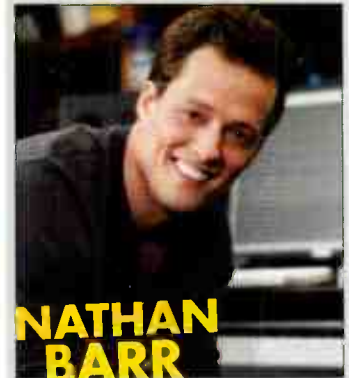
For info, contact Aaron Cohen or Barry Louis Polisar at 301-384-9207 or Barrylou@Barrylou.com.



Cliff Richards

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

outTAKE



NATHAN BARR

Composer

Phone: Charley Walters at CW3PR, 818-695-3444
Email: Nathan@nathanbarr.com

Web: www.nathanbarr.com

Breakthrough: *Traveling Companion*

Upcoming: *True Blood*, four features

How do you spend your down time? If you are HBO's *True Blood* composer Nathan Barr, you pick up a film. Or maybe even four.

It's okay to be busy. After all, Barr hadn't had a film in a couple years and was looking for a challenge. The challenge was, as is always the case with film composers, to build separate scores that stand up individually. "I love the stylistic challenge of going back and forth from a sweet romantic comedy to a darker style of music," he says. "That's really refreshing and keeps my interest level up when I go back and forth between genres."

There are two common ways for composers to face the challenge of breaking into the business. One is to start composing for student films, hooking up with a director who takes them up the ladder. The second is to go to work for an established composer, such as Barr did with Hans Zimmer.

Either way, it's paid off for Barr. "A film is basically a really good distribution point for your music," he says. "*True Blood* is, for me, like a major label, because millions of people hear my music every week."

Barr finds working in film to be a reward all on its own. "I have a hard time figuring out which is the greater love, film or music," he admits.

That's the tightrope that any film composer needs to walk. Writing for a theatrical production may not be the career path for someone married to the idea of artistic purity. Everything they write is in the service of the project, Barr points out. "It's never about the music being front and center," Barr says. "If you understand that, composing for film and TV is a career you can consider."

▶ **311 ROCKS THE NEW YORK CITY SCENE:** Back to back 311 shows went down recently at the legendary Hammerstein Ballroom in the heart of Manhattan. Fresh off the release of the band's ninth studio album, *Uplifter*, the Omaha bred/Los Angeles based quintet blasted out a diverse set of hits spanning the band's entire 20-year career. As always, the highlights of the show included the inspired song selection and the band's signature drum circle solo. Pictured in the moment is 311 frontman Nick Hexum. For all info about 311, check out www.311.com.



SCOTT PERMAN

▶ **NOTHING BUT SMILES AT AMERICAN MUSIC AWARDS:** National Records Promotion's Larry Weir was all smiles thanks to Latin pop star Shakira. The two got together backstage at the recent American Music Awards where Shakira was a presenter/performer while Weir covered the event for *New Music Weekly* magazine.



▲ **NO CURBING HER ENTHUSIASM AT LAMA:** Country Album of the Year award recipient, Natasha James, is seen here on the Red Carpet with Mike Curb, legendary music impresario and founder of Curb Records, at the recent 19th Annual Los Angeles Music Awards. James has just been nominated by *Rockwired* online magazine for their Female Artist of the Year award, thanks to her latest album, *Tequila Time*, released by Highway One Records.



PHOTOGRAPH BY GARY WILK

▲ **Film composer Christopher Young** participated in Q&A following a Society of Composers and Lyricists Screening in Hollywood recently. With the completion of his most recent work, *Creation*, Young has worked on several films including *Spiderman 2 and 3*, *The Grudge*, *Swordfish*, *The Big Kahuna* and *Rounders*.



▲ **BROWNE BACK IN TOWNE:** Rock and Roll Hall of Famer Jackson Browne recently stopped into Truetone Music in Santa Monica, CA, and picked up two small bodied Gibson acoustics. A True regular, Browne isn't the only one to use the Santa Monica music shop as his go-to place for gear; other regulars include John Mayer, Keb' Mo' and Sheryl Crow, to name a few.



MICHAEL J. FORT

◀ **YOUNG GROUP DOING TIME IN MASSACHUSETTS LOCKOUT:** The Jessica Prouty Band were in "lockout" mode recently as they were given exclusive use of the facilities at SpiritHouse Recording Studio in Northampton, MA, to record their first album, *Saving My Sanity*. The band is shooting for a more refined sound now that they're two years older and over a hundred gigs wiser, but they are still only 14 to 16 years old. While in lockout, the band lived, slept and worked at the studio. Pictured (L-R): Cam Pelkey, drums; Cody Nilsen, lead guitar, vocals; Jessica Prouty, lead vocals, bass; and Andy Covino, keys.



◀ **PUTTING THE PEDAL TO THE METAL WITH MC:** Benito Velloso of Colorado is pictured here with his brand new IK Multimedia stealth pedal, thanks to *Music Connection's* Friday Freebie giveaway. Each week *MC* gives out a prize to help support anyone in the industry who is willing to participate. Giveaways include anything from studio gear to live performance tools. For more information visit musicconnection.com.



▲ **ELVIS 75: GOOD ROCKIN' TONIGHT:** Over 32 years after the untimely passing of The King of Rock & Roll, it's likely that Elvis Presley has now released more "definitive" compilations than he did studio recordings in his lifetime. But with his upcoming 75th Birthday on Jan. 9, RCA/Legacy throws another truly outstanding box set gem into the mix with what they bill as the "first definitive four-CD overview of Elvis' entire recording career"—from the first demo acetate he made as a gift for his mother in 1953 ("My Happiness") to a sampling of Sam Phillips-produced Sun Records cuts, 1977's *Moody Blue* tracks and wrapping up with the JXL Radio Remix Edit of "A Little Less Conversation" from 2002. A deluxe 80-page full color booklet includes a 7,000-word essay by Grammy nominated journalist Billy Altman. As 2010 unfolds, look out for RCA/Legacy to unveil a full slate of Elvis catalog title reissues and compilations.

—Jonathan Widran



▲ **METALLIANCE CERTIFIES NEW AUDIO-TECHNICA 40 SERIES MICS:** Audio-Technica has had four new microphones in its 40 Series certified by the Music Engineering and Technology Alliance (METAlliance). Newly certified are the AT4080, AT4081, AT4050ST and the AT4047MP. Celebrating the event at AES in N.Y. are (L-R): Gary Boss, Audio-Technica Director of Marketing; George Massenbun; Shingo Suzuki, Audio-Technica Engineer; Chuck Ainlay; Hiroshi Akino, Audio-Technica Engineering Department Manager; Greg Pinto, Audio-Technica V.P. of Marketing; Phil Ramone; Frank Filippetti; Michael Edwards, Audio-Technica Director of Product Management; and Ed Cherney.



▲ **HIP-HOP GETS POLITICAL:** California State Senator Curren Price had a blast at a recent party night at Tatom, a club located in downtown Los Angeles. Pictured (L-R): producer Gelow spent some time talking music with Senator Price who enjoys hip-hop and spoke of doing multi-cultural events in the club.



▲ **FUNK TRIO CELEBRATE 10TH ANNIVERSARY IN BIG APPLE:** Soulive's Eric Krasno mellows out a New York crowd at the city's Bowery Ballroom. To learn more about this Royal Family Records act, check out their site at www.soulive.com.



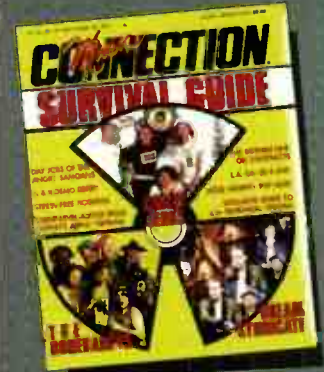
▲ **PERRY SHREDS WITH SPECIAL GUEST:** The Joe Perry Project was joined by Slash for a rendition of "Walking the Dog" during Perry's recent trek through Hollywood to promote his latest CD, *Have Guitar, Will Travel*. Slash also joined openers Ghost Hounds for "Gimme Shelter." Word has it Perry is conducting a YouTube search for a new singer for his band.

MUSIC CONNECTION Celebrating 33 1977-2010

Tidbits From Our Tattered Past



1991—**TIN MACHINE**—(Issue #21): In a career that has confounded expectations, David Bowie again dealt us all a curve with his quartet Tin Machine. His label was especially confused. "I don't want to do anything other than Tin Machine," he told MC, "and this is something that I had to get over to EMI, who weren't willing to understand that. They said, 'Well, when is your album?' and I said, 'There isn't one.'" This issue also contains a profile of the Geto Boys and club reviews of Mary Chapin Carpenter and Shonen Knife.



1988—**SURVIVAL GUIDE**—(Is. #18): What did it take to make it as an artist or band in the late '80s? This issue is crammed with info on the subject. We picked the brains of Dream Syndicate, the Bonedaddys, Peter Murphy and many other musicians, including front man for the Angry Samoans, Gregg Turner, who wrote a screed about survival as a musician. Turner wrote about his work as a math teacher and how that income sustained him in his crazy pursuit of rock glory. Meanwhile this issue's club reviews spotlighted new Icelandic band the Sugarcubes, zeroing in on its unique singer Bjork.

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



by KIM MACK

With the unpleasantness of last year's \$30 million Virgin Records lawsuit safely behind them, 30 Seconds to Mars, featuring lead singer, guitarist and songwriter Jared Leto; drummer Shannon Leto; and guitarist Tomo Milicevic, are embracing the present and excited about the prospect of building on their previous successes. The Los Angeles-based trio have always shared a special bond with their fans. That closeness was borne out during the making of their latest record, *This Is War*, the follow-up to their multiplatinum sophomore effort *A Beautiful Lie*. The band invited fans to not only lend their voices to numerous songs on *This Is War*, but to also lend their faces to 2,000 different CD covers. *This Is War* is currently in release.

Music Connection: Where did you record *This Is War*? And how long did it take to finish?

Jared Leto: We recorded the majority of it in Los Angeles in a studio that was carved into the side of a house in the Hollywood Hills, and over the course of two years we worked on this record.

MC: Was the process smooth? Were there any unexpected obstacles?

Leto: The creative part of it was very smooth and really great. There were a lot of other elements that were challenging. Obviously we had the battle with our record label. The creative process always has its challenges. Some days are free flowing and easy, and other days are more about the work and searching for answers and finding solutions to creative problems.

MC: Did you find the songwriting process different in any way for *This Is War* in contrast with your other records?

Leto: Well, I think this record is a little less obtuse, a little more direct. The material was abundant this time around, and I tend to write a lot of songs when I work on a record. I wrote over a hundred songs for this album. I found that part to be really exciting and a lot of fun. So maybe it was because we had so many other distractions while we were making this record that the creative ones weren't as dear.

MC: Wow. That's quite a lot of songs. How did you ultimately cull through them to complete the album?

Leto: Survival of the fittest. [laughs] It really is a question of what works the best, what tells the story the best, what adds dynamic range to the experience. What you're most inspired and excited by. I guess making a record isn't really how well you can make a record forever. It's how well you can make *this* record within a given amount of time. I tend to work on something forever if I can. But at a certain point you end up making different choices rather than better ones.

MC: In that survival of the fittest process, is it you and the producers who are ultimately responsible? How does that work?

Leto: Ultimately it will come down to the band. Me and the band. But certainly, you work with [producers] Flood and Steve Lillywhite because you want their opinion and you respect their opinion. I was always interested to hear what they thought about certain songs and what was worth pursuing. I counted on Flood to help with the weeding out process for sure.

MC: You've alluded to your Virgin Records lawsuit. How do you think you managed to filter that out and stay focused on this album?

Leto: Pure survival. It wasn't just a press quote: "30 Million Dollar Lawsuit." It was very real. So you have to compartmentalize things. You have to focus on what's in front of you. You have to pay attention to the creative goals and not let the business deteriorate that process.



L-R: Tomo Milčević, Jared Leto and Shannon Leto

MC: How did your collaboration with Steve Lillywhite and Flood come about? What made you choose them as co-producers?

