

# MUSIC CONNECTION

SPECIAL *Year End Issue*  
36th Anniversary

Hot 100 Live Unsigned  
Artists & Bands

66 Best Career  
Tips of the Year

+  
Avett  
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# Lorde

Our Favorite Signing Stories  
Top 25 New Music Critiques  
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## Lorde

No artist in 2013 has made such a swift impact on the charts as this New Zealand teen with her smash hit "Royals." In our exclusive interview, she tells Music Connection how her career is being managed and the creative process she has worked out with producer Joel Little.

By Danica Bellini

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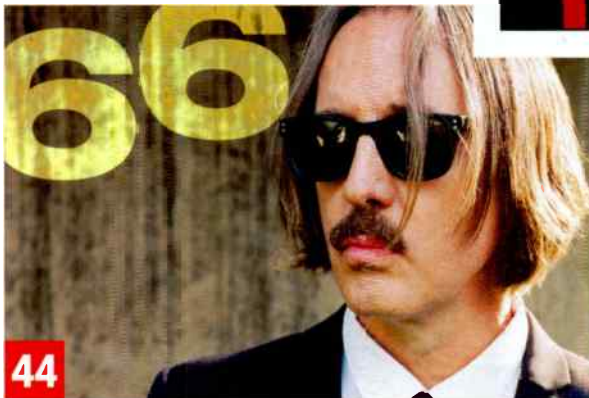
Cover Photo: Republic Records. Above: Charles Howells

## Hot 100 Live Unsigned Artists & Bands

Compiled By Bernard Baur, Mark Nardone, Siri Svay



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Universal Audio UAD Card Core Satellite



Line 6 POD HD Pro X



JBL LSR 305 Speakers (Pair)



Waves AAX Gold Native Bundle



Audio Technica ATH-M50s Headphones (2)



Audio Technica 4050 Microphone



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**CLOSE UP**

**AVID TECHNOLOGY, INC.**

By Jonathan Widran

**A**vid Technology, Inc., founded in 1987 in Burlington, MA, (<http://avid.com>) creates the digital audio and video technology used to produce feature films, music recordings and television shows, to live concert tours and news broadcasts. Some of Avid's most influential and pioneering video and audio production solutions include Media Composer®, Pro Tools®, Interplay®, ISIS®, VENUE, Sibelius®, and System 5. The company's digital audio and video solutions have earned hundreds of awards, including two Oscar statuettes, a Grammy, and 14 Emmys.

This past September, Avid unveiled a major new addition to its family of control surfaces for sound recording, mixing and editing, further extending its leadership in the audio space. Avid S6 is designed for audio professionals in the most demanding production environments, delivering the performance needed to complete projects faster while producing the best sounding mixes. In addition, S6 provides mixing professionals with a state-of-the-art solution that easily scales to meet their current and future challenges.

"Working in ever more complex environments with fast project turn-arounds, mixers need intuitive, tactile control of editing and mixing, and the ability to fluidly collaborate with other artists and engineers," says Chris Gahagan, senior vice president of products and services.

"Drawing on more than 25 years of leading-edge innovation, the S6 delivers the game-changing modularity, superior ergonomics and streamlined workflows to meet mixers' changing business requirements."

Built on the same proven technology that is core to the industry-leading ICON and System 5 product families, the Avid S6 enables mixers to quickly turn around complex projects while swiftly handling last-minute changes. With its ability to simultaneously control multiple Pro Tools and other EUCON™-enabled DAWs over simple Ethernet, S6 also speeds workflows and enables network collaboration on a single integrated platform.

Pro Tools®IHDX, another highly successful Avid solution, exceeded 7,500 customer sales worldwide in August. Leading film production facilities, music and post-production facilities as well as independent artists worldwide use Pro ToolsIHDX as the centerpiece of their creative workflows.

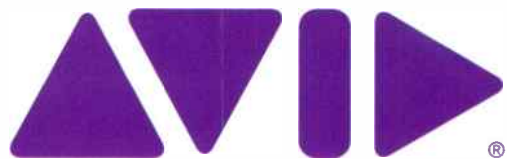
"Pro ToolsIHDX is the result of a longstanding partnership with prestigious audio professionals worldwide to truly understand their needs and requirements for a next generation professional audio system," explains Tim Carroll, VP Worldwide Audio, Sales and Professional Services. "Adoption for HDX has exceeded our expectations and clearly shows that the professional audio community has a need for larger, scalable DSP systems to achieve their creative objectives."

The HDX system provides more power, higher audio quality and easier methods to record, edit and mix even the most demanding productions. It also provides more tracks, headroom and up to five times more dedicated DSP power.

Every HDX system includes Pro ToolsIHD 11, enabling Avid customers to push the creative boundaries of their audio endeavors further than ever. The third-party plug-in community has delivered and continues to develop advanced plug-ins and new audio tools to complement Pro ToolsIHDX. Pro ToolsIHD 11's core engine, 64-bit architecture and expanded metering empowers audio professionals to handle complex sessions, compose with more virtual instruments and effects, and to collaborate directly with Media Composer editors.

In addition to its proven and trusted technology, Avid has also spent much of 2013 discussing its strategic vision for the industry, Avid Everywhere™. Avid Everywhere is centered on connecting creative professionals and media organizations with their audiences in a more powerful, efficient, collaborative and profitable way.

Through Avid Everywhere, Avid delivers an open, innovative and comprehensive media platform connecting content creation with collaboration, asset protection, distribution and consumption for the most in-demand media worldwide.



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## Mark Cabaniss

*Managing Director*  
Alfred Music

Alfred Music has announced the formation of Alfred Sacred, a new division devoted to sacred music publishing. **Mark Cabaniss** has been appointed Managing Director of this new division which is based in Nashville, TN. Alfred Sacred also includes the H.W. Gray choral catalog and Jubilate Music. Jubilate Music was founded by Cabaniss in 2009 during his tenure as head of Word Music. Cabaniss is a 24-year veteran of the print music industry. He also serves as an adjunct professor of Music Business at Belmont University in Nashville. For more information on this appointment, contact Danielle Braus at [dbraus@alfred.com](mailto:dbraus@alfred.com).



## John White

*VP, Research and Development*  
QSC Audio Products

QSC Audio Products has appointed **John White** to Vice President of the Research and Development division. White will be responsible for leading the technical developmental programs within QSC., including personal development, process management and infrastructure management. White's history with some of the best global electronic companies is anticipated to support the future success within QSC. White holds PhD and MS degrees in Electrical Engineering from the University of Florida, and a BS degree in Electrical Engineering from the University of Virginia. For more information, contact Margaret Sekelsky, [margaret@msmediainc.com](mailto:margaret@msmediainc.com).



## Marsh Gooch

*Marketing Manager*  
Aphex Audio

Aphex Audio Technology has appointed **Marsh Gooch** to Marketing Manager. Gooch joins the Aphex team with quality experience working under Loud Technologies, TASCAM and ESP. Aphex marketing and promotion will continue to evolve in order to support rep, reseller and international distribution partners. "Marsh brings a wide range of marketing skills and expertise to the Aphex team," explains Aphex CEO David Wiener. "With his knowledge of audio product marketing, brand marketing, artist relations and social media, he'll help us achieve the goals we've set as we continue to grow Aphex." For more information, contact [info@clynemedia.com](mailto:info@clynemedia.com).



## Mitchell Wolk

*Chief Financial Officer*  
SONGS Music Publishing

SONGS Music Publishing has announced that music industry executive, **Mitchell Wolk** has been named Chief Financial Officer of the company. With a career that spans more than 20 years in the music industry, Wolk was previously President and CEO of ADA, the independent distribution and marketing division of Warner Music Group. In each of the years of Wolk's tenure at the company, ADA was the No. 1 independent distributor in the United States. As a certified public accountant, Wolk got his start in the record industry in 1991 as Senior Director of Finance at Sony Music Entertainment. Contact [jv@spinlab.net](mailto:jv@spinlab.net).



## Deborah Klein

*Talent Management*  
Primary Wave Music

Music manager **Deborah Klein** has joined **Primary Wave Music's** Talent Management team as a new management partner, and will be focusing on expanding the roster in the alternative pop and rock world, as well as bringing her expertise in touring, promotion, sales and marketing. Currently, Klein manages Flyleaf and co-manages DWNTWN. Klein has over 25 years of industry experience, as well as a law degree from Suffolk University. Prior to joining Primary Wave, Klein oversaw the management, marketing, sales, radio and tour promotion as General Manager at Prospect Park Records. Contact [kschubert@primarywavemusic.com](mailto:kschubert@primarywavemusic.com).



## Robert Cutietta

*National Board of Directors*  
Little Kids Rock

Little Kids Rock, a nonprofit provider of free music lessons, musical instruments and teacher training to US public schools, has announced that **Robert Cutietta**, dean of the Thornton School of Music at the University of Southern California, has accepted a seat on their National Board of Directors. Since 2002, Cutietta has proven himself to be a visionary in building a program that is unique, effective and exceptionally successful on all fronts. The school has experienced a substantial growth in faculty under Cutietta's leadership and a 40 percent increase in physical size as the school's programs occupied all new and newly renovated spaces beginning in 2010. Contact [keith@littlekidsrock.org](mailto:keith@littlekidsrock.org).



## Barry Ferrell

*Senior Vice President and Chief Strategy Officer*  
QSC Audio Products

QSC Audio Products has announced the promotion of **Barry Ferrell** to the position of Senior Vice President and Chief Strategy Officer. Ferrell began his career at QSC Audio Products in 1990 as an Applications Engineer and was the first technical hire at the company in the sales and marketing department. In 2009, Barry assumed the leadership role of the Cinema Group at QSC, and was promoted to Vice President of Cinema in October 2012. Under Barry's leadership, QSC has become a leader in the global cinema market. For more information on this appointment, contact [margaret@msmediainc.com](mailto:margaret@msmediainc.com).



## Chris Oglesby

*Vice President, Creative*  
BMG Chrysalis

**Chris Oglesby** has been appointed Vice President, Creative for **BMG Chrysalis US'** Nashville office. Oglesby will support the development of the company's dynamic roster of songwriters while expanding their creative opportunities. Oglesby is a 28-year veteran of the business who has worked with some of country's biggest artists and was involved with numerous chart-topping hits. His first step in the industry was at Almo/Irving Music before teaming up with Bob Doyle and Kye Fleming to launch Dreamcatcher Music. Contact [alison.voetsch@bmgchrysalis.com](mailto:alison.voetsch@bmgchrysalis.com) for more information on Oglesby's role at BMG.



► **STEINBERG HALION 5 AND HALION SONIC 2**

**HALion 5** and **HALion Sonic 2** are the latest releases of Steinberg's VST sampler with its 192 kHz, 32-stereo outputs and 6-channel surround support. HALion Sonic 2 music production workstation has over 2,500 instrument sounds created by top sound experts at Steinberg and Yamaha.