Leto: It happened because I've been a fan of Flood since I was a kid. I've been listening to his work and I was curious about him and was really excited about the possibility of working with him. We reached out and he came to see us at a show we played in Earls Court in the U.K., and we talked after the show and hit it off. We had a lot in common. I've always been a fan of his work, so he seemed like the perfect person to help us walk down this path that we were excited and ready to walk down: the path of transformation.

MC: And by "transformation" you mean transforming your sound?

Leto: Our sound, our intention and what we are about as a band, a group of musicians, artists collaborating together, and me as a songwriter. All of it. We were ready to move forward. The last record that came out in 2005 [*A Beautiful Lie*] has songs on it that I wrote in 2003, so as you can imagine that's quite a life you live from 2003 to 2009. A lot has changed in the world and with ourselves personally, and we have a different perspective now than we had then. It was time to say something new, different.

MC: What about Steve Lillywhite? How did that association come about?

Leto: Well, Steve came and helped us finish. We had kept Flood so long I think he started to forget what his kids look like. So, there was a great

period of time when we were working on the record ourselves. There were a couple of breaks we had with Flood where he had gone home. So I think Flood was there for about seven months out of the first year, and then the last month or so Steve Lillywhite came in and provided some perspective and some enthusiasm and helped us finish. He was just a great person to work with.

MC: They say he's known as a finisher.

Leto: He's the cleaner, yes.

MC: The process needed a cleaner?

Leto: In a sense, yeah. It was just great to have somebody that you respect so much and that you trust and are a lot of fun to be around. Flood and Steve have become friends and they are just wonderful people to be able to work with.

MC: *This Is War* has a really big sound. And obviously Lillywhite is known for creating that with some of his artists. Is that something you planned?

Leto: It just happens. I think it's a result of creative imagination and a desire to envelop the listener and to celebrate and to push the song to a place of its fullest potential. People have talked about this record in the same way you just did—very big sounding, sounding epic—but there are also very, very minimal moments, very small moments, moments that aren't crafted, moments that embrace mistakes, and we celebrated and focused on those as well.

MC: It sounds like you're a bit of a perfectionist. Is it difficult for you to let a song go, or to embrace the mistakes?

Leto: It can be difficult. It's interesting too, because with our live shows we look for that. I demand it of ourselves that we embrace the imperfections, the mistakes, the accidents because those are often some of the most exciting moments. But again, when you're in a studio and you have the opportunity to perfect things, I certainly can take advantage of that. There's a time and a place for it, and there's another time and a place to let the mistakes be celebrated. I think we have a good combination of both on *This Is War*. There are some songs that are recorded live with just a few mics, and other songs that are completely sculpted and crafted and electronic and use vintage synthesizers and are more of a world that is created, rather than captured.

MC: Are there any songs that you wish you could keep working on?

Leto: [Laughs] Probably. There are a few songs people encouraged me to stop working on, like "Stranger in a Strange Land." It's just very minimal in the beginning. I wanted to work on that song a little bit more, but Steve encouraged me to just let it be. I tend to work the songs until they die, and if they come back to life I know that they're good enough to be on the record.

MC: Do you have any favorite tracks?

Leto: I really love "Night of the Hunter," because I think it's a good example of some of the goals that we had for this album. You have the really simple and live verse that's basically an accident with the drum, microphone, and a live guitar, an acoustic guitar. Then they are up against this really bombastic, grandiose, huge chorus and straddling those two worlds is what I intended from the beginning. I talked to Flood about it a lot, the minute next to the massive.

MC: During the recording of this album you got your fans involved a lot. Can you talk a little bit about The Summit you had at the Avalon in Los Angeles earlier this year? What was it, and where did the idea come from?

Leto: The Summit was an idea that really was born out of the desire to do something utilizing new technology to create an interactive experience for this record. It went so well we ended up doing it in eight different countries around the world, nine including America. When you hear the song "Kings and Queens," our first single, on the radio, it's actually tens of thousands of people all around the world singing on that song and this idea just kept growing. Eventually I got a text message from someone in Iran who was disappointed they couldn't make one of the Summits, global Summits, so that gave me the idea to do a digital version of a Summit. I've always found it interesting to work in this place creatively. The interactive experience is a great place to foster connectivity and creative ideas, so it was a defining element I think, the defining element of this record.

MC: Could any fan do this?

Leto: Yeah. A thousand people showed up at the first one in L.A. And then we did them around the world: London, Germany, Milan, Paris, Mexico, Australia, and on and on. Eventually there was a digital version too. People could sit at home by themselves or with friends and contribute to the process.

MC: Were you concerned at any point that your experiment might not work?

Leto: Yeah, because I had worked on thinking about it for about a year and a half before we actually did it and it was kind of like mapping out an orchestra where strings would play or a certain horn section. There was a lot riding on it, but thankfully it worked wonderfully and it was a lot of fun.

...continued on p. 42 ▶

A&R

Roundtable

■ Majors & Indies Reveal What They Expect From YOU This Year

by Bernard Baur

We've been connecting with record label A&R representatives for our "A&R Roundtable" for almost two decades. This year, however, we noticed a difference. A&R were not as willing to talk—especially major label A&R. We wondered if this was a sign of the times, reflecting the "batten down the hatches" environment at many labels. Whatever the cause, it raised our concerns; if label reps were hesitant to speak with *Music Connection*, what chance would artists and their managers have? Fortunately, we found a few who were bold enough to answer our questions—but it wasn't easy.

Make no mistake about it...everything is tighter now. Acts still seeking a record deal (in a DIY world) will find the going tougher. Demands on artists are greater than ever. In fact, most will have to prove their viability before a label gives them any attention. It is, after all, the era of independents. Because of that, most labels expect artists to accomplish something on their own. So that you will know where you stand, we talked with major and indie label reps to see what it will take to get a deal in 2010.



Michael Tedesco
VP A&R
Jive Records
zombalabelgroup.com

Jive is owned by Sony Music Entertainment and operates under the Zomba Label Group. In the '80s, it had success with hip-hop and R&B artists: in the '90s, it was teen pop. Today the label has a diverse roster with Kris Allen (*American Idol* winner), Bowling for Soup, Justin Timberlake, Chris Brown, Three Days Grace and Crosby Loggins. Michael Tedesco has been with Jive/Zomba for 20 years.

WHAT'S HAPPENING TO THE INDUSTRY

It's definitely in a transitional phase. It will obviously continue in some fashion, but it will be different than it is today. I'm not sure how dramatic the changes will be, but I think we'll know in two to three years where it's going to go.

"Acts that have accomplished the most and developed a market will get attention."

IS IT HARDER FOR ARTISTS TO GET SIGNED

Perhaps. Given the fact that it's easier for artists to launch their own career, many labels—especially majors—expect acts to be more self-sufficient. But, it's always been that way. Acts that have accomplished the most and developed a market will get attention. It's not like we say, "They're great, we have to sign them!" There are other factors involved. Of course, there are exceptions, but for the most part, labels like artists that are self-reliant.

HOW IMPORTANT ARE WEBSITES LIKE MYSPACE

Without question, they're very important. MySpace is still the easiest and most comprehensive source I have to get a relatively accurate appraisal of an act's music, image, fan base and progress.

HOW DO YOU FIND ACTS

There's no one way. But, I have noticed there is less verbal communication in the process. Now, whenever someone wants to let me know about a new act, I get instant messages, e-mails and links to websites, rather than phone calls.

WHAT WILL GET ARTISTS SIGNED

Greatness. We all aspire to find an act that will impact popular culture. But, that's more difficult nowadays because of the fragmented marketplace. In order for me to reach that decision, I need to know how I'm going to help an act find their audience. That has changed the way I look at artists because, today, it's much more difficult to appeal to a large number of people. So, if an act has already done the groundwork and established a market, that's helpful.

ARE YOU LOOKING FOR ANYTHING IN PARTICULAR

I'd love to find an act that transcends the limitations of the marketplace so much that they impact society. I believe in the power of music. I also think there will always be big stars. But, will a "movement" develop along the lines of Nirvana or the Beatles? I don't want to say no. Because I hope so—and I'd like to discover it.

ARE THERE ANY NEW BUSINESS MODELS YOU LIKE

I know that some labels are exploring limited releases, like EPs. But some genres, like rock, are more suited to a full album. That's what fans generally want. EPs could be valid for newer artists, because I believe we've fallen into the trap of making records that are too damn long. There are very few new acts that can produce enough great material to fill 72 minutes. Some of the greatest albums in music history have only been 30 to 40 minutes long.

WHAT SHOULD ARTISTS AND REPS AVOID

Don't overdo it. Sending me a package that has three terrible photos and volumes of paper will not get a positive reaction. We look for the most concise presentation possible. Just bullet-point your achievements. Image is also important, and three to four songs, at most, are plenty.

BEST WAY TO CONTACT HIM

You can e-mail me at michael.tedesco@jiverecords.com. Let me know something about your act and send a link to your site.

Timothy Yasui
VP, General Manager
Cleopatra Records
cleopatrarecords.com

Music Connection profiled this indie label a couple years ago. We're revisiting them because they have some exciting new things going on. Their roster is wide ranging, with acts from Chaka Khan and Joy Division to Iggy Pop and Sly Stone. At this company, age is definitely not a factor if you have a good work ethic. A 30-year veteran, Tim Yasui started his career in radio before moving on to the Metal Blade and Century Media labels. He's been at Cleopatra for 10 years.

HOW IS YOUR LABEL DIFFERENT

We are small but mighty. Everyone here is a music person, capable of wearing different hats simultaneously. Our catalog is more diverse than most indie labels with, literally, something for everyone.



HOW DO YOU FIND ACTS

Lately, more and more artists and reps are coming to us. Our owner/founder Brian Perera also goes out to see a lot of acts and asks for staff feedback. It's a very organic process with everyone involved.

HOW IMPORTANT ARE WEBSITES LIKE MYSPACE

We use MySpace to contact acts directly. We've noticed that artists are relying less and less on managers and attorneys to conduct business, and that lets things move more quickly. It's a win-win for artist and labels alike.

WHAT WILL GET ARTISTS SIGNED

Besides great SoundScan numbers, proof that they actually own the rights to their name, likeness, material and publishing. We don't like "Cease & Desist" letters (he laughs). Realistic expectations are also important. Sometimes deals don't get done because the artist has an inflated self-value. We sign acts that are realistic, relevant and ready to work.

"I can tell within five minutes or less if I want to sign an act."

IS SOUNDSCAN THE DECIDING FACTOR

It's not the only thing we consider, but sales are important because there are tons of media darlings that don't sell records. Remember, this is a business, not a MySpace or Facebook popularity contest. (Yasui notes: Sorry, Tila Tequila, no offense).

HOW CREATIVE ARE YOUR DEALS

We do whatever it takes. There is no standard cut and paste template. Our deals are structured to minimize our risks and maximize artists' incentives. Most of all, we just try to be fair.

WHAT SHOULD ARTISTS AND REPS AVOID

Don't ever ask, "Don't you know WHO I AM?" Also, do not expect to get the same deal you got back in the '80s and '90s (even if you think you should). It's 2010, and many labels that did those overpriced deals are out of business today.

HOW ARE YOU REACTING TO THE CHANGING MARKETPLACE

We're working harder, faster and smarter these days. Our latest innovation is video production. We've started producing films that utilize our acts' music, like *Hollywood Rocks* and *Black Metal Satanica*. We then provide that content to sites like iTunes. We're also going to make live concerts available. We believe that video content will not only give our acts greater exposure, but will also generate exciting new revenue streams.

DO YOU SEE ANY TRENDS FOR 2010

It's gonna be even more of a "survival of the fittest" climate with less retail business and more internet downloads. I think we'll also witness the continuing struggle of traditional music industry conventions (i.e. NARM, CMJ, SXSW, MIDEM, etc.), who are facing declining attendance. On the bright side? I predict that *Music Connection* magazine will thrive and continue to bring us the latest music biz news, artist signings and technological breakthroughs.

BEST WAY TO CONTACT HIM

E-mail me at tim@cleopatrarrecords.com, or contact me on Facebook.

Mike Giangreco
President
Meroke Sky Records
myspace.com/merokeskyrecords;
merokeskyrecords.com

This indie label was formed three years ago with a focus on singer-songwriters. Started by a veteran Hollywood promoter, the label gives deserving artists a voice. Utilizing indie and digital distribution, its profile has risen globally with acts such as Barry Goldberg (Electric Flag), Tony Kaye (American History X), and Joe Hajek. Its founder, Mike Giangreco has helped develop many major acts, including Linkin Park, System of a Down and Maroon 5, among others.

WHY DID YOU START A LABEL

I started this label because I thought artists were not being served or treated properly. They were bringing me records that they paid exorbitant amounts of money for—sometimes over \$10,000 for a single song—and the result was shabby. Additionally, I saw a lot of promising artists that couldn't get a break. So, I thought I'd offer them one.

HOW IS YOUR LABEL DIFFERENT

We focus exclusively on singer-songwriters. Although our acts may play with a band, we have not signed any bands. We sign solo artists that have something meaningful to say and can perform live.

WHAT GETS YOUR ATTENTION

I pay attention to artists from the moment they walk in the door. I watch how they handle themselves before they take the stage. I can almost always predict how their show will go by the way they act beforehand. The same behavior they exhibit when they show up will come across later, during their performance.

WHAT DO YOU LOOK FOR IN ACTS

I look for songs, first. Then, I listen to the vocals to see if they communicate real feelings. A strong performance is crucial, and it has to go beyond the typical or generic. It's all about entertainment. People have to relate to the songs and believe what an artist is saying. If that happens the performance doesn't even have to be perfect. But, if an artist doesn't come across real, everyone loses interest...fast.

DO YOU DEVELOP ACTS

Yes. I don't need to see a completely polished package. In fact, I rarely do. I look for potential. Linkin Park's first shows were just horrible, but you could see something there. If I believe an artist could be great, I'll work with them.

HOW QUICKLY DO YOU MAKE A DECISION

Sometimes, very quickly because the act may only be in town for a short period of time. If it's a local act, I might take a little longer and watch them for a while. It depends what they have going on. Some acts don't have it all together, but that doesn't necessarily bother me. If they're musically strong, I may overlook other things, as long as they can be developed later.

WHAT TURNS YOU OFF

Artists who think they are "entitled" turn me off. Some acts think all they need to do is create music. Well, here's news for you: when time and money are involved, you're in business. And, nowadays, artists should know something about it. Gripping and complaining won't change anything. Everyone has to work as a team. And, if an artist isn't willing to do his/her share, nothing will happen.

WHAT ARE THE MAJOR CHALLENGES TODAY

Everybody is vying for attention. There are more and more acts flooding the marketplace, not to mention the internet. That makes it difficult for small labels and indie artists. But, I believe that if you're doing it for the right reasons, you can succeed. If an act is authentic and performs well live, they can achieve a nice level of success with a little help from their label. Today, there's a market for every type of music and loyalists in every niche. You just have to find the one that suits you.

DO YOU SEE ANY TRENDS FOR 2010

I think the current grassroots movement will continue to grow. New media will open up more opportunities for independents to connect with potential fans. You no longer have to have a



"I can almost always predict how an act's show will go by the way they act beforehand."

major deal to be successful. Many acts are doing just fine at the indie level. We've gotten global attention, and we're a small label. That can happen as long as your music is honest and you're true to your vision.

BEST WAY TO CONTACT HIM

E-mail me at Meroke_mike@aol.com. Tell me about your act and include a link to a site that has music.

Jason Jordan
VP A&R
Hollywood Records
hollywoodrecords.com

Hollywood Records was created to develop pop and rock artists. Though its main focus is pop, the label has an eclectic roster that includes Queen, the Plain White T's, and Grace Potter & the Nocturnals, as well as Miley Cyrus and the Jonas Brothers. A 15-year veteran of the music business, Jason Jordan became a Hollywood A&R rep after a four-year stint at Columbia/Sony. He is responsible for discovering Breaking Benjamin.



HOW IS YOUR LABEL DIFFERENT

We are a stand-alone major record company that promotes, markets and sells our own product. We have a small enough roster to develop our musicians, but are also able to tap into the resources and power of our parent company (Disney) when necessary.

HOW DO YOU FIND ACTS

It's never one specific way. I find music the same way the consumer does—press, the internet, advertising, word of mouth, whatever. I also get pitched a tremendous amount of stuff from managers, lawyers, agents, artists, etc. But, the best resource is really a trusted network of people I know.

HOW IMPORTANT ARE WEBSITES

They're very important. But, I prefer to see bands LIVE—actually playing their instruments in a real club. Call me crazy. Websites, MySpace and social networks are amazing tools for artists to build their fan bases, but it doesn't mean anything if they can't play, have great songs, real fans and can connect with someone who might care.

WHAT QUALITIES DO YOU LOOK FOR IN AN ACT

Talent, charisma and immediate star quality. I've said it before and I'll say it again, I can tell within five minutes or less if I want to sign an act.

WHAT WILL GET ARTISTS SIGNED

Real artistry. Real songs. Commercial viability. I'm not a musician myself; I live vicariously through the bands and artists I sign. So for me, I have to either want to be you (as an artist) or want to play in your band. I also have to absolutely believe that you will sell gold or platinum within the first couple albums.

ARE YOU LOOKING FOR ANYTHING IN PARTICULAR

I'm not looking for anything other than artists that are stars. I don't mine a specific genre or chase a hit song. I want career artists that write and perform their own songs, with massive choruses and giant hooks that will stand the test of time. I want artists that are really saying something and can connect on a commercial and musical level. I want all of those qualities, not just one of them.

"Our latest innovation is video. We've started producing films that utilize our acts' music."

HOW CREATIVE ARE YOUR DEALS

We do whatever it takes to get the deal done. However, we are a small music group and we traditionally stick to artist driven deals, which also tend to be the least complicated.

ARE THERE ANY NEW BUSINESS MODELS YOU LIKE

Not currently. I anticipate the popularity of services like spotify.com and I certainly like streaming my favorite music off Pandora and onto on my smart phone right into my car stereo. I think we're on the cusp of something revolutionary and groundbreaking on the new technology front and, hopefully, it'll come this year.

WHAT SHOULD ARTISTS AND REPS AVOID

Over aggressive phone calls, and sending mp3's without asking. That is a big problem because, oddly enough, most record company servers cannot handle more than a few mp3 files. Those are the only things that are immediate turnoffs, besides the music being terrible.

BEST WAY TO CONTACT HIM

Smoke signals... Seriously, you can e-mail jason.a.jordan@disney.com if you'd like. But, absolutely no mp3 files—that's an instant deal-breaker.

MC



"Firehouse Studios blends the most contemporary digital technology with the best of the vintage analog gear. Firehouse is truly my home away from home."
- Dan Murray

"I liked it so much I wrote a song called the 'Firehouse Chill' for the Fourplay CD Journey that we recorded there. They really did it right at The Firehouse!"
- Nathan East

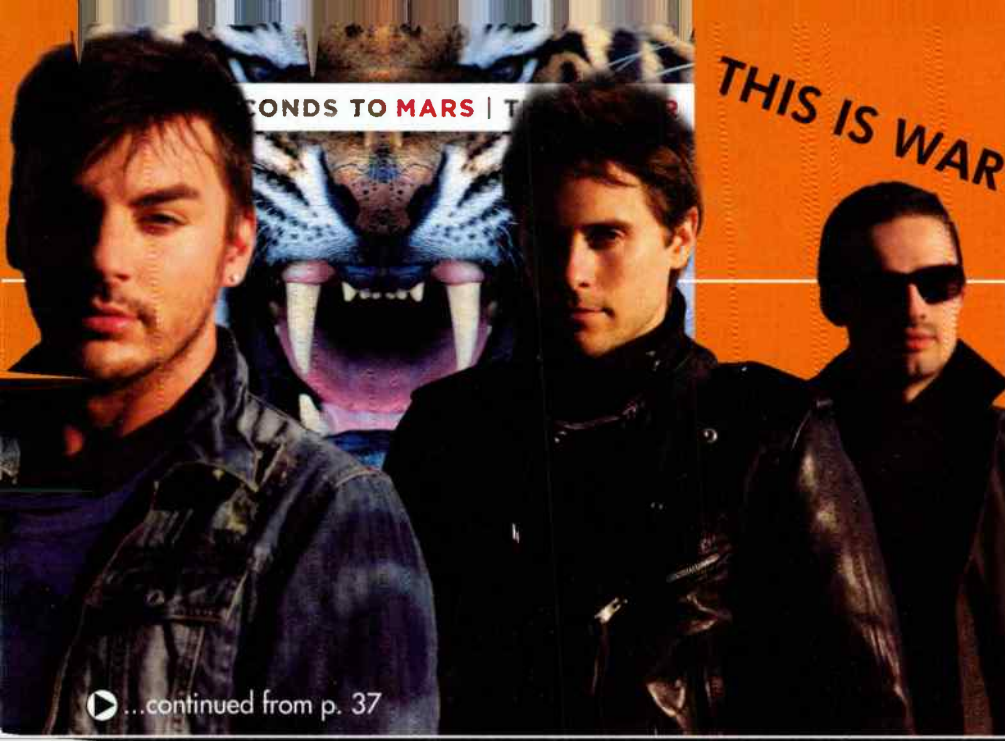
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▶ ...continued from p. 37

MC: How did The Faces of Mars marketing campaign, with the 2,000 different album covers featuring different fan pictures, come about?

Leto: I'm interested in where the online meets the off- and how to bridge those two worlds. I find the opportunities that are created by technology, the fact that it can foster connectivity and community rather than alienate, to be really fertile, creative ground to work in. That was the first part. The other part was finding a creative solution to the notion that buying a CD is less than exciting. We all know we're in the death of one system of delivery [of music] and the birth of another. It was a way to celebrate the release of the CD, to say "thank you" to some of the people who have been supporting us through these years in such a passionate way, and to do something different. I'm not a big fan of doing things in a standard way. I don't like to just do anything. You know, especially if you put quotes around the word "just," it just doesn't seem like that's enough. As a listener, as an audience member, I don't want that. I want more. And we've always had very active participation from our family of fans around the world. This just seemed like a really fun and interesting thing to do that hadn't been done before.

MC: Has it worked to your expectations?

Leto: Yesterday was the first night we sold CDs and signed them after the show. We ended up selling out of every single CD. We had a box of 600 CDs and we sold them all. But to see all the faces. People were coming through the line getting their CDs signed, and we all kept flipping over the CDs and looking to see the different faces on the booklets. It was worth all the hard work, because it was incredibly difficult to pull this off.

MC: Fans must have sent lots of photos. How did you ultimately pick? What was the criteria?

Leto: It was whoever submitted within a given period of time. And we had to do all this legal stuff, because, you know, the record company was very concerned about someone suing us if we put them on the cover of a record and didn't have their DNA or something on file [laughs]. I give the label credit for going for it and supporting the idea and helping to make it happen. But they were very concerned, as maybe they should be as a corporation, to have all the legal stuff worked out.

MC: Is there any sort of release strategy for these covers? Will different covers be released in different countries and at different times?

Leto: No, it's all worldwide. No one will ever know where their cover is. There will be a website created where people can actually go and share and trade, and there is already a Faces of Mars Twitter account set up.

MC: Has 30 Seconds to Mars always had a philosophy of fan inclusion? And did this fit in with your philosophy of music?

Leto: Well, it fits in with my philosophy of art. I grew up around a lot of artists in art communities. To me, this is a shared experience, a thriving, active, communal experience. It's not just about three guys in a band and a record company. It's about everybody that is participating in this. It's a very intimate thing to share your music in this way with people around the world, and I think they feel the same. They know how much they mean to us.

MC: How did your collaboration with Kanye West on "Hurricane" come about?

Leto: Kanye asked me to direct a video for him, but it didn't work out. He heard the song and loved it and ended up singing on it. (Ed.: Please see "Quick Facts" Sidebar for details.)

MC: What was it like working with him?

Leto: It was great. He's really passionate about what he does. He's incredibly creative and collaborative and nice and easy. I had a great time with him. We really hit it off and it's pretty amazing what he actually did on the song. I asked him to sing on the song, as opposed to rap. I don't believe he's ever sung on anyone else's song before. He's done some rapping on remixes for other rock bands, but he sang on this track and it sounds really great.