HALion 5 and HALion Sonic 2 process thousands of synthesized and acoustic sounds through eight new virtual instruments: analog Trium synthesizer, Auron granular, Voltage, World Instruments and World Percussion, HALiotron, the Model C organ emulation and the B-Box step sequencer for beats and drum patterns.

Both HALion and HALion Sonic have nine new effects including VST Amp guitar and bass amp sounds and Auto Filter for sound morphing. Yamaha's Motif technology is used in FlexPhraser, a complex arpeggiator with a phrase editor to create custom patterns and phrases.

For beat matching, HALion has a slicing mode to adjust audio material to fit any beat or track. Two new MIDI modules feature MIDI Player to load MIDI files that can be edited and triggered remotely. Drum Player is a step sequencer conceived and designed to play drum beats and rhythms.

HALion 5 is \$349 and HALion Sonic 2 is \$249. Visit <http://steinberg.net>.



◄ **BLUE CAT AUDIO LINY EQ 5.0 PLUG-IN**

**Blue Cat Audio's Liny EQ** is an 8-band linear phase equalizer plug-in with minimal latency—less than 3ms at 44.1kHz. Linear phase EQs have the unfortunate caveat that they require extra processing time to correct the phase shift inherent in the equalization process. With the Liny EQ and a fast computer, phase linear equalization is no longer just for mastering engineers and can be used like any other EQ plug-in in your session.

Blue Cat Audio has a winner with an EQ that works like a graphic equalizer but with four different shapes available and three ranges of boost/attenuation up to 40dB. There are three different equalizers: mono, stereo and dual where the left and right channels can be linked/unlinked or used as a single Mid/Side equalizer.

I love the selectable visual feedback with EQ curves, spectrum and spectrogram displays, the new preset manager and the switchable Auto-Gain feature that reduces output level commensurate with the extreme boosts possible with this equalizer.

Blue Cat Audio's Liny EQ 5.0 sells for \$129 and is available alone or as part of Blue Cat Audio's Master Pack in VST, RTAS, AAX, AU and DX formats for both Mac and PC (32 and 64-bit). Visit [http://bluecataudio.com/Products/Product\\_LinyEQ](http://bluecataudio.com/Products/Product_LinyEQ).



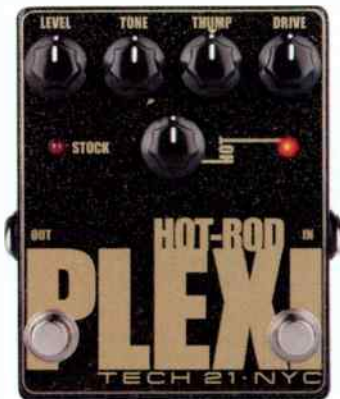
► **CENTRANCE HiFi-M8**

The **CEntrance HiFi-M8** ("HiFi-Mate") is a portable digital-to-audio converter (DAC) with headphone amplifier. The HiFi-M8 is a battery-powered (6 hours) portable audiophile level DAC useful for streaming high-resolution audio from any smartphone, tablet or laptop.

The HiFi-M8 is extensible; it's offered in several models with various audio input/output configurations including USB input. All models have playback 24-bit/192kHz files—a useful feature for the itinerant music mixer, location sound recordist, FOH at live shows or anyone who wants consistency in playback DAC quality anywhere in the world.

Besides the iOS input and headphone output, you can buy the HiFi-M8 PRO with male XLR jacks and +4dBm line-level output for connection to professional equipment or get the HiFi-M8 LX model with a TOSLINK optical input to accommodate an S/PDIF input signal.

For extra sonic flexibility, HiFi-M8 offers a number of tone shaping controls to EQ and customize the sound for use with any headphones—pro models to trendy and stylish lifestyle models. HiFi-M8 sells for \$699 while the HiFi-M8 PRO sells for \$599.99. See <http://centrance.com>.



◄ **TECH 21 HOT-ROD PLEXI PEDAL**

The **Hot-Rod Plexi** pedal from Tech 21 has all-analog SansAmp technology to provide two operating modes that'll change the personality of any guitar amp. In **Stock mode**, you have an emulated signal path from the input jack to the speaker jack (without the speaker emulation) of a stock '68 Plexi. Stomp on the Hot mode button and add the sound of an extra, "virtual" 12AX7 tube in the pre-amp stage with its own level control. Hot mode adds up to 28dB insane in the brain pre-amp gain.

Other tone carving tools are: the Tone control cuts the high-end fizz without losing midrange cut and Drive works as an über gain and overdrive control—awesome. Thump adjusts the low-end for the resonant frequency of a 4x12 cabinet. Other features include a high-impedance input and a silent-switching, custom footswitch actuator.

The Hot-Rod Plexi pedal is available exclusively through Musician's Friend during its introductory launch. It sells for \$215 MSRP. For more information and a demo video, visit <http://ech21nyc.com>.



# DISTORTION DIRT GRIT CHUNK FUZZ OVERDRIVE GRIND...

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

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

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



## BOOST DISTORTION

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



## BOOST OVERDRIVE

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



## BOOST FUZZ

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



## BASS BOOST FUZZ

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

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[www.tech21nyc.com](http://www.tech21nyc.com)



## ◀ TELEFUNKEN XLR CABLES

Telefunken Elektroakustik Stage Series microphone cables have 90-degree right-angle female XLRs at one end for clean, low profile connection to mics placed in the tightest positions. Especially handy around drum kits, the cable conductor and shielding are made from 100-percent copper wire. There are the SGMC-5R—5-meters with 90-degree right angle female XLR at \$20; the SGMC-10R—10-meters also with 90-degree right angle female XLR; and the SGMC-10—10 meters with straight XLRs at each end at \$38.

The Studio Series Microphone Cables feature quad high-strand count, oxygen-free copper conductors sealed in low-loss polyethylene insulation. These cables are designed for studio and stage applications and are made in the US by Accusound. There is also the STMC-5—5 meters XLR \$59 and the STMC-10 at 10 meters XLR at \$75. For more Telefunken Elektroakustik info, see <http://t-funk.com>.

## ▶ SSL SIGMA SUMMING ENGINE

SSL's Sigma Remote Controlled Analogue Summing Engine gives you the sound of an SSL analog console while retaining the convenience of working/mixing in your favorite DAW. Wonderfully key to the 2U Sigma's design is that it's remotely controlled using MIDI over Ethernet via your DAW and/or an iDevice-compatible software interface—over WiFi too.

Sigma uses the same MDAC control technology featured in the company's Duality and AWS studio consoles that can be driven by automation data created within any DAW's software. Sigma has 16 input channels individually switchable between mono or stereo for up to 32 channels at mixdown. There are two stereo mix busses (Mix Bus A and Mix Bus B) with stereo processor insert points and separate outputs for printing stems back to the DAW. Each input channel features a direct output and Mix Bus B can be injected into Mix Bus A—for combining separately processed multi-tracked vocal and backing track production stems into a cohesive, final mix.

Sigma also has comprehensive monitoring/switching facilities with both Main and Alternative monitor speaker selection, headphone and monitor level knobs, dim, talkback connections and MIDI learn.

SSL's Sigma Remote Controlled Analogue Summing Engine sells for \$4,499 MSRP. See <http://solid-state-logic.com/music/sigma> for further information.



## ▶ GRIFFIN TECHNOLOGY STUDIOCONNECT

Griffin Technology's StudioConnect is a standalone dock for Apple's iPad and iPad Mini with complete I/O connections for both audio and MIDI. It comes with a short, 30-pin docking cable or for the newer iOS devices, the StudioConnect Lighting with its 9-pin cable.

In either version, StudioConnect is an all-in-one audio/MIDI interface that has a 10-watt external power supply/charger. Rear panel connections provide all I/O with 1/4-inch instrument mono input—guitars and synths, a 1/8-inch mini input jack for recording stereo line sources, MIDI In/Out jacks and stereo RCA line output jacks for connections to your stereo sound system.

On the front of the StudioConnect is a stereo headphone mini jack with a large chrome volume knob surrounded by a cool, blue glowing ring. For setting record levels, there is a side-mounted mic gain control with +6dB to +26dB of mic gain available for easily recording direct guitar or bass guitar.

I like that StudioConnect firmly stays put and provides a stable platform on my desktop when I use WaveMachines Labs' Auria or any of my Smart Tools' iPad Spectrum Audio Tools. StudioConnect sells for \$149.99 MSRP. Visit <http://store.griffintech.com/studiocconnect-audio-interface-lightning>.



## ◀ PURE'S JONGO S3 WIRELESS SPEAKER SYSTEM

Pure's Jongo S3 wireless speaker is a portable powered stereo speaker that allows music to be streamed over Wi-Fi simultaneously to as many Jongo speaker products as you'd like in perfect synchronization via the free Pure Connect iOS or Android app. Battery powered (10 hours on a charge), Jongo connects to your router's network and local music streams from your smartphone or tablet over either Bluetooth or Wi-Fi. You can opt to get Pure Connect, Pure's new subscription service with over 20,000 radio stations and 200,000 on-demand podcasts/programs with three service options: free and two at \$4.99 and \$9.99 per month.

The Jongo S3 speaker measures 131mm W x 139mm D x 135mm H and has a combined 20 watts of audio power, four 3/4-inch high frequency drivers for firing sound in 360 degrees plus a 3.5-inch upward-facing, mid/bass driver.

I paired my iPhone over Bluetooth to stream music to a Jongo S3 with no hassle using a BT USB dongle plugged into its Ethernet jack. I liked the front mounted +/- volume, mute and power/operational status indicator/buttons and found this system to sound better and have a greater operational range than I've experienced in the past.

Jongo S3 sells for \$199 and comes in black or white with optional, snap-on colored grill packs in burnt orange, lime green, mango or white. Check out <http://pure.com/us/products/wireless>.

**BARRY RUDOLPH** is a recording engineer/mixer who has worked on over 30 gold and platinum awards. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, The Corrs, and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS, the 'New Toys' columnist for LA's Music Connection Magazine, and a contributing editor for Mix Magazine. <http://barryrudolph.com>.





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# Stocking Stuffers 2013

BY BARRY RUDOLPH

**1** The Christmas season is a great time to get recording with Griffin Technology's GuitarConnect Pro, a 1/4-inch interface that connects your guitar or bass directly to an iPad, iPhone or Mac computer and enables you to play and record using Apple's GarageBand. About the size and shape of a small candy bar, GuitarConnect Pro fits into any stocking and comes with three detachable interfacing cables. GuitarConnect Pro is \$49.99. <http://store.griffin-technology.com/guitarconnect-pro-2012>



**2** Santa knows which drummers have been naughty or nice and Evans' Level 360 Snare Drum Upgrade bundle gives drummers the opportunity to step up and breathe new life into any snare drum with fresh heads and wires. The pack comes with Evans' Coated G1 Snare batter, Evans' Snare Side 300 and Pure-Sound's Custom Pro 20-strand steel snare wires, all at a 12 percent holiday discount. This snare drum stocking stuffer is \$76.37. <http://puresoundpercussion.com>



**3** How about \$18.95 gift for that drummer in your life? CruzTOOLS' 13-in-1 GrooveTech Drum Multi-Tool is a compact fold-up unit including nine hex wrenches and a drum key with a thin-wall socket for easy access to any tension rod. <http://cruztools.com>.



**4** DPA's d:fine Headset line has now added both the DPA 4066 and 4088 microphones. Perfect for stage performers or presenters, these upgraded mics feature a combination of the modern d:fine mechanics, headset mount and ear hook and the sound of the classic mic capsules from the omnidirectional 4066 and cardioid 4088. Both headsets use flexible miniature microphones with quick and easy adjustment with the 4066 offering both left and right mounting, color change and single or dual-ear functionality. <http://dpamicrophones.com>



**5** The RØDE Microphone iXY would be a great gift for the journalist or iPhone video blogger in your life. It's a stereo microphone for iPhone and iPad with 30-pin connector (Lightning adapter available for iPhone 5/5s) that allows high-quality recording at sampling rates up to 24-bit/96kHz. At the heart of the iXY is a matched pair of 1/2-inch cardioid condenser capsules, fixed in a perfect 90 degree "near-coincident" alignment. The iXY can be used for recording live music, meetings, lectures, reporting, dictation and sound design—not to mention DSLR backup. The iXY runs for \$149. <http://ixymic.com>



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(Shown Below: TA-30 Head)



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World Radio History



# Gifts Under



## ○ Focusrite – Scarlett Studio

Focusrite has packaged its Scarlett 2i2 into a bundle perfect for the beginning engineer, singer-songwriter or touring band in need of a small demo rig. Along with the Scarlett 2i2, the "Studio" comes complete with a beginner's condenser microphone, studio headphones, recording software and a matching red mic cable to boot. This is a present for the son who thinks he wants to be an engineer and/or the friend who begs you to buy her awful CD she clearly recorded through her MAC microphone in GarageBand. Retail Value - \$299 <http://us.focusrite.com/usb-audio-interfaces/scarlett-studio>



## ○ Equator – D5 Studio Monitors

Equator's D5 (Direct 5) studio monitors are geared for a producer/engineer in need of small (9.75in x 7in x 8.5in), accurate, nearfield studio monitors. These monitors each feature a coaxially designed transducer with a 5.25-inch woofer and a 1-inch silk tweeter in an all-wood cabinet, creating a frequency response of 53hz - 20khz. Each D5 studio monitor also features a balanced XLR and balanced/unbalanced TRS inputs as well as a boundary selection switch to select the appropriate monitor response for their placement—a great solution for pros and us basement/office studio scrubs! The D5s feature a fully extended 1.75-inch tuned front port, providing accurate extended low-end response—no more low-end choking from rear wall placement. Retail Value - \$379/pair <http://equatoraudio.com/D5-Coaxial-Studio-Monitors-p/d5.htm>



## ○ Roland – HandSonic HPD-20

The Roland HandSonic HPD-20 is a hand percussion instrument for live performance and studio music production. Ideal for both live DJs and performing musicians, the HPD-20 features some unique gems. Included in this machine are 850 ready-to-play sounds with the ability to import up to 500 of your own WAV files—via USB flash. The unit's D-Beam works like a theremin, allowing its user to operate tones/melodies based on position of a hand over a laser. The HPD-20 also features a "Realtime Modify" section allowing several ways to effect your real-time loop (whether through pitchbend or effects processing). With an on-board Quick Rec function, a DJ can generate beats exclusively with this product. Retail Value - \$899 <http://rolandus.com/products/details/1290>

## ○ Sony – HDR-MV1

Please, bloggers... give a shit about your audio, no more iPhone recordings! If you're updating fans in the studio, on the road or simply looking for a quick acoustic video performance, check out this micro-rig. The Sony HDR-MV1 pairs high-quality audio (120-degree XY stereo mics) onto a pocket-sized video camera. The unit will record up to 48khz/16-bit uncompressed PCM. With respect to video, the HDR-MV1 records at 1080/30p with a 120-degree wide-angle Carl Zeiss lens. Also has a 1/8-inch mic input for interview miking. The built-in WiFi is a nice touch to post directly to YouTube. Retail Value - \$300 <http://sony.net/Products/di/en-us/products/tvo9/index.html>





# A Grand **BY ANDY MESECHER**



## ○ Blue Mic – Nessie

For those looking to get quick audio while avoiding interfaces altogether, Blue has introduced Nessie. The condenser mic has a single cardioid capsule with a zero latency headphone jack. Featured earlier this year in MC's New Toys, audio expert Barry Rudolph breaks Nessie down like this, "All is well with Nessie adapting to whatever you're recording automatically by applying studio processing and relying on built-in pop filter and internal shock mount to produce a finished sound. Nessie is a USB, point and record system with built-in EQ, de-esser, and level controller and three recording modes optimized for vocals, instruments or basic raw audio capture applications." Retail Value - \$99 <http://bluemic.com/nessie>



## ○ PreSonus – Studio One

A DAW specifically for musicians/composers, the Studio One 2 - Artist edition has expanded its features without making a mess of things. Being compatible with any ASIO-, Windows Audio- or CoreAudio-compliant audio interface makes set-up smooth. The software stores I/O configurations with each song, for each computer and for each device driver. The drag-and-drop function allows users to drag an audio clip, effect or a virtual instrument from the Browser directly onto a track in the Arrange or Console view (allowing a novice to get a grip on advanced editing features). Additional Studio One 2 versions include Professional, Student and Crossgrade. Retail Value of Artist - \$99. <http://presonus.com/products/studio-one>

## ○ Mesa Boogie – Tone-Burst

Mesa Boogie has released the 4 on the Floor series of guitar pedals equal to the quality of their hand-crafted amps. The Tone-Burst (pictured) is one of those pedals, offering a transparent gain range normally found only in "clean" boost pedals. The Tone-Burst lets you push your guitar level to its threshold (and a bit beyond)—great for boosting the output of single coils to match a humbucker or as a subtle overdrive when a standard overdrive may be too much. Includes true on/off Bypass Switch, Bass & Treble Controls (+/- 12dB of EQ boost or cut), Master Level Control (variable signal control of up to +20dB) and Gain Control. Required 9V battery. Other pedals in the 4 on the Floor family include Grid Slammer, Flux-Drive and Throttle Box. Retail Value - \$179 [http://mesaboogie.com/Product\\_Info/pedals/pedals-main.html](http://mesaboogie.com/Product_Info/pedals/pedals-main.html)



## ○ War Machine – Personalized Action Figures

These custom figures are a great gift idea for band members and fans alike. More of a "unique" item than one to be mass-produced, the personalized action figures are built from the person's hobbies/interests and a high-res photo of their face. Each model is then placed on a custom standing plate with the character (or band member's) name. Average Figure Price - \$150 each (price will vary on case-by-case basis). This could make for a great Kickstarter/Indiegogo perk/gift. Contact Rok at War Machine Marketing directly: [rok@warmachinemarketing.com](mailto:rok@warmachinemarketing.com).



## ○ Strobel Guitars – Rambler Classic

No, those shrooms from the Dead tour aren't showing a long-term effect, those are tuning pegs you see at the base of this guitar. The Rambler Classic was built off the idea that a travel-sized guitar shouldn't just be for the bus, but the stage as well. The Strobel Rambler portable guitar breaks down to separate the neck and body so the components fit in a briefcase or computer bag—no more fighting with the Southwest Flight Attendant on your way to SXSW! With its newest design, the Rambler Classic is a 21-fret neck axe complete with dual-humbuckers and separate tone and volume controls. The guitar features a tuneomatic bridge, locking tuners and custom thumbwheels complete with a recessed pick-up selector graced by a maple top. Color choices include Tobacco and Cherry Sunburst. Retail Value - \$599 (includes travel bag) <http://strobelguitars.com>







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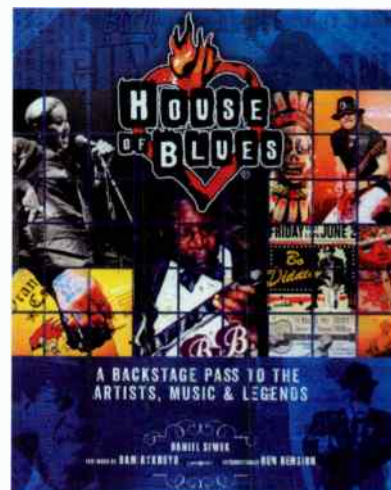
finale.



**House of Blues: A Backstage Pass to the Artists, Music & Legends**

By Daniel Siwek (hardcover) \$45

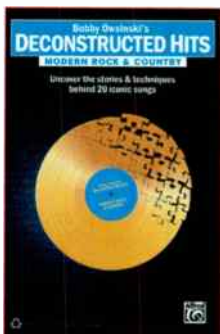
Written with insight and flair by MC feature writer Daniel Siwek (with a Foreword by Dan Aykroyd), this lavishly illustrated book (including reproductions of tickets and posters) celebrates the 20th anniversary of the House of Blues. Since opening in 1992 in a converted historical house in Cambridge, MA, HOB has been home to live music, original folk art and delta-inspired cuisine. Today, House of Blues boasts 13 venues across the country where famous musicians have performed, from the Blues Brothers, Bootsy Collins, Al Green and Eric Clapton, to Lenny Kravitz, 50 Cent and Snoop Dogg. Concertgoers, music fans and pop culture junkies alike will dig this illustrated account of the story behind the music.



**Deconstructed Hits: Modern Rock & Country**

By Bobby Owsinski (paperback) \$14.99

Acclaimed producer, author and MC contributor Bobby Owsinski has developed a technique that allows him to listen to songs and provide a detailed analysis on how the song was constructed and why it was a hit.

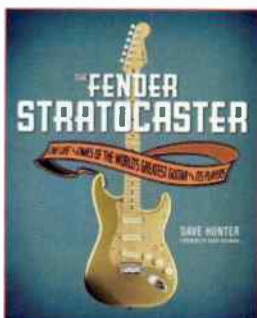


This book takes the reader deep inside 20 of the biggest hits released since 2000, such as Green Day's "Wake Me Up When September Ends," Lady Antebellum's "Just a Kiss" and Adele's "Rolling in the Deep." Classic rock, modern pop and hip-hop are also available in this three-volume series.

**The Fender Stratocaster: The Life and Times of the World's Greatest Guitar and Its Players**

By Dave Hunter (hardcover) \$40

Authoritatively written and painstakingly curated, this tribute to the 60-year-old Fender Stratocaster covers the iconic guitar's history from concept, design and model launch through its variations right up to the present. The story is illustrated with stunning images, including archival images of Stratocasters

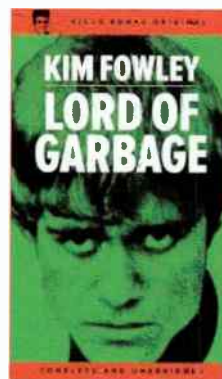


and their players in action, studio shots of Stratocasters of varied vintage and provenance, memorabilia associated with famous players and profiles of over 30 noted Strat slingers through the ages.