MC: Why singing versus rapping?

Leto: I had just been listening to his 808's & Heartbreak, and he was doing a lot of singing on that album. I just enjoyed his choices in melody.

MC: Do you have plans to collaborate with any more artists in the future?

Leto: I did have a lot of fun doing it, and I do look forward to doing more of it in the future. I don't think I've told anybody this, but Chino [Moreno] from the Deftones came and sang on a song as well. But we never had time to finish it, so I'm looking forward to finishing that with him.

MC: Is there a wish list of artists you'd like to work with in the future?

Leto: There are so many people I'd love to work with: Bjork, Thom Yorke, Richard James, Robert Smith, Trent Reznor.

MC: What are your tour plans?

Leto: We have announced an arena tour in Europe, and that is almost sold out, and we're going to be announcing a tour in the middle of March that will start in America.

MC: Despite all your success, do you have any dreams still unfulfilled?

Leto: Oh yeah. The great thing about being an artist is that no matter how much you succeed, you always feel like a failure [laughs]. And I say that half-joking. I'm terminally dissatisfied, so I've got plenty left to do.

Contact Cara Wodnicki, cara@pressherepublicity.com

QUICK FACTS

about

30 Seconds To MARS

- 30 Seconds to Mars boast over 100 million views on YouTube and 40 million plays on MySpace.

- The title track from *This Is War* is featured in the EA video game *Dragon Age: Origins*.

- Jared Leto recently told MTV.com that, due to record label legal issues, *This Is War's* "Hurricane" was released without Kanye West's vocals.

- Skateboarder Bam Margera, photographer Terry Richardson and personal manager Irving Azoff are among the 2,000 Faces of Mars.

- 30 Seconds to Mars invoked the [Olivia] De Havilland Law in order to resolve their lawsuit with Virgin Records. The law states that no service contract can be longer than seven years unless the employee wishes to extend the contract.

MC

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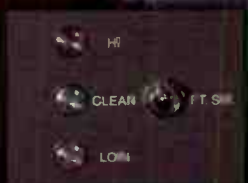
Electra Dyne Combo available as 1x12 or 2x12

Electra dyne

PENTODE with the sweeter clip and enhanced harmonics of CLASS A style wiring. Choose between 90 watts of Simul authority or, switch down to 45 watts of easy to clip Class AB power.

Lush, deep, all-tube Reverb adds a whole new dimension to the Brit-inspired scheme and raises the bar. The Reverb circuit can be Active in all Modes, defeated in either LO or HIGH Modes (CLEAN remains active), or Hard Bypassed to remove all Reverb circuitry.

If you're looking for every drop of Tone, but don't want to complicate your life, check out the new Electra dyne. You shouldn't have to deal with limitations just 'cause you want to keep it simple.



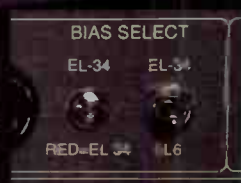
MODE SELECT

Three footswitchable Modes offer gain regions ranging from CLEAN to VINTAGE LO and VINTAGE HI that cover the entire spectrum between sparkling rhythm and saturated lead. Many players stomp back and forth across the pond without touching a single control.



REVERB

Deep all-tube Reverb beautifies CLEAN and breathes new life into the classic array of British sounds and can be auto-defeated for VINTAGE LO, HI or hard-bypassed.



BIAS SELECT

Swap the stock gang of 6L6's for a quartet of EL34's to further authenticate the VINTAGE LO and HI Modes and increase upper harmonic haze. (Switch must match tubes!)



FOOTSWITCH

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INDUSTRY PROFILE

by Paula Muñoz

Sweetwater

Music Instruments & Pro Audio

“Our people are very educated. They know the products and technology well.”

It all started with a Kurzweil 250. Chuck Surack, founder and owner of Sweetwater, an instrument and pro audio retailer headquartered in Fort Wayne, IN, recounts his tale, beginning with this particular machine and the pivotal role it played in the founding of his company.

In 1979 Surack was a touring keyboardist and saxophonist who returned home to Indiana and opened a recording studio out of his VW bus. He soon outgrew the jalopy and moved the studio to the living room of his mobile home. In 1985, Surack added the Kurzweil 250 to his collection.

“The only people who had this expensive synthesizer were bigger recording studios and famous musicians like Stevie Wonder and Kenny Rogers. I had one of these machines,

and at the end of my recording sessions I would ask my customers, ‘Would you like to hear your music with a 50-voice choir or a 45-bass string section.’ What was unique about the Kurzweil was it was the first synthesizer that had digital recordings or samples of other instruments.”

As a recording engineer, Surack then designed his own sounds, wrote a computer editing program and created a myriad of other accessories to go with the machine. He started selling those parts to other Kurzweil owners around the world.

Surack recalls, “It didn’t take too long till I had friends saying, ‘Do you have software that will run on the computer.’ ‘Do you have other recording equipment?’ It changed from being a recording studio to being catapulted into the retail world.”

Of the 25 people in the company’s service department, half of what they do is technical support, instructing customers on how to make various brands’ products work with each other. None of the other companies do that. They just refer you to the manufacturer.”

—Chuck Surack

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Don't think...Don't worry... Just play

Chuck Surack



In 1990, Surack and four employees moved into Sweetwater's first commercial building and the company continued to flourish. Today, Sweetwater sells high technology recording and music equipment. The company specializes in the technological side of the recording process, and more specifically in technical support, but the company sells almost everything needed to create music. Now 350 employees deliver to customers across the country, from the average player to the biggest names in music.

"Of the 25 people in the company's service department, half of what they do is technical support, instructing customers on how to make various brands' products work with each other. None of the other companies do that. They just refer you to the manufacturer," Surack says.

Most of Sweetwater's sales come from online and from the company catalog. "We've got 31 years and every year we do better than the year before," says Surack. "Of the companies' 350 employees, about 140 are sales engineers with four-year tech degrees from various music schools. These sales engineers call customers almost once a month, and at least twice a year." Surack credits this as one of the main reasons the company has continued to grow through these difficult economic times. "We don't just wait for the phone to ring," he says.

And how does this company, which Surack estimates will pull in \$150 million this year,


operate? From one mammoth new building in Fort Wayne that is giving Google headquarters a run for its money. Though you won't find any Sweetwaters across the country, this lone building can make up for the loss. Along with housing a retail store and a massive warehouse, Sweetwater headquarters includes a diner, a recording studio, a fitness center, a free video rental room, and most importantly, a ping-pong table. A virtual tour of the entire facility is available at the Sweetwater website, and is definitely worth a visit. Heck, it may even be worth the trip to Fort Wayne.

Surack says he never intends to emulate his competitors by opening stores across the country. "We're thrilled with what we have going now. We think there's a lot of advantage to having all the brain trust in one building. That is what's unique about our company. It's the culture. [Employees] stay here a long, long time. Our people are very educated. They know the

products and technology well. Nothing against my competitors, but at most of the other music stores across the country, the people who work there, either it's a passion for them or frankly it's working a job until they get a job playing their instruments. This is a career and these are guys who have been with me 16, 17 years."

Despite all of the success, Surack says he has high aspirations for his company. "We are in an \$8 billion industry, so there's lots of room to grow. It's all about customer service. We really believe in the long-term relationship with our customers. You can call me 24 hours a day. It rings my office three times, then rings my cell phone. I wouldn't do that, couldn't do that, if we didn't have the level of customer service and support that we offer."

Contact Christopher Guerin / Sweetwater
christopher_guerin@sweetwater.com
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L-R: Lisa Kaylor, Cindy Kaylor Smith and Mary Ann Kaylor

Kaylor Sisters

College Girls Work Wonders to Promote Local Bands

In the college city of Auburn, AL, Mary Ann Kaylor and her friends routinely attended local shows in search of great live music. They found a ton of talented local musicians who had hardly any fans or strategies on how to promote themselves. Where the musicians saw failure in attendance, however, Kaylor and her friends saw an opportunity to help these bands get noticed. Combining their efforts with ideas, Carol Edwards, Jenny Gvillo, Kathryn Lawrence, Jessica Melton, Lisa Kaylor, Cindy Kaylor and Mary Ann Kaylor formed the Kaylor Sisters.

The seven girls initially focused on helping musicians find the right venues and bars to play. "We help at the door, we help to roll cables, and we sell merchandise. We even spend time getting to know the music and we choreograph dances to get the crowd involved," Mary Ann Kaylor states. What the girls found most helpful to the bands was asking audience members direct questions about the venue, the music, the song selection and overall experience after the concert.

It wasn't long before band members and bar owners started to see the effects the Kaylor Sisters had on the local music scene. With more publicity about the shows, the bands performed to more first-time listeners and the bars were happily welcoming more patrons. Bands began to contact the sisters about which venues to play and who were the best fill-in musicians in the

area, while bar owners were seeking the girls' help in promoting upcoming shows. Mind you, the girls provide all of this enthusiastic service free of charge.

The Kaylor Sisters relied heavily on social networking sites: making calendars, keeping blogs and sending out e-mails to fans for upcoming concerts. According to Carol Edwards, "We were shocked when we started getting friend requests on MySpace, Facebook and Twitter. Bands and bar owners needed our help." The Sisters' MySpace page has an impressive 11,000 friends. By implementing street teams and gathering promotional tools from band managers and bar owners, they are equipped with the essential elements for a successful promotional team.

After a year of developing a buzz in their local music scene, the Kaylor Sisters hit their stride at the Sticks Country Music Festival. Prior to the concert the Sisters contacted every band on the line-up and every member in each band with the hope of adding them to their network. "We just knew this was going to be a huge event and we wanted to make as many connections as we could," says Kaylor. The ladies received positive feedback from the musicians and, while at the festival, used their previous social networking to meet radio DJs and station managers.

"The Kaylor Sisters are the real Band-aids," says Lyn Sengupta (www.tsjmultimedia.com),

manager for up-and-coming artist Jason Coley. "They have been an invaluable source of grass-roots promotion for us. I'm also the media coordinator for more established artist Brantley Gilbert, and the girls have been essential in taking the hype to the next level. The Kaylor Sisters are always professional and they are being sought after all over the Southeast to bring that special southern charm that makes your event the place to be."

Now the Sisters have a growing list of bands in their network, not to mention bar and venue owners wanting them to promote their concerts, and radio stations looking to the girls to submit new local music to fill air time—again, all of this without asking for a penny from anyone. With high expectations and lofty goals, the Kaylor Sisters now look to build their network while remaining in touch with the music that brought them to this point.

What started out as a group of girls going to shows has become an organized unit working in tandem with social networking sites, blogs, calendars, bands and band managers, bar and venue owners, radio DJs and station managers. The Kaylor Sisters, with their reputation speaking for itself, have built a promotional team to support local musicians and further the appreciation of live music.

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THE TIME FOR PERFOR- MANCE RIGHTS FOR SOUND RECOR- DINGS IS NOW

The United States is part of an axis of evil when it comes to the lack of a performance right for sound recordings: Iran and North Korea also refuse to require radio to pay for the use of sound recordings. Most other countries of the civilized world do provide such a property right under their copyright laws. By virtue of the U.S. not providing such a right, other countries of the world do not pay U.S. recordings for those rights as a matter of reciprocity, which in turn deprives U.S. artists of monies estimated to be in excess of \$10 million annually.

After a decades long tug of war over the issue, both the Senate (S. 379) and the House of Representatives (H.R. 848) have recently issued new bills out of committee. Referred to as the Performance Rights Act they would provide for a performance right for sound recordings on U.S. broadcast radio stations. Although broadcasters have long been required to make payments to the owners of copyrights in musical compositions, these bills would finally provide revenues to the performers and record labels that own copyrights in or otherwise contribute to the sound recordings.

Progress toward parity between sound recordings and songs has been slow. Back in 1926, Congress introduced legislation in order to grant a performance right in sound recordings. Despite numerous attempts since then, there has always been opposition raised which was sufficient to defeat radio royalties for performers. Congress finally established copyright protection for sound recordings in the 1976 Copyright Act but did not go so far as to grant sound recordings a performance right. Then, in 1995's Digital Performance Right in Sound Recordings Act, digital webcasters were required to compensate performers. Getting to full parity now would appear to be just one small step away.