**The Lord of Garbage**

By Kim Fowley (paperback) \$13.95

Legendary artist-producer-scenester-svengali Kim Fowley has penned a warts-

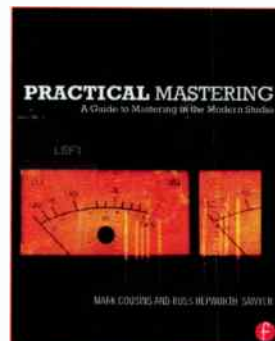


and-all account of his adventures in Hollywood and the rock & roll trade from the '50s onward. Loaded with cool cameos from pop music's history, this memoir (the first of a three-part series) takes the reader from the author's precocious early years to the close of the psychedelic '60s.

**Practical Mastering—A Guide to Mastering in the Modern Studio**

By Mark Cousins, Russ Hepworth-Sawyer (paperback) \$39.95

Guides readers through the history and emergence of modern mastering techniques, then provides practical tips on how to use them in their home or project studio set up. Practical Mastering is the book for anyone interested in tackling the "black art" of mastering themselves. Readers get solid mastering theory



underpinned by years of professional experience and hands-on advice for getting the most out of what they have while honing their ears to effectively listen to their mixes and create perfectly polished master tracks.



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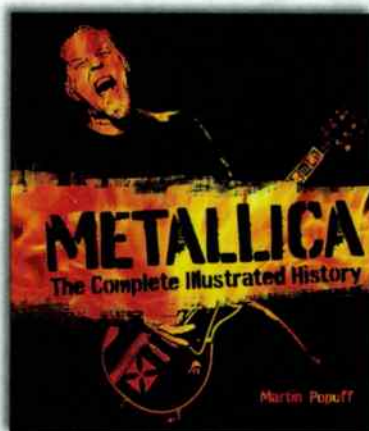
## CLEAR LAKE RECORDING STUDIOS

By Jonathan Widran

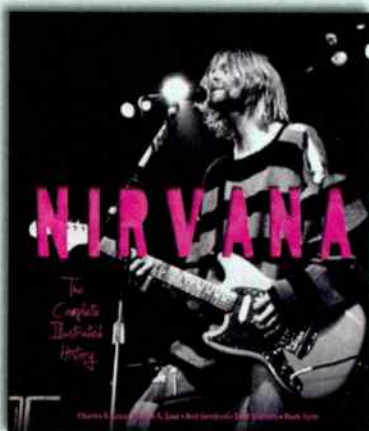
# Amazing books on the most influential bands in Rock!



2013 has been an amazing year for fans of the 'Mats. A reunion, new music, a few fantastic shows...and now this amazing new book. Jim Walsh, the author of the acclaimed Replacements bio *All Over But the Shouting: An Oral History* along with Dennis Pernu and Voyageur Press just published *The Replacements Waxed Up Hair & Painted Shoes: The Photographic History*. It's filled with rare and candid photos taken from 1979 to 1991—in concert, backstage, and assorted other places—along with new essays by Walsh. A must for Replacements fans. (ISBN: 9780760345238/Hardcover/\$30.00)



**Metallica: The Complete Illustrated History** by Martin Popoff chronicles the entire history of the legendary and volcanic metal band. A slew of photos, memorabilia images and a complete discography complement the chronological history of the band and reviews of every album. (ISBN: 9780760344828/Hardcover/\$35.00)



**Nirvana: The Complete Illustrated History** is the first objective, complete illustrated history of the hugely influential rock band Nirvana, featuring writing from a roster of respected writers and illustrated with rare photography and memorabilia. (ISBN: 9780760345214/Hardcover/\$35.00)

Voyageur Press

VoyageurPress.com

After 12 years of engineering experience, years of playing piano and keyboards and a degree in sound design and music production from Berklee College of Music, Eric Milos landed a dream gig working at the world renowned Henson Recording Studios for the next two years. Though he had the opportunity to work with major label artists, his desire to record and produce a wider variety of artists and pursue his dream of owning and running his own facility led him to purchase the long established Clear Lake Studios in North Hollywood, CA in 2012.

Billed as the "practical alternative to big budget Hollywood studios," Clear Lake Studios (<http://clearlakerecordingstudios.com>) had a colorful history of its own since its founding in the late '80s. Studio A, aka the "big room," was the first studio to be completed and has remained the premier room at Clear Lake. Famed acoustician George Augspurger was enlisted to design and tune the studio.



The control room was designed to be spacious and comfortable while maintaining incredibly accurate acoustics. The Trident 80b console was selected as the console best suited for the centerpiece of a great tracking room. In an effort to accommodate longer term projects and long term lease lockouts, Studio B was added in 1992 and Studio C in 2000.

Despite its obvious distinction as a well-established, long surviving facility on the L.A. scene, Milos felt the studio he purchased was ready for a major facelift—and immediately set to work with contractors to improve the aesthetic experience and capabilities to make it a state of the art recording destination. He renovated the existing spaces by installing all new flooring, upgrading the air conditioning, transforming the lounge with new furniture, cabinets and appliances, new bathrooms as well as creating a private outdoor lounge.

Milos is equally excited about the combination of unique equipment in Studio A, and the upgrades he installed. "One of the coolest things is that we have five vintage Pultec EQs, some great Neve 1073 modules from a classic console, and a number of vintage tube microphones," he explains. "Upgrades include an updated Pro Tools rig, choice modern microphones and in demand outboard equipment. One of the biggest selling features of the room is that it's a fantastic sounding space for tracking drums. The Trident 80b console adds a great tonality to the drum kit while providing a flexible route to Pro Tools or the Studer 827 tape machine. The live room has two main iso booths, one with a grand piano that can also be rolled out, and other iso areas for amps, so we can track a full band live with isolation."

In addition to an exceptionally well-tuned live and control room, the console and impressive array of vintage mics and outboard equipment, Clear Lake Recording Studios also boasts a host of quality instruments, ranging from a Yamaha C7 Grand Piano, a custom Mapex drum kit, to a 1957 Hammond B3 and Leslie 122.

Milos found the production lockout rooms Studio B and Studio C in good shape. "When I built Studio D as a brand new production room, I patterned it after B and C, as another space where producers, engineers, artists and songwriters could do long term projects," he says. "These rooms include an acoustically tuned control room and vocal booth, and clients bring their own equipment."

By mid-2014, Milos hopes to have expanded Studio B from a lockout project room into a recording room along the lines of Studio A at a more affordable rate. "Among many things, a fully-equipped studio B will make it more affordable to complete a project start to finish," he adds. "We're always looking to improve the facility and accommodate all of the needs of L.A.'s major label and independent musicians."

Clear Lake continues to host sessions for top artists (No Doubt, Jimmy Eat World, Steel Panther, Jesse McCartney, Ringo Starr, Melissa Etheridge), A-list producers and engineers (Peter Asher, Ric Wake, Shea Taylor), film and sessions by indie and major labels alike (Hollywood Records, Interscope, Universal, EMI, Warner Bros.).

Contact Clear Lake Recording Studios, 818-762-0707





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**▲ Pandora, Imagine Dragons Stop Into Studio Malibu**

Imagine Dragons dropped into Studio Malibu, along with Pandora Radio, to conduct interviews as well as complete some basic recordings. Pictured (l-r): Band manager Mac Reynolds, Dan Reynolds, Studio Malibu producer David Levy, Dan Platzman and Wayne Sermon. Other recent Studio Malibu clients include Wolfmother and James Cameron. Visit <http://studiomalibu.com> for updates.



**▲ Trap Them Post Studio Update From Massachusetts Studio**

Prosthetic Records' Trap Them are currently recording the follow-up to their highly acclaimed 2011 Prosthetic debut *Darker Handcraft* in Salem, MA, at GodCity Studio with Kurt Ballou (Skeletonwitch, Converge). Pictured is Brad Fickeisen in session. Get studio updates at <https://fb.com/pages/Trap-Them/67153217912>.



**▲ Rae Morris Tracks Debut At Ocean Way**

Rae Morris, rising star from Blackpool, England, has recorded her debut album at Ocean Way in Hollywood, CA. The yet-to-be-titled album was produced by Ariel Rechtshaid (Vampire Weekend, Haim) and recorded by Dave Schiffman (Tom Petty, Mars Volta). Pictured in Studio B at Ocean Way are (l-r): Wesley Seidman, assistant engineer; Ariel Rechtshaid, producer; Jimi Hey, drums; Rae Morris, vocals, piano; Dave Schiffman, engineer, and Nick Rowe, tape op.



**◀ Rodrigo y Gabriela Perform On KCRW**

Celebrated Latin guitar duo Rodrigo y Gabriela recently performed live at San Francisco's Studio Trilogy for broadcast via ISDN on L.A.'s KCRW *Morning Becomes Eclectic* radio show. Trilogy producer-engineer Justin Lieberman recorded and mixed the performance, and radio host Jason Bentley interviewed the duo, who also previewed three new songs in advance of their World Festival appearance at the Hollywood Bowl. Pictured at Studio Trilogy are (l-r): Rodrigo Sanchez, producer-engineer Justin Lieberman and Gabriela Quintero.

**More Studio News**

Brooklyn, NY's Tombs have announced their return to the studio to begin recording a follow-up to 2011's *Path of Totality*. The band will be working with producer Erik Rutan (Morbid Angel, Cannibal Corpse, Hate Eternal) over the next few weeks at his Mana Recording Studios in St. Petersburg, FL. Keep

an eye out for studio updates at <http://facebook.com/tombsbklyn>.

GPS has announced the addition of producer, engineer and mixer Brian Virtue to its client roster. A Southern California native, Virtue began working in studios soon after graduating high school and quickly

built his reputation as an accomplished engineer. His first break came when 30 Seconds to Mars tapped him to co-produce their self-titled album alongside legendary producer Bob Ezrin, whose schedule didn't allow him to commit to the project full time. The pairing proved successful, and Virtue went

on to produce, engineer and mix Jane's Addiction's *Strays* (Capitol), under the mentorship of Ezrin. Following his work with Jane's Addiction, Rick Rubin called on Virtue to engineer Audioslave's *Out of Exile* (Interscope). Contact [jg@globalpositioningservices.net](mailto:jg@globalpositioningservices.net) for additional info.

**Producer Playback**

*"Do subtractive EQ instead of additive. Don't try to cover up mistakes with gain. Try to take the bad frequencies out. EQ, balance and riding the faders are the most important things, more so than reaching for an effect or compressor."* – Jason Goldstein (Jay Z, the Roots)







◀ **Ghost Girls "Spirits Of '76" filmed at Stagg Street**

*Ghost Girls*, produced by Jack Black's Electric Dynamite for Yahoo! Screen, is a 12-episode web series following the antics of best friends and paranormal investigators, Heidi and Angelica, as they comically attempt to solve otherworldly cases. "A recording studio is being haunted by a 1970s Southern country rock band, who couldn't stop fighting long enough to finish their last song. Meanwhile the girls argue over the future of their partnership." Guest Stars include Kate Micucci, Jack Black, Val Kilmer, Dave Grohl, Molly Shannon and Kyle Gass. See the first episode at <http://youtu.be/7SfUrAXASY8>.



◀ **Giraldo Adds to Home Studio**

Producer, arranger, songwriter and musician Neil Giraldo owns a writing, recording and mixing facility located in Malibu, CA. The studio is located in a two-story barn on the grounds of the estate Giraldo shares with his wife Pat Benatar and family. He recently updated his Argosy Dual 15 Workstation with a collection of contemporary and vintage recording equipment including a Manley Mic/EQ 500, a couple Pultecs, an SSL stereo compressor, a Neve stereo compressor and a Dangerous Audio 2-Bus. Giraldo is currently working on an album with songwriting partner Scott Kempner of the Del Lords and the Dictators.



▲ **Fonogenic Studios Wrap Online Show**

For the past few months, Rami Jaffee and Ran Pink of Fonogenic Studios have put a diverse collection of musicians together for their *Live at Fonogenic* show. Located in Van Nuys, CA, the studio owners just wrapped their third online-streamed concert, which posted in November. Pictured (l-r) is Rami and Ran. Event updates can be found online at <http://facebook.com/fonogenicstudios>.



▲ **Stukenberg Uses Unique Mic Ouring Ex'pression Recording**

David Stukenberg is shown recording vocals for the song "Accomplice" on the Stukenberg album *Novella* at Ex'pression College of Digital Arts in San Francisco with producers David Stukenberg and Matthew Van Anderson and engineer Matt Anderson. The more interesting of the two mics used was Placid Audio's Copperphone (pictured right), owned by Mark Pirro of Polyphonic Spree. The mic is built with vintage parts and provides an AM-radio sound. It was used to layer vocals and other instruments.

► **Aika Tracks In West L.A. Valley**

Japanese recording artist and songwriter Aika was in the studio with music producer Miklos Malek (Anastacia, Jennifer Lopez, Yanni) finishing up her new album. Malek recently returned to Los Angeles after being a judge on *X-Factor* in Hungary for three years. He mixed Aika's songs in the upcoming English release in his new studio, Hidden Street Sound. For more information, visit <http://miklosmalek.com> and <http://aikaofficial.com>.



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## Josh Gruss

CEO/Chairman  
Round Hill Music

### Years with Company: 3

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**BACKGROUND:** In three short years, Josh Gruss has built Round Hill Music, a full-service music publisher and creative rights management company, into an industry powerhouse. Having established relationships with notable writers such as Chris Caswell and Tatu, they've even acquired six early Beatles songs. Soon, the fledgling company will expand to Nashville and later hopes to create a presence in London.

### From Music To Finance

When I was in high school and college, I thought for sure I was going to be in the music industry. My first job out of college was at Atlantic Records, but I only did it for about a year, at which point I joined a band. I did that for a couple years, but then started feeling the draw into the world of finance. At first it was tough for me, because I hadn't really studied finance. But I stuck with it for about 13 years and fell in love with it. I got my M.B.A. at Columbia Business School and worked at Bear Stearns and a few other places.

### ...And Back To Music

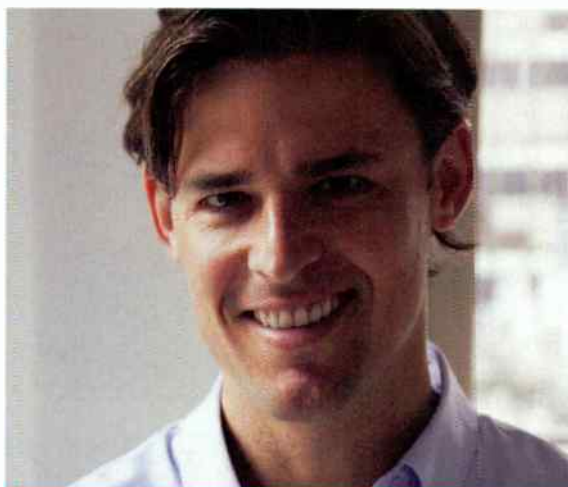
I wanted to get back into music, because that's where my passion lies. But I'm also an investor. When you look at the music space and choose which area you want to invest in, publishing stands out as the most conservative play. That really fit my risk tolerance and became my area of focus. Our timing was great, because it was right after the financial crisis and, in the marketplace of catalogs, there was a lot of value. There was a lot of discounted pricing. It was a good time to be buying.

### Hiring Experience

I hired a couple of experienced executives, Neil Gillis and Richard Rowe. Richard used to run Sony / ATV, which is the largest publisher in the world. He ran that for 16 years and took it from nothing to what it has become today. He did the joint venture deal to buy the Beatles catalog with Michael Jackson and a bunch of other famous catalog deals. Neil worked at Warner / Chappell for 15 years and has been in the business over 30. So he comes with a lot of experience.

### Personalized Attention

Our timing was good in terms of buying catalogs, but it was also a good time to start a business that services songwriters. That's what a publisher's supposed to do. They're supposed to provide client service to a songwriter—help them administer royalties, help them maximize the value of their songs through synchronization



*"There are many bands I've been interested in but haven't been able to sign because they signed away their catalog to some of these less gentlemanly companies. Read the contract and be careful what you enter into."*

and licensing. It's about helping them get their songs placed on records, setting them up with other songwriters to do collaborations and co-writes. Those things have kind of gotten lost, because the big dogs in our business had taken on so many songwriters and catalogs that it was impossible to truly service their songwriters. Our whole mantra is based around client service.

### The Personal Touch

We're currently managing only six or seven thousand songs. The employee to song and songwriter ratio is much lower than you'd have at a major company. When a songwriter calls us, we know who they are. We talk to them on a regular basis. We give them transparent insight into what we're doing with their songs, how we're marketing their songs. We're giving them a personal touch that they wouldn't get at a much larger company.

### Services

We do everything a publisher's supposed to do, which at the most basic level is collect their royalties from around the world. We do our own administration in-house. Then we have a network of partners around the world who help us collect international royalties. The second thing is finding placements for songs in the worlds of film, TV and video games. We do a bunch of other things, too, like A&R. And then there are things like piracy. In monitoring piracy, we use a lot of partners to help us make sure music isn't going unlicensed or stolen. It's rare that a songwriter would sign up for anything but all of those services, though we do have bands and songwriters who work with us just for sync placement.

### Royalty Matters

It starts with great songs. Great songs typically

mean they're songs that are making money. We don't really do many deals with songwriters who aren't already bringing in steady royalty income, because that doesn't work for us as a business. There's got to be some of that income happening and then we have to be passionate about the songs and feel we can add value to them.

### Get Buzzed

We do stuff with up-and-coming bands that might not have much history. In those cases, we want to see things like YouTube hits, Facebook activity, listens on SoundCloud, that their songs have potential for synchronization. In the world of synchronization, there's stuff that sometimes won't work. Heavy metal is not something a lot of TV shows are asking for. But if the songs are catchy and sync friendly and the band has some buzz, then that's something we're interested in.

### Co-Publishing Versus Administration

There are two basic agreements. There's a co-publishing agreement, where the publisher gives an advance to a songwriter in exchange for, typically, half the publishing. It might be a term of, say, one year. And the songwriter has minimums, meaning the songwriter has to write a minimum of 10 songs and all 10 have to be released by a nationally distributed label. There's another type of agreement called an administration agreement, where we buy no ownership of the publishing. The publisher simply administers their royalties and takes a fee for doing so. And the fee is typically between 10 to 20 percent of the royalty income.

### Catalog Acquisition

This is where my finance background is really helpful, because buying catalogs is really about math, making the numbers work. But it's also about buying songs that are going to be perpetually relevant. We try to focus on the most iconic music we can get our hands on. A lot of times when a songwriter sells their catalog, they only sell us a piece, so they have this retained interest. They're really entering into a partnership with us, and because of our boutique nature, we're able to have an easier time convincing a songwriter to sell us their catalog.

### Songwriters Need To Get Paid, Too

There are many issues at the moment, whether it's the small royalties that Pandora is paying or Internet piracy and the fact that no one is really buying music anymore. Luckily, the publishing industry is very resilient and we make money from so many different ways that, even if people are not buying CDs anymore, that doesn't affect us much. Everyone thinks music should be free. They think bands should forget about selling records and live off selling T-shirts and touring. Well, what if you're a songwriter? It needs to be properly compensated.

### Check Your Contract

So many musicians and artists don't read their contracts. There are many bands I've been interested in but haven't been able to sign because, at some point in their past, they signed away their catalog to some of these less gentlemanly companies. Read the contract and be careful what you enter into.



**MUSIC CONNECTION'S**

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

**OPPS**

**Small Uses is seeking artists and bands with recorded music for video use.** Small Uses is a private list that allows independent directors, producers and videographers to post a "personalized request" to find affordable music for their video productions. Video makers list their specific needs, and musician-members then respond with appropriate material, so that matches can be easily and appropriately made. Most online music referral services operate by charging a substantial membership fee and then charge each time a member wants to pitch for a production. Small Uses charges a small yearly fee to composers, musicians, directors, producers and videographers. They do not charge either party to place or pitch requests, and no rights are taken outside the one-use license offered for the specific production. To participate in the launch, or to be notified of updates by email, register at <http://smalluses.com>.

**Creative Allies is hosting competitions for fans to design visual merchandise for major artists.** The new company gives everyone a chance to submit art and designs for their favorite bands, films and festivals. Sign up for free and submit your art and designs to win prizes, sell your stuff and get your work noticed. Creative Allies lets you redesign the **John Lennon Educational Tour Bus**, create coloring book-style interactive posters for **Tokyo Police Club** and design an official poster/iPhone case combo for the **Black Keys**, the **Counting Crows**, **KT Tunstall** and more.

Selected submissions are sold in the Creative Allies Store even if they didn't win a design contest. These items become official merch and profits are shared between the designer and the contest holder (the band, film or festival). If interested, go to <http://creativeallies.com>.

**Danceproducer has launched a new worldwide social network for dance producers.** The goal of the website is to develop and help producers within the dance genre. Members can create a personal page, upload music, rate tracks, get feedback, join groups, check news and reviews, get tips and tricks etc. The site also offers tutorials and interviews with some of the best producers in the world. See <http://danceproducer.net>.