Opponents of a public performance right in sound recordings have raised several arguments against it. One argument is that radio provides free promotion for artists and their recordings, driving ticket sales for the artist's concerts as well as record sales for the record companies' product. However, the playing of music on the radio is also what draws in listeners which, in turn, generates revenues from advertisers. It is doubtful that many listeners would tune in to a radio station just for the commercials if no music was played in between them. Another argument is that a new performance right would hurt the finances of already struggling broadcasters in a tough economy, and function as a penalty or tax on radio. Although this may have been a legitimate

"IT IS A MATTER OF FAIRNESS FOR THE SINGERS TO GET PAID TO SING AS WELL AS THE WRITERS WHO WROTE THE SONGS THE SINGERS SING."

argument back in the days when most stations were independent, stand-alone operations, these days broadcasting conglomerates such as Clearchannel Communications dominate the radio industry. It is doubtful that the modest payments proposed in the pending Performance Rights Act legislation would in any way damage their business model.

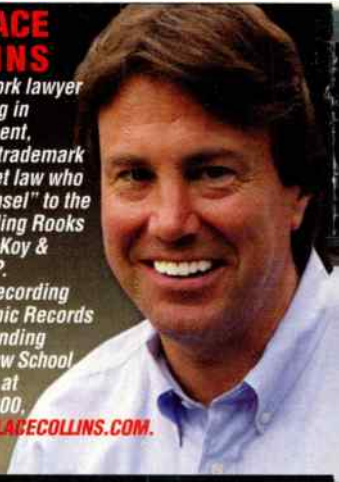
As an added benefit for artists and performers, the Performance Rights Act provides that 50 percent of the royalties generated would go directly to the performers on the sound recordings rather than solely to the copyright owners of the sound recordings (which are generally the record companies).

This would be in line with how musical composition performance revenues are distributed by ASCAP, BMI and SESAC between the writers, on the one hand, and the publisher copyright owners, on the other.

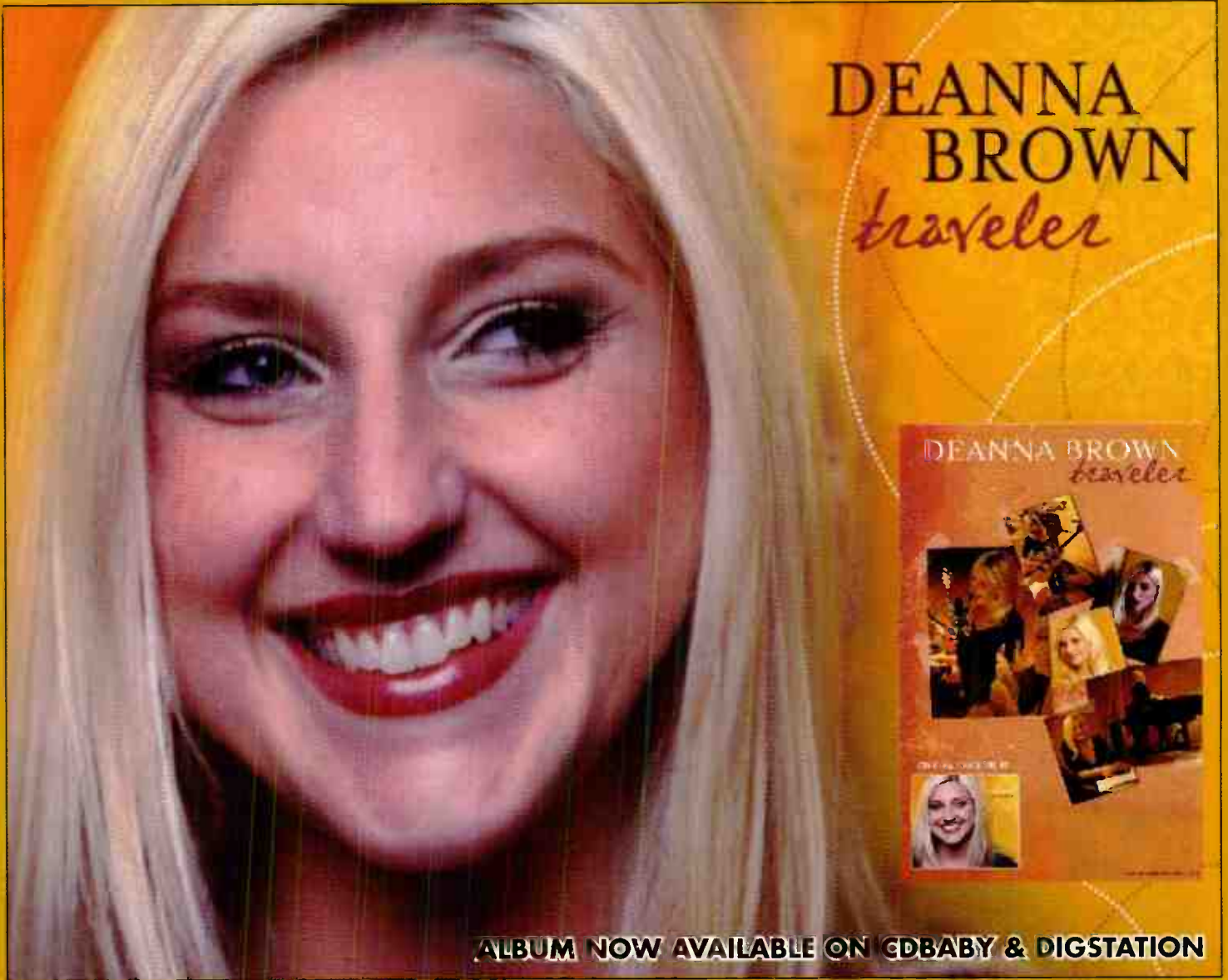
These are admittedly tough economic times for the record companies as well as the broadcasters. However, there is never a wrong time to do the right thing, and now is as good a time as any to finally grant a performance right in sound recordings. It is a matter of fairness for the singers to get paid to sing as well as the writers who wrote the songs the singers sing. It is also a matter of international parity so U.S. artists can collect the millions of dollars that is currently left on the table overseas. **MC**

WALLACE COLLINS

is a New York lawyer specializing in entertainment, copyright, trademark and internet law who is "of counsel" to the firm of Serling Rooks Ferrara McKay & Worob, LLP. He was a recording artist for Epic Records before attending Fordham Law School. Reach him at 212-245-7300. WWW.WALLACECOLLINS.COM.



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Ocean records

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



Bigbang
Edendale

Grand Sport Records/
Oglio Entertainment

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Greg Richling, Øystein Greni
Top Cuts: "Call Me," "Freeway Flowers," "Swedish Television"
Summary: If you crave instantly and relentlessly catchy blues-based, guitar driven rock & roll, particularly of a '60s and '70s vintage, you'll love *Edendale* by Los Angeles' (by way of Norway) Bigbang. Equally adept at up-tempo rockers and dreamy ballads, Bigbang manage to make the music of a distant era fresh and current. Outstanding tracks include the silky ballad "Swedish Television," featuring Øystein Greni's sweetly pleasing, yet weathered vocals and the toe tappin', Petty-esque "Freeway Flowers."

—**Kim Mack**



Rebelution

bright side of life
87 Music

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Producer: Rebelution
Top Cuts: "Bright Side of Life" "Outta Control"

Summary: Rebelution is that group heard when driving through a college town—pro peace vibes over reggae-based chord strums. While the basic tracks don't add anything new to the scene, Rebelution's guitar solos and horns give a breath of fresh air to a played out style. With guitar leads like the one showcased in "Outta Control," this four-piece is creating what it takes to stand out in a crowded room. Although selling singles might be a solid strategy for this band, *bright side of life* is a decent album to light up to, but is better absorbed live than in one's living room.

—**Andy Mesecher**



SocialLybrium

All for One, On the One
LiveWired Music

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: SocialLybrium & Melvin Gibbs
Top Cuts: "Swamp," "BQE"
Summary: What do you get when you put two P-Funk alumni together with a rhythm section so tight that not even boiling water can pry them loose? You get one bad (and that's a good bad) band that's truly at one with "The One." Bernie Worrell (synths, piano, organ and melodica) and Dewayne "Blackbyrd" McKnight (guitars) are living legends, and with Melvin Gibbs (bass) and J.T. Lewis (drums) they've made a celebration of "The One" in various tempos and a multitude of moods. Blackbyrd soars and Bernie's moog and melodica are nothing less than classic.

—**Daniel Siwek**



Terje Lie

Urban Vacation
TCat Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jimmy Haslip/Jeff Lorber
Top Cuts: "Blue Funk," "Dance On The Water," "Parlophone"

Summary: Expanding on the explosive energy, compelling tunes and stylistic diversity of his 2007 debut *Traveler*, the veteran Norwegian born saxman celebrates 30 years living in L.A. by taking an "urban vacation" with contemporary jazz greats Jimmy Haslip and Jeff Lorber. Breaking ground on a unique R&B driven-jazz hybrid best described as "groove jazz," Lie shines on soprano, alto and tenor, playing catchy lead melodies and improvising powerfully on nine originals and a colorful reworking of Roy Ayers' racial harmony inspired "Red Black and Green."

—**Jonathan Widran**



Lynch Mob

Smoke and Mirrors
Frontiers Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producers: Lynch Mob, Bob Kulick and Brett Chassen

Top Cuts: "21st Century Man," "Smoke and Mirrors," "Lucky Man"
Summary: Guitar wizard George Lynch is back working with the original Lynch Mob vocalist, Oni Logan, after nearly 20 years. Of the various incarnations of Lynch's solo groups, this is one the strongest yet. The combination of Logan's vivid, perceptive lyrics with the compositional prowess of Lynch makes for a mature and fruitful union. Marco Mendoza and Scot Coogan round out the star cast. The guitars crackle and the grooves are huge, but an element of soulful blues and a socio-political bent is refreshing.

—**Eric A. Harabadian**



k-os

Yes!
Last Gang Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: k-os and Randy Lennox

Top Cuts: "4321," "Burning Bridges,"
Summary: Can he kick it? Yes he can. Will Canadian hip-hop success k-os make it in The States? Yes he will, and he should. Don't undervalue this emcee born Kevin Breton; he drops so many American references you'd almost think he grew up in Laguna. "I Wish I Knew Natalie Portman" moves along to *The O.C.* soundtrack (Phantom Planet's "California") with Nelly Furtado on guest vocals, and some reciting of Prince's "When Doves Cry." The diversity of *Yes!* is seamless, especially in those moments where it's hard to tell where the sampler stops and the live drums, bass, synths, and guitars begin.

—**Daniel Siwek**



Freedy Johnston

Rain on the City
Bar/None Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Richard McLaurin
Top Cuts: "Venus is Her Name," "The Kind of Love We're In," "Rain on the City"

Summary: Freedy Johnston's reputation as a "songwriter's songwriter" will be righteously upheld with the release of his first album of new songs in eight years. Both the cinematic string-washed title track and the evocative "Central Station" with "tears in coffee/things unspoken," open lyrical windows into dioramas of regret and resignation that are counter balanced by the exuberant "Living Too Close to the Rio Grand" and "The Kind of Love We're in." Finally, "It's Gonna Come Back to You," delivers a thoughtful epilogue on karma, kindness and truth.

—**Dan Kimpel**



A Hero A Fake

Let Oceans Lie
Victory Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jamie King
Top Cuts: "Dear," "Let Oceans Lie," "Eckhart"

Summary: Raspy screams, 808s and a triple shot of guitars best describes this group of North Carolina natives. With the standard scream/sing/break-down blueprint, *Let Oceans Lie* has everything for avid scream-core fans and more. From spastic Nintendo-like melodies in "Dear," to more straightforward guitar harmonies in the title-track, *A Hero A Fake* seems to want to approach it all, and all at once; hell, they even throw in a ballad that could be found on a late night infomercial. The only prevalent fault found here is the lack of depth in lyrics during the clean breakdowns.