**LABELS • RELEASES SIGNINGS**

**Kobalt Music Group (Kobalt) has concluded two agreements to provide label services and**



**▲ YOUNG SOLO AT THE CELLAR DOOR**

Neil Young will release *Live At The Cellar Door*, the latest in his "Archives Performance Series," in December via Reprise Records. The album collects recordings made during Young's intimate six-show solo stand at The Cellar Door in Washington, D.C., between Nov. 30 and Dec. 2 in 1970, a few months after he released his classic third solo album *After The Gold Rush*. One of the many unique gems found on the album is a rare solo version of "Cinnamon Girl" performed on piano rather than guitar. As with Young's previous releases in the Archives series, the record will be released digitally, on CD and on 180-gram vinyl. See <http://neilyoung.com> for further details.

**publishing administration for the new album by heavy metal band Steel Panther.** Kobalt's label services division, KLS, is partnering with **Open E Music** to promote and release the forthcoming Steel Panther album worldwide (excluding Japan) in the spring 2014. The band will be on tour in the US, Europe, Japan and Australia to promote the record. Steel Panther is a cult legend in the L.A./Hollywood scene and attracted many celebrities to their midnight shows. Visit <http://steelpantherrocks.com>.

**Bandsintown has entered into a partnership with The Agency Group (TAG), an independent talent booking agency.** TAG's roster includes nearly 2,000 diverse acts such as Gotye, Macklemore, Ryan Lewis, Muse, Wiz Khalifa, Paramore, Rush, Ringo Starr, George Benson and Dolly Parton. This arrangement gives TAG direct access to the Bandsintown Artist Platform. "The Agency Group is focused on being the most career-building, taste-making artist development powerhouse in the industry, and by partnering with our friends at Bandsintown we are now able to better geo-target and promote our artists' shows," says Eddie Clemens, Director of Tour Marketing at TAG. To learn more, you can go to <http://theagencygroup.com>.

**Red Hot Chili Peppers announced that they will release a vinyl double LP, entitled *I'm Beside***

**You, via Warner Bros. Records.** The record features outtakes recorded during sessions for the band's 2011 studio album, *I'm With You*, produced by Rick Rubin. Previously released as a series of nine individual 7-inch singles, the 17 tracks are being released together for the first time on limited-edition numbered vinyl. Red Hot Chili Peppers have sold more than 60 million albums, including five multi-platinum LPs and won six Grammy Awards. The band also holds the record for the most No.1 singles of all time at Alternative Radio. Check out <http://redhotchilipeppers.com>.

**Legendary rock trio Rush have unveiled details for their first new recording since being inducted into the Rock and Roll Hall of Fame earlier this year.** *Rush: Clockwork Angels Tour* is being released for the holidays via Anthem and Roadrunner Records. Beyond the incredible live performances from the tour's electrifying three hour set, the DVD includes a 25-minute tour documentary, featuring interviews with all three members and exclusive, behind the scenes footage. To find out more, go to <http://rush.com>.

**Nashville-based Average Joes Entertainment and Burbank, CA-based Suburban Noize Records have entered into a joint venture to release the Moonshine Bandits' new album on AJE's imprint, BackRoad Records, in early 2014. Currently in the studio**



**▲ JANE'S ADDICTION GET A HOLLYWOOD STAR**

**Alt-rock pioneers Jane's Addiction were inducted into the Hollywood Walk of Fame by special guests John Densmore of the Doors and Taylor Hawkins of the Foo Fighters.** Hawkins related, "I love this band. They know it. I've been stalking them for years." Later that evening, the band celebrated the occasion with a live outdoor performance on *Jimmy Kimmel Live*, located in the heart of Hollywood. Jane's Addiction also celebrated the 25th Anniversary of their album *Nothing's Shocking* in 2013 and spent the summer sharing the stage with Alice In Chains on the Rockstar Uproar Festival. See <http://janesaddiction.com>.



completing the new project, the band's rowdy live show and unique west coast country hip-hop sound is rapidly reaching beyond their regional boundaries. Describing themselves as "blue collar, built with American pride," Moonshine Bandits join the BackRoad Records' family of artists with an already well-established fan base. Additionally, their annual outdoor festival, *Shinerfest* has become a summertime destination for legions of "Shiners" attracting thousands to the Northern California event. Log on to <http://facebook.com/moonshinebandits>.

**PROPS**

**Neil Portnow, President/CEO of the MusiCares Foundation and The Recording Academy, announced that Carole King will be honored as the 2014 "MusiCares Person of the Year"** on Jan. 24, 2014. Grammy-winning artists the Dixie Chicks, Lady Gaga, Bette Midler, Jason Mraz, James Taylor and Steven Tyler will perform in her honor. To learn more about the event and organization, visit <http://grammy.org/musicares>.

**Having just won the 2013 BET Hip Hop Perfect Combo Award for "F\*\*kin' Problems," A\$AP Rocky's** chart-topping single featuring Drake, 2 Chainz and Kendrick Lamar has been certified double platinum by the RIAA in the US, platinum in Canada and gold in both Australia and New Zealand. Additionally, "Wild For The Night," featuring Skrillex and Birdy Nam Nam, has been certified gold in the US, Canada and New Zealand. Both songs are featured on the artist's A\$AP Worldwide/Polo Ground Music/RCA Records debut

album *LONG.LIVE.A\$AP*, which entered at No. 1 on *Billboard's Top 200, Hip-Hop Albums, R&B Albums and Digital Albums* charts in January. Visit <http://asvpxrocky.com>.

**Gene Simmons and family have been honored by Mending Kids International (MKI).** The organization celebrated its heroes at the *Wings Around The World – African Safari Gala* by honoring the Simmons family with the "MEND Humanitarian Award." MKI provides critical surgeries free to children who otherwise would not receive them due to lack of medical or financial resources; MKI also offers training and research to assist communities in creating self-sustaining surgical programs. To find out more, or to donate, go to <http://mendingkids.org>.

**The Mustang Sally Band hosted a "Chance To Win" charity campaign for the benefit of the Ronald McDonald House in Nashville.** Raising more than \$10,000, fans demonstrated their support for the band's initiative by entering a drawing for a chance to win a Mustang Sally Band performance in their own home. The lucky entrant, from Chesterland, OH, will enjoy an at-home MSB acoustic performance in the coming months. See <http://mustangsallyband.com> for more.

**THE BIZ**

**The vinyl revival continues as LP sales reach its highest level in more than a decade.** Annual sales of vinyl LPs have crossed the half a million mark. Releases from **Daft Punk, Arctic Monkeys and David Bowie** helped push the



**▲ DEE-1 INKS DEAL WITH RCA INSPIRATION**

Underground star turned viral success story, rapper Dee-1 has inked a deal with RCA Inspiration. A New Orleans native, Dee-1 burst onto the national scene with the mixtape *I Hope They Hear Me Vol. 2*, which featured the wildly popular single "Jay, 50, Weezy." The record proved to be a viral juggernaut spawning a YouTube video that to date has over 600,000 views, spins on *MTV Jams* and radio airplay. Dee-1 is currently in the studio working on his new album, due to drop in 2014. Check out <http://dee1music.com> for additional details.

**DIY Spotlight The Zoo Human Project**

This acoustic trio, composed of Derek Martinez, Jen Cordero, and Kevin Sakamoto, have overcome challenging odds. They're a project of medical failures. But, where they failed physically they succeeded musically.



Drummer Kevin suffered brain tumors and epilepsy, but manages to keep his head in check while studying percussion. Guitarist Derek had open-heart surgery—but the staples in his sternum couldn't keep him from performing just two months later. And vocalist Jen is an emotional sponge who's just waiting to see what's in store for her.

But, it's not those maladies that brought them together, it was the music. It packs a punch, utilizing dueling guitars, three-part harmonies, and an array of world percussion. Reviewers describe their musical concoction as soulful, sonic sweetness—Dave Matthews meets Idina Menzel meets Chad Sexton.

Their accomplishments are impressive even without considering their challenges. In 2006, they decided to quit their full-time jobs and tour nationally.

Since then, they've completed three self-booked, national tours. With each tour their profits doubled through merchandise sales and venue guarantees. They support community charities and benefits, which are vitally important to them and have been honored with many "Best Of..." accolades and continue to garner airplay across the country. And if that wasn't enough, the group keep in touch daily with their fanbase and release weekly "ZooTube" music videos for those who can't come to a show.

The Zoo Human Project understand first-hand what it takes to be thriving, entrepreneurial musicians.

Visit <http://thezho.com>

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

popularity of the format to renewed heights this year. Music fans have snapped up almost 550,000 LPs so far in 2013, giving vinyl its most successful year since 2003. The year-to-date sales figure reflects year-on-year growth of over 100 percent, doubling vinyl's market share in the last 12 months.

**Musicians will benefit from the extended Copyright term for sound recordings.** Under new rules introduced Nov. 1, 2013 the length of the copyright term for sound recordings and performers' rights in sound recordings increased from 50 to 70 years. There is even a "use it or lose it" clause which allows performers and musicians to claim back their performance rights in sound recordings if they are not being commercially exploited. The changes should help ensure that musicians are rewarded for their creativity and hard work throughout their careers.

**Artist Legacy Group (ALG)** has signed the estate of the **Who's** legendary drummer **Keith Moon** to a worldwide management deal. ALG is seeking out and developing new opportunities to leverage Moon's intellectual property. The

estate's first collaboration is with **Hifi Fidelity Entertainment** on what will be the first-ever line of official Keith Moon branded merchandise. In addition to Estate Management, ALG is expanding its reach with its unique Legacy Planning service. To help outline the visions of living artists, ALG works in collaboration with the artist and their current team to create a proactive plan for their intellectual property assets. For further information, contact [info@artistlegacygroup.com](mailto:info@artistlegacygroup.com).

**Multiple Grammy and Academy Award winning producer, musician and songwriter T Bone Burnett has signed an agreement with Capitol Music Group** to bring his newly formed Electromagnetic Recordings imprint to the company. Burnett will sign artists directly to **Electromagnetic Recordings** and team with CMG label executives and staff to develop and market these artists and their releases. See <http://tboneburnett.com>.

**BERNARD BAUR** was voted one of the "Top Music Business Journalists" in the country. Bernard 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*.





# The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian  
<http://forums.taxi.com/post353820.html#p353820>

**H**i Friends,  
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

## Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

## Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

## Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.

I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

## Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



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► **Emma Claire Von: Soulful Selections**

A poet, a philosopher, singer and a songwriter: Chicago-born Emma Claire Von, now in Los Angeles, is releasing one single every two weeks to share her clairvoyant song craft and vivid artistry. Check out <http://emmaclairvon.com>.



▲ **Skarbek Shines with BMG**

Grammy-nominated and two-time Ivor Novello Award winning songwriter and producer Sacha Skarbek has signed an exclusive worldwide songwriter agreement with BMG Germany. The co-writer of "Wrecking Ball," from Miley Cyrus' *Bangerz* has collaborated with Adele, Jason Mraz, Lana Del Rey and Sir Paul McCartney. Pictured (l-r): Michael Dixon, manager, Sodarock Entertainment; Sacha Skarbek; and Maik Palasch, Managing Dir. BMG Germany.



▲ **Songwriters Hall of Fame at Grammy Museum**

The latest in the Songwriters Hall of Fame Songwriters-In-The-Round series, "Chart Toppers: Ladies Night" took place in the Clive Davis Theater at the Grammy Museum in L.A. The evening featured songwriters Claudia Brant, Deana Carter, Lauren Christy, Christina Perri and Makeba Riddick. Pictured Back row (l-r): Mary Jo Menella, SHOF; Makeba Riddick; Loretta Muñoz, ASCAP; Claudia Brant; Deana Carter; Melinda Newman, moderator; and Rita George. Front row (l-r): Barbara Cane, BMI; Lauren Christy and Christina Perri.

**Panzer Scholarship**

Celebrating its 20th year, the acclaimed UCLA Extension songwriting class, **Writing Lyrics That Succeed and Endure: Master Class with Marty Panzer** kicks off for a winter session Jan. 9-Mar. 27th. The goal of this workshop is to enable students to raise their own standards—reaching further, writing better.

Guest speakers scheduled to appear (subject to availability) include **Doreen Ringer-Ross**, BMI VP Film and Television; **Tracy McKnight**, VP Film Music, Lionsgate, and **Michael Perlestein**, leading music industry attorney, author and professor.

As a hit lyricist, **Marty Panzer** has earned 35 gold and platinum records and four BMI Million-Play Awards. Concord Music Group and Panzer also sponsor the **Hal Gaba Songwriting Scholarship**, an annual award presented to individuals who would like to pursue the art and craft of lyric writing. Deadline to submit for the scholarship is Dec. 16th.

For more information or registration info, check out <http://uclaextension.edu> or call 310-825-9064.

**Songsalive! Holiday Bash**

If you are in Los Angeles, make plans to attend **The Songsalive! End of Year Holiday Party**, Sunday, Dec. 8, at **The Cork Lounge**, 5043 Van Nuys Blvd., Van Nuys, CA from 6 p.m. - 11p.m. The event is free for Pro Members and admission for others is via donations. The event is a fundraiser for the organization's non-profit efforts and will feature

performances and gift giveaways. All ages are welcome to attend.

Since 1997, Songsalive! has been a leading international non-profit organization dedicated to the nurturing, support, education and promotion of songwriters and composers worldwide. The organization has a number of chapters and a website full of information and resources. See <http://songsalive.org>.

**Chris Austin Songwriting Contest**

**MerleFest** now offers three ways for aspiring songwriters to enter the **Chris Austin Songwriting Contest**. The competition will accept mail-in applications from aspiring songwriters beginning Nov. 1 via US mail (P.O. Box 121855, Nashville, TN 37212). And new for 2014, applicants can now submit an online registration directly from the CASC website.

Applicants can complete the application and upload their song entry as an mp3 or related file. A separate application must be completed for each contest entry. Additionally, applicants may pay the entry fee of \$30 per submission using PayPal.

Now in its 22nd year, the contest is an extraordinary opportunity for aspiring writers to have their original songs heard and judged by a panel of Nashville music industry professionals, under the direction of this year's volunteer contest chairperson, Grammy-winning singer-songwriter **Jim Lauderdale**.

To enter by mail, visit <http://merlefest.org> for a downloadable form and instruction. Entries



▲ **Steel Panther Roars with Kobalt**

Kobalt Music Group has concluded two agreements to provide label services and publishing administration for the new album by Steel Panther. The band is **Michael Starr**, **Satchel**, **Lexxi Foxx** and **Stix Zadinia**. Back row (l-r): **Stix Zadinia**; **Paul Geary** of **Paul Geary Management**; **Tom Smith**, VP Sales & Marketing of **Kobalt Label Services**; **Michael Starr**; **Diarmuid Quinn**, President of **Kobalt Label Services - North America**; and **Satchel**. (Front): **Lexxi Foxx**.



may also be submitted through Sonicbids.com. The deadline for submissions is Feb. 19, 2014.

## Music Biz Blooms in New York

The Music Business Association (Music Biz), formerly known as NARM and digitalmusic.org, will host the next Music Startup Academy in New York City on Thursday, Dec. 5, from 10 a.m. - 3:30 p.m. at General Assembly (902 Broadway, 4th fl.). Meant to decrease the barriers for entry into the music business for aspiring entrepreneurs, app developers and startups, the Music Startup Academy features a variety of sessions that provide an overview of important concepts such as structure, legal framework, content deals and business models with an eye toward creating legal, streamlined and competitive music properties.

Tickets costs \$75 apiece, and only 40 seats are available. For more information or to register for the event, visit <http://musicbiz.org/events/music-startup-academy-new-york>.

## ASCAP: The First Century

ASCAP hits its 100-year milestone on Feb. 13, 2014. For an entire century, the performing rights organization has made it possible for American songwriters, composers and music publishers, who create the music the world

loves, to thrive alongside the businesses that use their work. As it approaches its birthday, The American Society of Composers, Authors and Publishers (ASCAP) is celebrating its 100-year history—and looking ahead to its future—by launching its 100 Years, 100 Days campaign and website.

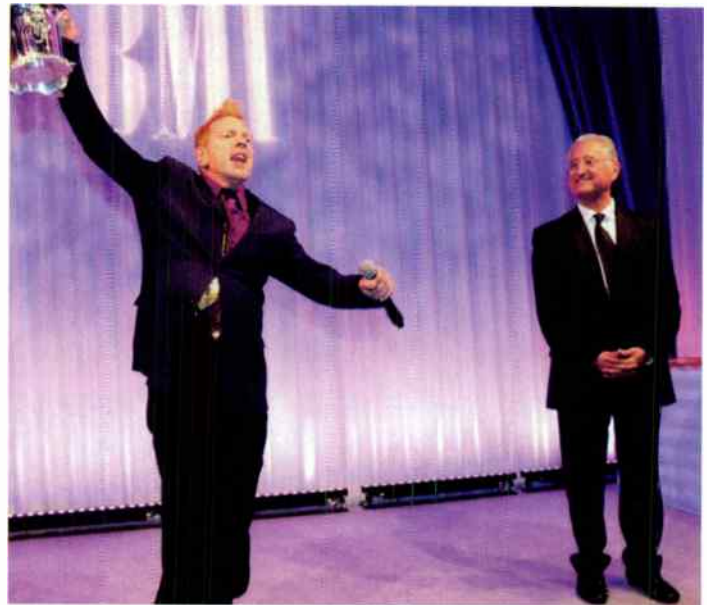
The site (<http://ASCAP100.com>) features an interactive timeline of ASCAP's rich history. Each day leading up to the birthday, a new year will be unveiled, revealing a fascinating trove of photographs, facts and important milestones that tell ASCAP's—and America's—musical story.

## Rooms For Songwriting

**Write Off The Row** opened earlier this year in Nashville's trendy Berry Hill community and provides private, sound-proof rooms in which songwriters can craft songs. It boasts five writing rooms of varying sizes, plus several amenities to help inspire creativity.

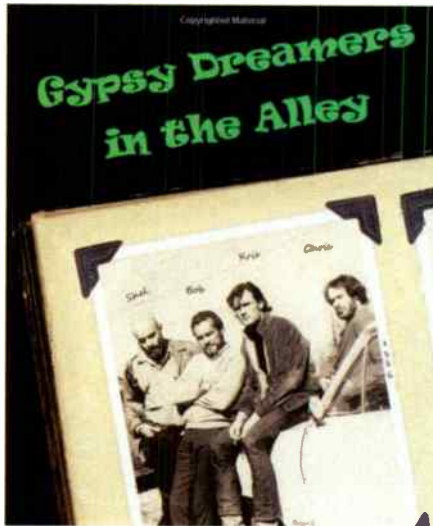
**Write Off The Row** also offers songwriting classes for writers at all levels. Classes are taught by professional songwriters. To book a songwriter session or register for a class, go to <http://writeofftherow.com>.

DAN KIMPEL, author of six music industry books, is an instructor at Musicians Institute in Hollywood, CA. He lectures at colleges and conferences worldwide.



## ▲ John Lydon: Rotten No More in London

At its annual award ceremony in London, performing rights organization BMI has awarded Sex Pistols and Public Image Ltd. frontman John Lydon its Icon Award, given to artists in recognition of their "unique and indelible influence on generations of music makers." Pictured (l-r): John Lydon and Del Bryant, president, BMI.



## ◀ Chris Gantry: A Songwriters Life

Singer-songwriter Chris Gantry is celebrating his 50th year in Nashville and has written *Gypsy Dreamers in the Alley: Seekers of the Mystical Art Of Song* about his songwriting life. Gantry penned songs for Johnny Cash, Dolly Parton, Glen Campbell (the 1968 hit "Dreams of the Everyday Housewife") and others.



## ▲ Matt Alderman Inks with SESAC

SESAC has announced the signing of songwriter Matt Alderman for representation. Alderman, who also signed with Curb Music Publishing for exclusive representation, stopped by the PRO Nashville headquarters to commemorate the new partnerships. Pictured, back row (l-r): Shannan Hatch, SESAC; Colt Cameron and Tiffany Goss, Curb Music Publishing; and Tim Fink, SESAC. Front row (l-r): Matt Alderman and Drew Alexander, Curb Music Publishing.

## ▶ Malloy Upped at BMI

Broadcast Music, Inc. (BMI) has promoted Wardell Malloy to Executive Director, Writer/Publisher Relations. Malloy is based in New York and was previously Senior Director, Writer/Publisher Relations. His signings include ASAP Rocky, Trey Songz, Benny Blanco, Alex Da Kid, Claude Kelly, Donald Lawrence, Kierra Sheard and Makeba Riddick. See <http://bmi.com>.





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## SONG BIZ

# Mozella

*The Sound of the Heart*

By Dan Kimpel

A decade ago when she came to Hollywood from Detroit, Mozella was intent on establishing her career as a recording artist. After well-received releases for two labels, Maverick and Universal, stellar reviews and industry acclaim had not persuaded the proverbial planets to align in her favor.

"When I came into the record business, everything started changing," remembers the singer-songwriter whose given name is Maureen Anne McDonald. "I discovered that my style worked really well for television shows and commercials." Series like *Fringe*, *The Closer*, *The City*, *Castle*, *The Hills*, *Bones* and *One Tree Hill* featured her songs as did ads for Mercedes Benz, Nivea, Motorola Droid, Verizon and JC Penney. From toothbrushes to patty melts it became clear that Mozella's shimmering songs and radiant voice were ideal counterpoints to an abundance of plots and products.

"It became my thing," she professes. "I realized that if I could earn a living doing these songs I could have a life; work out in the morning and then go write. I had a lifestyle and I was earning enough money to do what I wanted which led to writing songs for other artists."