—**Andy Mesecher**

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Nick Daugherty

Contact: booking@nickdaugherty.com
Web: nickdaugherty.com
Seeking: Film/TV, Booking, Tour Support, Distribution
Style: Acoustic, Rock/Pop/Gospel/Soul

Daugherty's affable voice is front and center at all times, riding above his able backup band so that he makes a palpable connection with his listener on every recording. "Movin' Higher" effectively deploys a rich, gospel organ and marimba. The slow, bluesy "Out of My League" proves Daugherty can croon and sustain his notes. The humorous "Sick Day" is about an impulse that all of us can relate to—skipping work. This artist's honest, mature and clever package could capture a prosperous mainstream audience.

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

SCORE : 8.2



Evan Hirschelman

Contact: info@theguitarist.net
Web: www.theguitarist.net
Seeking: Booking Agent, Manager
Style: Classical Guitar, Original Instrumental

Hirschelman applies his prodigious classical guitar skills to propel his original compositions, which are quite often complex and breathtaking. "Pace & Approach," "Homage to Michael Hedges" and "Slap Interlude" use myriad techniques—tempo changes, harmonics, fades, tapping, bassline triplets, slurring; you name it, it's here. The recording vibe is extremely close and intimate, perhaps too much so as a certain amount of room tone would work well here. Still, this artist has the kind of dazzling fret chops that could be fascinating to watch on a DVD.

- Production..... 7
- Lyrics..... X
- Music..... 7
- Vocals..... X
- Musicianship..... 10

SCORE : 8.0



Loose Logic

Contact: Nicole, Ballin' PR, 323-651-1580, nik@ballinpr.com
Web: Myspace.com/looselogic
Seeking: Label, Distribution
Style: Hip-Hop, Rap

Hints of Eminem, Jedi Mind Tricks, Sage Francis dart through this artist's aggressive vocals, which deploy plenty of fast and slow dynamics. Beats are definitely too quiet, but get the job done on the epic urgency of "Bars 4 Beats" and the clubby groove of "Body Is A Drug." The winner here is "Light Change," a pop/R&B/hip-hop crossover tune a la Atmosphere that is hooky as hell and shows lyrical depth. No question this artist has the instincts and the ideas; what he needs now is a producer with a studio and the skills to go with it.

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

SCORE : 7.8



Bad Fathers

Contact: iheartbadfathers@gmail.com
Web: MySpace.com/badfathers; iheartbadfathers.com
Seeking: Publicist, Film/TV, Publishing, Distribution, Radio
Style: Rock/Hip-Hop/Punk

Clever, tuneful meld of influences with dual lead vocals and lots of group energy is exemplified in "I Care Less About The Bitches." On this and all tunes, the vocals are mixed front and center and keep the party-hearty vibe alive. "The Swamp" is just as strong and catchy, while the plodding "Dirty Rain" is a letdown. Not too unlike Gym Class Heroes, Bad Fathers are a humorous, high-energy vocal crew, but the one thing they could develop is more distinction between the two lead voices, which now sound like one singer doubled.

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

SCORE : 7.6



Living Dead Lights

Contact: livingdeadlightsmusic@yahoo.com
Web: MySpace.com/livingdeadlights
Seeking: Label, Legal, Agency/Investor
Style: Metal/Punk/Rock

Hollywood foursome have a punk fueled attack (drums, bass in relentless lockstep), hook-based songs that are rebarred with searing metal guitar solos and topped off with an anti-social froth of screamo singing by the band's frontman. While "What Do You Do" and "Live & Die" are full-throttle rants, "To All The Youth" rises to the top by virtue of its hard/soft dynamic punch. Nothing we all haven't heard before, but it's done well, with a canny ear for catchy verse/chorus/verse songcraft that satisfies. Drums are very adeptly recorded.

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

SCORE : 7.4



The Coloursound

Contact: band@thecoloursound.com
Web: www.thecoloursound.com
Seeking: Label
Style: Rock/Alternative/Progressive

There's ample skill and talent in this seasoned band; it's a shame the production does little justice to their ambitions. "Slowdown"'s expansive, proggy intro eases into a song that urges us all to calm down and enjoy life. It's a deftly structured tune (there's even a bridge) and the musicianship is agile, right down to singer Doug Batt's velveteen tenor. But his voice here, and in some of the more dramatic sections of other songs, is somehow smothered by ham-fisted production that fails to provide enough punch at key moments.

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

SCORE : 7.4



Zera Vaughan

Contact: melissa@costacommm.com
 Costa Communication, 323-650-3588
Web: MySpace.com/zeraevan
Seeking: Label
Style: Singer-Songwriter

Passionate, humanistic Tunisian/English artist Zera Vaughan casts a somber spell. "Empty Spaces" is an atmospheric, loungey number that at times echoes PJ Harvey. "One More Day," with its desolate piano, is a similarly downcast tune. Vaughan veers more deeply into the Euro-pop arena with the classically infused song "Release the Chains." Overall, this artist has a pleasing voice and the mix is deftly modulated to prevent the bass from overwhelming her. The rich, moody textures of these songs could be useful to film/TV folks.

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

SCORE: 7.4



Golden

Contact: Jeff Davis, 206-588-1664,
 jeff@tsurumirecords.com
Web: www.tsurumirecords.com
Seeking: Label, Distribution, Senior Touring Partners
Style: Rock, Alternative

Brittle, angular, trebly and sometimes pushing the atonal envelope a la Jon Spencer Blues Explosion, this rootsy rock trio goes it one better—they're Japanese, and frontman Kota Saito's vocals, all in his native tongue, are lashed forth without let up. The slashing slide guitar and harmonica all suggest Americana, but the end result takes you to a far weirder and edgier place—the title credits of a Guy Ritchie flick? "Solo" is the easiest to like, a ragged song that unloads a memorably drunken singalong chorus in what sounds like a live setting.

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

SCORE: 7.3



Flood of Red

Contact: james.bruce@super
 visionmgt.com
Web: floodofred.co.uk
Seeking: Publishing, Licensing, Booking
Style: Rock

This act's score would have been higher had they recorded their dynamic art-rock tunes with skill. The band's tunes, teeming with sheets of shimmering guitars, agile percussion and the soaring, plaintive vocals of Anthony Greene, are simply not EQ'd properly; this approach to mixing results in a sound clash—guitars versus keyboards—and diminishes the expressive energy that is more than apparent. We hope this talented band can hook up with a capable knob-twister, someone who will rescue them from the red zone.

- Production..... 5
- Lyrics..... 8
- Music..... 8
- Vocals..... 8
- Musicianship..... 7

SCORE: 7.2



Blackjack Rover

Contact: blackjackrover@gmail.com
Web: www.blackjackrover.com
Seeking: Label, Film/TV
Style: Rock

Straight-up rockers from Chicago, these guys dish out a garage-heavy attack exemplified by "Back to Chicago"; the song's solid riff and singer Dave Polakowski's prodigious lung power might draw comparison to the likes of Buckcherry by way of AC/DC, while "Break You Off" echoes the Black Crowes and achieves a decent chug-a-chug groove. Band's best tune is the dynamic "Ghost In The Sun," but they would do well to get a better mix for the lead vocals and for the drumming to find a little bit of finesse.

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

SCORE: 7.0



Sage 4

Contact: 847-215-4880; info@sage4.com
Web: www.sage4.com
Seeking: Label, Tour Booking, Mgmt, Licensing
Style: Rock, Melodic Metal

This goth metal foursome is led by singer Tracey Sage, who wears her black heart on her sleeve in the tunes "Steal My Thunder," "Everyone's a Hypocrite" and "In Vain," songs with a dire viewpoint and brazen riffage that could draw fans whose tastes veer from Alice in Chains to Evanescence. The strong point of this outfit is clearly that singer Sage has chops and conviction, but the sound mix is so dry and uneven, and the drums and bass so faint, that her shrill lyrics are left way out front, their poetic shortcomings exposed.

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

SCORE: 6.8



The Second Academy

Contact: Jeff Davis, 206-588-1664,
 jeff@tsurumirecords.com
Web: www.tsurumirecords.com
Seeking: Distribution, Senior Touring Partners
Style: Electro-Acoustic/Pop

There's something subversive at the heart of this band, a grungy, garage-y rock band. Alternative" in the extreme, TSA is a band that crashes from one primitive workout to the next without much thought to being in tune, on time or faintly commercial. A sinister, dirty-ass riff propels "The King & Queen of Fifth and Bad Thought," while the most approachable song is "Little Sister," whose flanged vocal effect works well. At the end of the day, this is a band that only the most anti-social alt-rock fan could embrace.

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

SCORE: 6.4

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Jones Street Station

Mercury Lounge
N.Y., NY

Contact: jonesstreetstation@gmail.com
Web: MySpace.com/jonesstreetstation; jonesstreetstation.net



Member Username:
JONESSTREET
STATION

The Players: Danny Erker, vocals, banjo, mandolin, guitar; John Hull, vocals, harmonica, accordion; Jonathan Benedict, vocals, keyboards; Walt Wells, vocals, bass; Sam Rockwell, vocals, drums, percussion.

Material: If the Nitty Gritty Dirt Band married the Band, Jones Street Station might well be one of their offspring. But there is a difference in their sound from that of their progenitors which owes more allegiance to the past decade, and keeps them feeling current and accessible to their audience. Their country-funk, bluegrass, and rock & roll sensibility manages to incorporate even a little Beatlesish harmony in songs such as "Victoria," while "They Just Keep Disappearing On Me," is like a trip back to the Big Pink, which gets just a little psychedelic along the way.

Musicianship: Talented musicians usually hook up with other talented musicians, this band is no exception to that rule. There is no single lead vocalist in the band; Erker, Hull and Benedict take turns in that capacity, and each brings his own unique quality to the job.



Jones Street Station: With talent that goes beyond their electric instruments, this is a well rounded five-piece.

Meanwhile, all members participate in the wonderful harmonies that embellish most every song. It's also good to hear unusual instruments such as accordion and banjo, combined so well with the more standard, though equally well played, electronic synths and bass.

Behind the harmony, Sam Rockwell brings a beautiful, jazzy, almost Elvin Jones like flow to the rhythm, which completes the uniqueness of the band.

Performance: John Hull's voice and accordion were almost inaudible in the mix all night, while the snare drum was louder than

anything else. To his credit, Rockwell asked to be turned down, but other sound demons persisted throughout the performance. The main issue, as usual, was too much volume. Such distortion may flatter rock bands, but these well rehearsed harmonies and musical arrangements just became obscured amid the cacophony.

Nonetheless, it was eventually possible to appreciate the hard work that the band had done, although the surprising last song, "Tall Buildings," summed up the inconsistencies of the evening well—all amplification in the house was turned off, and the five men came forward to sing, truly unplugged.

Hull's lovely voice finally rang out clearly above the acoustic guitar and the four harmonies.

For the first time that evening the audience became quiet and listened to the words. The emotions were clear to see in their eyes, and when the song ended the ringing applause told the whole story.

Summary: Jones Street Station is a fine band, whose following love everything they do. Hopefully their next gig will be more satisfactory to the audio geeks in the crowd. Meantime, their new CD, *In Verses*, will give you a good idea of what they can do.

—Henry Lewis

The Tyrants in Therapy

Taix's Lounge
Los Angeles, CA

Contact: Chrissy Sutphin,
818-760-8077,
Chrissy@luckmedia.com
Web: www.tyrantsintherapy.com



Member Username:
Membership Pending

The Players: Michael J, vocals;
Abbe/Abbe, vocals.

Material: It is uncharacteristic of *Music Connection* to review comedy acts. However, this team, consisting of two veterans of music, comedy, film and television, shed new light on the mock-musical scene. The twosome blend hokey and sometimes circus-like music with an in-your-face co-medical approach to some of our nation's most debatable topics. The Tyrants in Therapy



The Tyrants in Therapy: Offending to make light of serious subjects.

happily offend, insult and make light of serious subjects for the sake of comedy. The contrast between anti-Semitic statements and Hitler references performed to the sounds of polka backbeats, R&B grooves and rock & roll themes seems to always leave the crowd rolling with laughter and begging for more.

Musicianship: Although the duo never plucks a string or beats a drum, they sing in fairly pleasant harmony. Michael J adds texture to the accompaniment by offering maracas along with salsa and reggae motifs, while Abbe/Abbe shows off her vocal ability in the song "3 People Nude Below the Waist."

Performance: The Tyrants are a polished comedy-duo who understand their audience. The entire set was based on timing. With rarely a lull in the action, the two musical comedians playfully enjoyed their time on stage and acted out their characters with flawless certainty. Having their performance down to a science kept the pace between songs flowing from one genre to the next with small interludes to tell jokes and build for the next musical onslaught of comedic declarations.

Summary: A group who have seen the best and worst of the entertainment industry, the Tyrants in Therapy are taking on Hollywood again, on their terms. These two likeable characters offer musical comedy as a side dish to a special brand of dark humor, leaving the audience hysterical and highly entertained.

—Adam Pompili

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The Dreamers

The Good Hurt
Los Angeles, CA

Contact: Ken Cain 323-632-5797, kenstacain@gmail.com

Web: myspace/dreamerscandream, www.dreamerscandream.com



Member Username: Membership Pending

The Players: Nia Allen, bass guitar, backup vocals, keyboard; Ken Cain, lead guitar, backup vocals, keyboard; Travis Hunter, keyboard, backup vocals, percussion; Chris Vargas, drums, percussion; Ryan Walker, lead vocals, guitar, keyboard.

Material: The Dreamers are a diverse and energetic mixture of indie, grunge and techno with disco thrown in the mix.

Musicianship: The Dreamers have a very good rhythm section in Nia Allen and Chris Vargas. The bass lines come through loud and clear while the latter pounds away on the skins—very “in the pocket” playing by both musicians. Ken Cain’s guitar work is a good addition to the rhythm section as he helps carry the groove and complement Hunter’s keyboards nicely. Cain also contributes effective vocal harmonies on a few tunes.

Performance: The band sounded a bit shaky at first, probably due to nerves, but by the second track they

were groovin’ and dancing away like they were made to do this; it was a very inspirational performance by the whole band. A bit eerie at times, a bit groovy at others, the music was embraced by the audience, who swayed and danced to the beats anchored by the rhythm section of Allen and Vargas. Walker’s stage presence exuded a bit of playfulness and “come hither” quality; he was the focal point of this band and set the pace and mood for every song. “Season of Love” was a standout, a memorable song that took you into

a dream-like state thanks to vocal harmonies and synths that finished you off with a unique and pleasant delivery. Keyboardist Travis Hunter was a big part of this song; he was subtle at first, then came on strong for an effective finish. Solid bass/drum combinations put “Little Things” over the top. Last but not least, singer Ryan Walker was simply fun to watch, a performer who truly likes what he’s doing. They had the crowd jumping and dancing to all of the beats they put down. Walker was so into the songs, he

made you want to go up to the stage and join him.

Summary: Once up to speed, the Dreamers are a treat to watch. Perhaps some backstage warmup exercises before hitting the stage would be beneficial at future gigs. That said, the band’s songs are unique, almost experimental, while never losing the focus on what they are about. Good overall mix of music and performance.

—Tom Jordan



The Dreamers: Blending a unique style with an already stellar rhythm section.

Rubblebucket Orchestra

The Middle East, Downstairs
Cambridge, MA

Contact: Management, Joe McCaffrey, joe@bevonsshiremanagement.com, 516-317-5357; Booking, Gabe Johnson, gabe@inthe-pocket-artists.com, 541-550-7260, 617-794-7224
Web: www.rubblebucket.com, www.myspace.com/rubblebucket



Member Username: RUBBLEBUCKET

The Players: Alex Toth, trumpet; Kalmia Traver, lead vocals, tenor sax; Adam Dotson, trombone; Craig Myers, percussion; Dave Cole, drums; Darby Wolf, keyboards; Mark Stewart, bass; Ian Hersey, guitar.

Material: Rubblebucket Orchestra generates a heady hybrid of ska, funk and African rhythms, then takes that mixture to another level by tossing electric guitar and hard rock drumming into the stew. Heavy on the horns and light on self-importance, this eight-piece worships at the altar of groove.



Rubblebucket Orchestra: An eight-piece collective that generates a heady hybrid of ska, funk and African rhythms.

Musicianship: Although the entire group vividly displays musical talent, guitarist Ian Hersey and keyboardist Darby Wolf are given spotlight bridge moments that make their contributions to the music the most memorable. Whatever each individual’s skills may be, any sour notes are papered over by the maelstrom of sound generated by their unity in numbers.

Performance: What really sets Rubblebucket apart is their stage presence, which might remind one of early Chili Peppers with their sweaty, non-stop intensity. At one point, the brass section wandered into the audience, further fueling an already frenzied atmosphere. Although lead singer Kalmia Traver had difficulty keeping her vocals above the mix, she made the best of the situation.

Summary: Having already won *Relix* magazine’s Jam-Off competition and been named a must-hear artist by *SPIN*, it’s no surprise that Rubblebucket Orchestra kick ass. Exploring new territory with their Funkadelic-by-way-of-the-motherland sound, this band possess a precious, intangible quality that only blesses the very few.

—Andy Kaufmann

Year of the Dragon

The Viper Room
West Hollywood, CA

Contact: Kris J. Kraus, 917-748-3036, krisjkrauses@yahoo.com
Web: www.yearofthedragonmusic.com

AMP NETWORK Member Username: YEAROFTHE DRAGON

The Players: Rodcore, vocals; "Dirty Walt" Kibby, vocals; JMR, guitar; Elliot "Big Pop" Lawrence, bass; Kerim Aaron Imes, drums.

Material: Stylistically, Year of the Dragon's songs may remind people of the '80s metal band Living Colour and rock/funk icons Fishbone. Performed live, the band's set list amounts to a full frontal attack directed at their audience, a no holds barred, in your face assault both musically and vocally that could prove overbearing to some listeners, particularly in a club setting. However, with material that chimes fans in quite often to join in the lyrical onslaught, their work proves to be quite energetic.

Musicianship: Drummer Kerim Imes lays down a concrete foundation for bassist Elliot Lawrence and guitarist JMR to build upon. JMR churns out bone crushing, machine like riffs with a precision reminiscent of Dave Mustaine, while Elliot Lawrence pummels out



Year of the Dragon: Bringing 80's metal/hip-hop back to action with an eight-stringed guitar and aggressive lyrics.

bass lines aimed at the chest and eardrums of their headbanging followers. Vocalist Rodcore and "Dirty Walt" confront the crowd with a no nonsense, this is how it is vocal style, which quite frankly is no style at all—a little disappointing to say the least. While Year of the Dragon possess phenomenal musical skills that hold the band together, the two frontmen bring a sense of chaos that some might not understand.

Performance: Performer of the year in this band goes to guitarist JMR. Although always standing in one spot with a stoic pose and angry

face, he dazzled the audience with an Eddie Van Halen guitar tone and mesmerizing solos that swept, dive-bombed and ran every fret of his Ibanez eight-string guitar neck. Rodcore and "Dirty Walt" jumped around and yelled lyrics that included a chorus line to one song that was simply "Fuck You" repeated over and over again. Imes and Lawrence held the band together, but sometimes got overshadowed and drowned out by all the soloing and shouting.

Summary: "There Goes the Neighborhood!!," the chorus line to a

great metal song by Ice-T's band Body Count that emerged way back in 1990, is the first thing that may come to mind upon hearing Year of the Dragon for the first time. Throughout their shows, the band tries to mix a conglomeration of reggae, hardcore punk, metal and a hint of fun funk with an image that exudes several heavy Rastafarian overtones. Other than that, Year of the Dragon is currently unable to present an image that would let the audience know that these musicians share a common musical goal.

—Corey Benjamin

Todd Carey

Hotel Cafe
Hollywood, CA

Contact: Tiffany Enns; mgmt@toddcareymusic.com
Web: www.myspace.com/toddcarey

AMP NETWORK Member Username: TODDCAREY

The Players: Todd Carey, lead vocals, guitar; Daniel Crawford, bass; Chris Higginbottom, Cajon; Darla Hawn, drums.

Material: A thoroughly engaging artist, Todd Carey mainly walks the path of the pop genre, but with the occasional spike of rock & roll thrown down to keep you on your toes. "Friday Night" is catchy with fun lyrics and a great chorus that sticks in your mind after the last chord has been played. "Back Off Baby" and "King of Cliché" slow things down a few beats and each possess a lyrical depth that allows Carey to tell unique and intriguing stories.

Musicianship: Carey is outstanding on the guitar. Whether acoustic or electric, his fingers fly up and down the neck like a jet plane making

combat maneuvers. Each chord is fluid and seamless, making it appear second nature to this musician. His voice, meanwhile, defines the current trend among the pop/rock genre. Higginbottom on the cajon and Crawford on the bass provide musicianship that blends beautifully with Carey's. Darla Hawn, however, simply steals the stage on the drums; her talent shines, she doesn't miss a beat and her timing is masterful, making it impossible to ignore.

Performance: Inviting and almost flawless, Todd Carey put on an exciting show. During one song, he traded riffs back and forth with a guest musician on the electric guitar, like Clapton has with Dylan, revving up the crowd and left them asking for more. The band had several musicians come and go during the performance, which added variety to the already diverse ensemble and kept the audience guessing about what was coming next.

Summary: Pop, acoustic and rock all rolled into one, Todd Carey not only attracts your attention, he holds it. On the rock & roll scale, this performer's music generally tends to be on the softer side, but don't let that fool your ears. Carey's music is filled with class, style and the occasional electric guitar that strokes the listeners' curiosity level, making it an easy decision to want to hear more.

—Tom Laurie



Todd Carey: Addicting music consisting of class, style and the occasional electric guitar.



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Compiled by Catherine Veit

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Dino Malto, A&R

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E-mail: press@dragcity.com
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Web: www.electricmonkey.com
Distribution: Select-O-Hits and EMR Distro
Styles/Specialties: Bossa Nova, Afro-beat, soul

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702-697-5351 Fax 702-697-5341
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Web: www.embryorecords.com
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Tom Parham, A&R

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 Style/Specialties: hard rock, punk

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 Web: www.frontierrecords.com
 Style/Specialties: hard-core punk, OC punk, punk-
 pop, alternative rock
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 Web: www.debraarlyn.com
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 experimental

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 718-369-8567
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 Style/Specialties: jazz, roots, blues
 Americana, reissues
 Distribution: Ryko

Kevin Calabro, A&R

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 Style/Specialties: indie rock, electro

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A&R Contact: Jude Hibler

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Distribution: Indies

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 Blackouts

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Doug Hill, A&R

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Style/Specialties: alt-rock
Roster: Arcade Fire, others

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 604-669-MINT
E-mail: info@mintrecs.com
Web: www.mintrecs.com
Roster: Hot Panda, Immaculate Machine, Carolyn Mark, The Pack AD, Vancouver, The Evaporators
Style/Specialties: indie
 *Send demos via snail mail with hand written notes

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100 E. 23rd St.
 Baltimore, MD 21218
 410-862-0112
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A&R Contact: witt@motioncity.com

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 Glendale, CA 91221
 818-548-7989
 E-mail: info@motonzedmusic.com
 Web: www.motonzedmusic.com
Style/Specialties: All

**A&R: Randy Nilcklaus 818-548-7989
 Laure Dunham 818-548-7984**

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 212-373-0750
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 Shep Goodman, VP A&R**

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 Honolulu, HI 96814
 808-597-1888 Fax 808-597-1151
 Web: www.mountainapplecompany.com
Style/Specialties: traditional & contemporary Hawaiian

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 310-629-9782
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 Web: www.mrgrecordings.com
Style/Specialties: rock, electronic ambient, folk

Armando, A&R

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Richard McElroy, Sr. Dir. A&R

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 Web: www.artistsunderground.com
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Robert A. Case, A&R

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 Web: www.newwestrecords.com
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A&R Contacts: Ted Joseph and Bobby Ferrari

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 Web: www.oggio.com
 Contact: Carl Caprioglio, Mark Copeland
 Roster: The Leftovers, Foreign GLOBSTER, Margo Guryan, BigBang, Beatallica, George Lopez, Jackie "Joke Man" Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (The Doors), Ray Manzarek (The Doors), Wisely, Phunk Junkee, Bouquet of Veal, Ogden Eds

Colin McSpadden, A&R

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 Nashville, TN 37203
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 Web: www.ohboy.com
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 Roster: Ehud Asherie, Jim Rotondi, Sean Nowell, Spike Wilner, Sam Rivers, David Ake, Joe Gaeta

OMNIGROOVE RECORDS

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

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 San Francisco, CA 94123
 415-567-5652 Fax 415.567.5990
 E-mail: info@onelittleindian-us.com
 Web: www.onelittleindian-us.com
Style/Specialties: indie rock
 Roster: Daisy Chainsaw, Black Box Recorder, Sneaker Pimps, The Twilight Singers

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 Seattle, WA 98103
 E-mail: orders@orangerecordings.com
 Web: www.orangerecordings.com
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A&R Contact: orders@orangerecordings.com

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A&R Contact: Mike Naylor

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 310-871-2652
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 Web: www.posi-tone.com
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 Roster: Ehud Asherie, Jim Rotondi, Sean Nowell, Spike Wilner, Sam Rivers, David Ake, Joe Gaeta

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Style/Specialties: Christian

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A&R Contact: Howard Silvers

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19082
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Web: www.relapse.com
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Roster: Baroness, Jucifer, Origin, Brutal Truth

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Siddiq, A&R

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Dave Godowski, A&R Dir.
Chris Wilson, A&R Reggae

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Sherman Willmott, A&R

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*No phone calls, please

A&R Contact: J. Sarmiento

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760-944-8000 Fax 760-944-7808
Web: www.surfdog.com
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A&R Contacts: AR@ThinManEntertainment.com, Submissions@ThinManEntertainment.com

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Distribution: UNI

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 Web: www.vanguardrecords.com
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 Palm Springs, CA 92262
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 Web: www.vanrichter.net
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Paul Abramson, A&R

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Compiled by Catherine Veit

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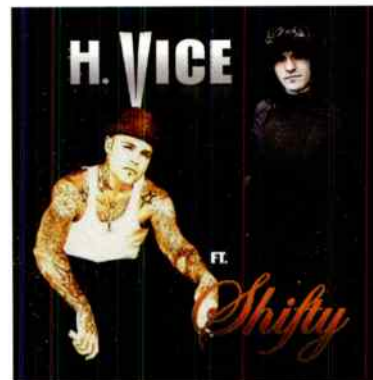
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H. VICE "1+1=Love" ft. Shifty

Artist & music producer H. VICE is currently recording his debut album scheduled for release first quarter 2010. This 22-year-old artist, songwriter and music producer was considered a prodigy from the age of 8 back in his small town in southern France. Through hard work and dedication, as well as extensive touring as a lead guitarist for various rock bands in Europe, H. VICE made his way to Berklee College of Music where he graduated in "Music Production & Engineering" in Dec '08.



Now based in Hollywood, CA, H. VICE has become one of the most sought after producers in the Pop Dance/Club scene. His sound ranges from pop to rock, being influenced by DJ's such as David Guetta and Justice, as well as top 40 artists such as Black Eyed Peas, Timberland & Lady Gaga. H. VICE's first single entitled "1+1=Love" features Shifty from "Crazy

Town", also known as Seth Binzer from VH1 reality show "Sober House". Multi-platinum producer Eddie Galan will also be working on the album as well as several more highly acclaimed industry insiders. Music Connection magazine anticipates the release of this album as being one of the hottest and most electrifying Pop/Dance albums of 2010.

For latest updates on H. VICE, please visit: myspace.com/hvicemusic

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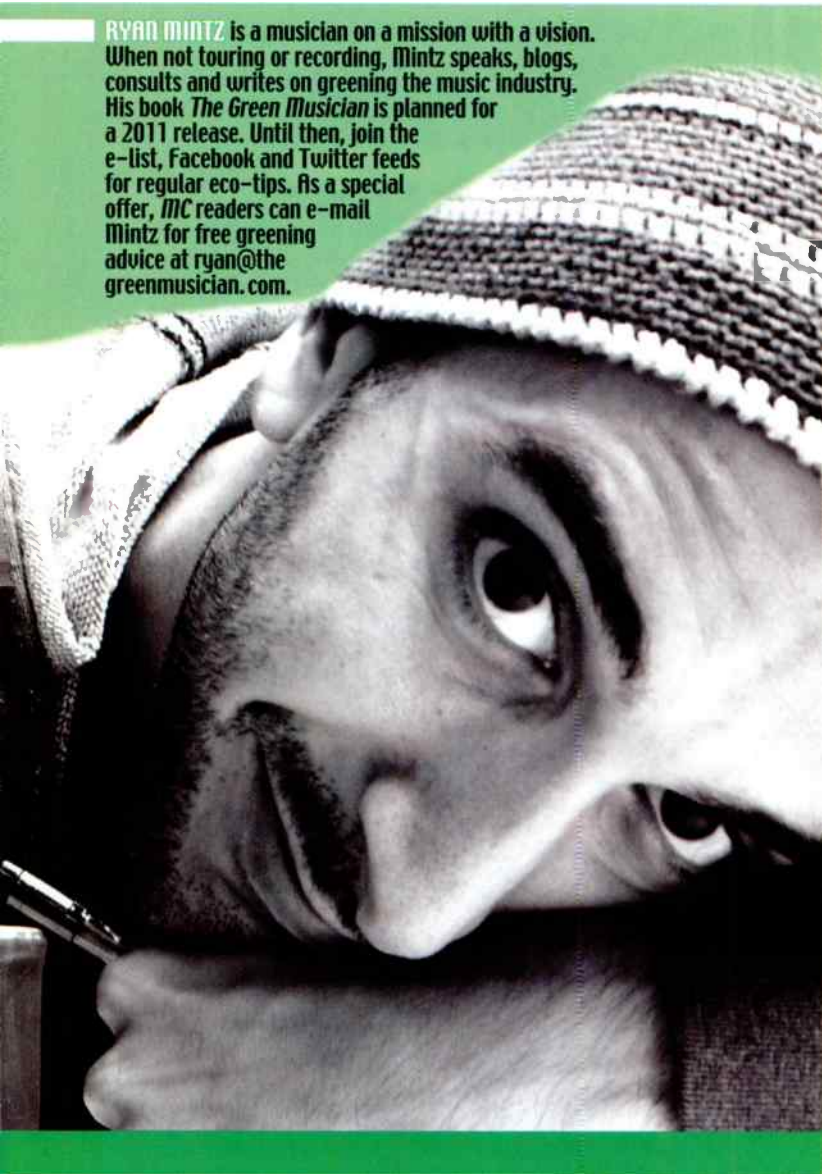
By Ryan Mintz



TIP JAR 10 WAYS to Be A GREEN MUSICIAN

Green is everywhere these days. You probably recycle, and you may eat organic. But have you considered how to green your music business? From artists to agents, producers to promoters, venues to vendors—everyone has a part to play. To help you get started, here are 10 things you can do right now to greenify your music:

RYAN MINTZ is a musician on a mission with a vision. When not touring or recording, Mintz speaks, blogs, consults and writes on greening the music industry. His book *The Green Musician* is planned for a 2011 release. Until then, join the e-list, Facebook and Twitter feeds for regular eco-tips. As a special offer, *MIC* readers can e-mail Mintz for free greening advice at ryan@thegreenmusician.com.



1. Switch to Eco-Friendly Packaging

CD packaging is one of the biggest culprits of the music industry's carbon emissions. According to eco-music nonprofit Julie's Bicycle, an order of 1,000 CDs in jewel cases spews over 2,200 pounds of CO₂ into the atmosphere, with a third of that coming from the jewel case. Instead, try digipacks for a 66 percent CO₂ packaging reduction or cardboard wallets for a whopping 95 percent reduction! They cost only five to 15 percent extra, and the cost is coming down quickly. Some vendors even charge less than jewel cases for the eco-friendly wallets. So, what's stopping you?

2. Trim the Touring Footprint

By far, touring is the biggest worry for artists. With all the miles we drive, it's easy to feel guilty about all that tailpipe exhaust. But take hope. Many eco-conscious musicians have found ways to keep the gas bill down—saving both money and the planet. Bands can make sure they're carpooling to gigs. Session players can try taking the bus to the studio. And songwriters can try booking a tour with another songwriter. Not only will you both cut your touring footprint in half, but you can split the booking and promo responsibilities. Start small, and feel good about your earth-loving action.

3. Makeover Your Marketing Plan

There are two things to consider: greening your materials and greening your message. Try a green printer next time you print flyers, postcards or business cards. Many have easy online ordering systems and feature frequent discounts. It may cost a few cents more for each, but it goes a long way for the planet! According to Alliance for Environmental Innovation, switching to recycled paper not only saves trees, but cuts energy use by 27 percent, greenhouse gases by 47 percent, and solid waste by 54 percent. Announce on your website what you're doing to be a green artist.

4. Try Download Cards

It's the new low-carbon way to release songs! You've probably seen download cards around. It's the size of a credit card with a website and redemption code on the back. And at a fraction of the cost of CDs, they're taking off with indie musicians. Planet-wise, we can celebrate that they use up to 50 times less materials than CDs. Even better, they come in a range of earth-loving options: recyclable plastic, recycled cardboard or even biodegradable seed paper your fans can plant after they download. Try them for an EP, a promo giveaway or your latest demos.

5. Go Organic, Baby

The ubiquitous tour t-shirt is every fan's ideal concert memento. But did you know that cotton is a major pesticide crop? About 25 percent of the world's insecticides go to the fuzzy plant. So, choose organic t-shirts for your next order. And be sure to promote it at the merch table. Your fans will love you for it.

6. Get a Greener Guitar

Even our guitars may not be earth-friendly. Many instrument makers use wood from endangered tree species, such as rosewood, mahogany and ebony. But it's actually consumers who demand these high-quality tone woods, so it's up to us to change our habits. Luckily, some guitar companies now offer forest-friendly options. The options are sparse for now, and a bit pricey. Think \$1,000 and up. But I can tell you from experience—they sound excellent.

7. Eco-fy your Web Presence

As musicians, we are constantly sending messages to our listeners, especially online. So why not use your website, newsletter and social networks to shout out your green values? Fans care about what we think. They visit websites, join e-lists and add fan pages to learn more about their favorite artists. And—they don't want to be spammed about your next show every day. Try using this platform to talk about issues you care about. Post an article about global warming to your Twitter feed. Ask your Facebook fans for advice on planting an organic vegetable garden. Give green tips in your newsletter. It's more fun for everyone, and gets fans feeling more connected to you and your values. Plus, it's free!

8. Support a Nonprofit

Another free way to help out is to support your favorite eco-cause. Many artists perform benefits, donate songs or pass out info on green nonprofits at the merch table. Some artists even form a partnership with an organization. You can be their local spokesperson, and they can reach a hip music audience. It's a win-win.

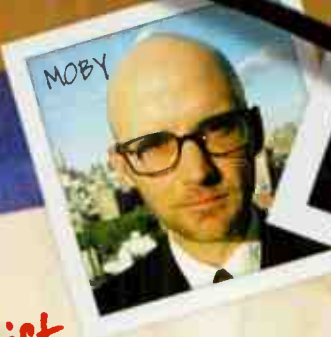
9. Write an Earth-Loving Song

Hey, if Melissa Etheridge can win an Oscar for a song about global warming, we've definitely come a long way! For a no-cost green action, write your own love song to the planet. Sing it at your shows, and you'll be spreading the good green grooves.

10. Carbon Offset

Sometimes, you've done as much as you can to help Mother Earth, but you're still not carbon neutral. That's when you purchase carbon offsets. There are several carbon calculators online. Basically, you enter your driving, flights and electricity for the year; the calculator spits out a total; and then you buy your way to carbon neutrality.





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I've also used Cubase on a PC, and to further test the capability of Studio One, I recorded the exact same song using both programs. With Studio One, the process was faster — thanks to the one-screen workflow. The final sound also sounded much better when produced with Studio One. ”

John Brandon **Macworld.com** November 2009

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