With the No. 1 success of "Wrecking Ball" by Miley Cyrus (a Mozella co-write with Dr. Luke, Cirkut, Stephan Moccio and Sacha Skarbek) this aptitude paid off. "The writer doesn't necessarily get the glory," she affirms. "But if you can move your ego out of the way and remember what initially made you love music, you get to a sincere place. You want your songs to have a home—the best possible platform."

As a co-writer, Mozella believes in projecting authenticity. "When you stay open you can be vulnerable. A lot of songwriting is like therapy. When someone starts talking about their kid or their parent you're talking about heartbreaking or joyful things that subconsciously lead to the making of a song. Collaborating is about being open and receptive to others' emotions."

Mozella brings a female perspective into the writing room. "I'm not too precious," she says. "I'm definitely not going to try and overtake a session. I'm there to enhance the process. When I get called in, it's for me to bring a lyric that's relatable to other women and to strike that chord."

She maintains her parallel career as a recording artist. In 2012, Mozella teamed up with Brian Holland for the full-length release, *The Brian Holland Sessions*. As a member of the triumvirate Holland-Dozier-Holland, the legendary songwriter-producer is famous for a historic catalog of massive hits for Diana Ross and the Supremes, the Four Tops and other Motown greats. "Brian is like a bright light of love," enthuses Mozella. "You can hear it in his songs: 'You Can't Hurry Love,' and 'Baby Love.' That's him. He taught me to not overthink. Being with Brian and seeing how free spirited he can be, I realized that love and music make you feel young and ageless. As a songwriter, you can give others the freedom to feel the same way."

Mozella says that a year ago she hit a rough patch in her life. Although she refrains from referencing this drama directly, the lyrics that she penned for "Wrecking Ball" reveal the meltdown of a tempestuous relationship. "I happened to meet Miley Cyrus, and I shared those moments with her. That led to her bringing the song to Luke, and it then being turned into something that I never could have imagined," she says.

Mozella is thankful. "You hope that your first big moment is a song that you are proud of. Sometimes you get called in to some 'Frankenstein session,' and it's with seven writers. You end up with 10 percent of the publishing and never feel like it's yours. I feel blessed that this song is from my heart and my experience. Having it go to Number One a year to the week from when it was written is a blessing."

To Mozella, creators of words and music bring value to the world. "I would tell any songwriter that songwriting is tapping into people's hearts," she says.

"The best way to do that is to be in touch with your own."

More details at <http://mozellamusic.com>



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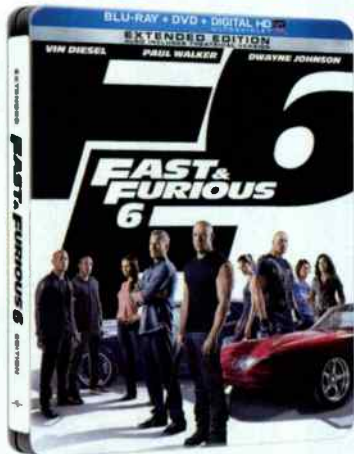


[SESAC.COM](http://SESAC.COM)



**DROPS**

The latest entry in the franchise, *Fast & Furious 6* brings a new composer into the mix, Spanish-born **Lucas Vidal**. Taking the reins from *Fast* composer **Brian Tyler**, Vidal pays homage to the music and themes Tyler created while still bringing his own style to the music. **Vin Diesel**, **Paul Walker**, **Dwayne Johnson** and **Michelle Rodriguez** lead a cast of returning



all-stars as the global blockbuster franchise built on speed delivers the biggest adrenaline rush yet in this explosive extended version, *Fast & Furious 6*. Available on Blu-ray Combo Pack and DVD on Dec. 10 from **Universal Studios Home Entertainment**. For more information, contact Erika Somerfeld at The Beauty Channel, 310-980-0639 or slv4beauty@aol.com.

*American Idiot* will hit the **Pantages Theater Hollywood** in Los Angeles, CA, showing from May 13-18, 2014. *American Idiot* is a one-act, through-sung stage musical. The show is an adaptation of punk rock band **Green Day's** concept album of the same name. Additional Green Day songs were interpolated from other sources, including *21st Century Breakdown*, *American Idiot* b-sides, and an unreleased song called "When It's Time." The book is by Green



**A SNOW WHITE CHRISTMAS**



**DAVID BOWIE**

Day lead singer **Billie Joe Armstrong** and director **Michael Mayer**. The music is by Green Day and the lyrics are by Armstrong. More details at [http://pantages-theater.com/pantages\\_theater\\_los\\_angeles.php](http://pantages-theater.com/pantages_theater_los_angeles.php).

**MTV** has launched **MTV Artists App** exclusively for the iPhone. The app serves as the definitive music companion experience to quickly identify an artist or song and then provide a deeper dive into the artist, including a 90-second scan of the artist's top songs. Visit <http://mtv.com/artists>.

**Caroline Glaser**, a teenaged favorite from this past season of **NBC's** hit show *The Voice*, is bringing what **Shakira** calls her "angelic" voice on the road as opener for the critically acclaimed a cappella group, **Straight No Chaser**. The "Under the Influence" Tour is already hitting major cities across the US as it heads to the West Coast and its wrap up in Mesa, AZ on Dec. 31st. For a full list of tour dates, both with Straight No Chaser and as a solo, visit <http://carolineglaser.com>. Contact [catie@tijuanagiftshop.net](mailto:catie@tijuanagiftshop.net).



**CAROLINE GLASER**

**Lythgoe Family Productions** is taking the hit Los Angeles show *A Snow White Christmas* to Salt Lake City, UT, where it will stage Dec. 13-29 at the **Jeanné Wagner Theatre**. The production features recording artist **David Osmond** (**Nickelodeon's Victorious**) as Prince Harry, an on-screen appearance by **Nigel Lythgoe** (*So You Think You Can Dance*, *American Idol*) as The Magic Mirror and **Amy Whitcomb** (*The Voice*) as Snow White. Performers were selected to play the Seven Dwarfs from local dance schools, **Center Staging** and **Vibe**. Visit <http://americanpanto.com>.

**PROPS**

After a successful run at the renowned **Victoria and Albert Museum (V&A)** in London, the *David Bowie* is exhibition is touring other leading venues of art and design around the globe. A highlight of the visitor experience is the two 3D surround simulations that evoke the sound and feel of a live concert. **Sennheiser's** **guidePORT** audio guide system which plays the audio when the visitor approaches an exhibit, enabling guests to explore the exhibition in any order and at their own pace, and an elaborate 3D sound installation will continue to be an integral part of each exhibition. Exhibitions are planned throughout 2016 with the next North American stop scheduled for **Chicago's Museum of Contemporary Art** from September 2014 - January 2015.

For more information about the tour and Sennheiser's involvement, contact [jeff@hummingbirdmedia.com](mailto:jeff@hummingbirdmedia.com).

**The Banana Plant** has found a new way to promote their

new musical. Songs, song clips and images from the cover of their award-winning 22-song CD *Treasure Swamp - A Pop Opera*, set in a cypress swamp in the Deep South, are shared through the Twitter accounts of two characters: the pirate **Captain Simon LeTeaux @CaptainLeTeaux** and **Petey Possum @swamppetey**. Following the success of their freshman album, *Gulf Alive*, which was nominated for a 2012 Grammy for Best Children's Album, *Treasure Swamp* was written and produced by New Orleanians **Gwynn Torres** and **Sid Berger**, who perform as the Banana Plant. Details at <http://thebananaplant.com>. For complete information, contact [gwynn@thebananaplant.com](mailto:gwynn@thebananaplant.com).



Composer **Shawn Clement** has done too many things to list in one column. His work has been heard in *Buffy The Vampire Slayer*, on stage at the Kennedy Center with *Yes* frontman **Jon Anderson** as vocalist and in many films and TV scores. Clement is currently co-producing and scoring a couple of new documentaries, including *Live Forever: The Ray Bradbury Odyssey*. Contact KBH Entertainment Group, 818-786-5994 or [brent@kbhentertainment.com](mailto:brent@kbhentertainment.com).

**RAINN WILSON & LEVI WARE**



The Los Angeles premiere of *The Stream* is the film's star **Rainn Wilson** with singer-songwriter **Levi Ware**, founder of the **Melodic Caring Project** (<http://melodicaringproject.org>). Ware's "Hey Hey," the theme song of the project which brings the healing gift of music directly to hospitalized children via streams of live concert events, is heard over the closing credits of this new family film starring **Kelly Rutherford, Christopher Gorham, Mario Lopez** and **Wilson** that benefits the **Boys & Girls Clubs of America**. Contact Sharon Weisz at [w3pr@yahoo.com](mailto:w3pr@yahoo.com).

**Live from Daryl's House**. **Daryl Hall's** critically acclaimed, award-winning performance series, has renewed its agreement with **Viacom Media Networks'** high-definition music channel **Palladia**, and will immediately commence producing new episodes, adding to the more than 60 already in the archives. Those shows will start debuting in early 2014 and will continue to premiere on <http://lfdh.com>, where previous installments will be archived. Contact Jonathan Wolfson, 818-615-0499 or [jonathan@wolfsonent.com](mailto:jonathan@wolfsonent.com).

**OPPS**

**America Swings Radio Show: The Music and its Makers** is looking to book musical artist past and present including Big Band leaders, musicians, performers, producers and composers. The purpose of *America Swings Radio Show* is to share each guest's life experiences and to promote their current projects and community/charitable involvement and to preserve for the legacy of the Golden

Age of American Music and Entertainment. The radio show has been aired since 2002 and broadcasts of the shows air on Saturday mornings on CRN1. Email Production at [horaceheidtproductions@gmail.com](mailto:horaceheidtproductions@gmail.com).

**Realtalk 101 Radio** seeks independent artists, labels and groups in the hip-hop, R&B and alternative genres. "Fresh Friday" is their platform for indie artists, promoters, labels and groups to assist promo efforts with album/single release interviews. Pitch to [realtalk101radio@gmail.com](mailto:realtalk101radio@gmail.com).

**On Faith's Edge** invites entertainers, authors and artists on air. The format includes interviews with successful Christian entertainers, artists, authors and business people who share their faith with the listeners. Booking contact is Joe Taylor, [joe@onfaithsedge.com](mailto:joe@onfaithsedge.com).

**The Backstage Pass Radio Program** wants seasoned, educated professional musicians, music teachers and music business professionals for topics geared towards vocalists, instrumentalists and music education. They are not looking for those who are selling a product, but rather guests who can contribute to content-specific discussions that will help provide quality education. Contact Rosie, [info@divavoice.com](mailto:info@divavoice.com).

Has learning, playing, listening to or teaching piano improved your life in a significant way? If so, **Piano Student Radio's** audience of adult music students wants your story. Ideal guests would be real-life people with personal stories to tell, and at the end of the interview they will spend a moment talking about what they now do for a living. Pitch stories to Rhonda Bradley, 210-617-3888 or [rhondapiano@gmail.com](mailto:rhondapiano@gmail.com).

**Soundtrack of the Week** needs a rap or hip-hop expert. They want to discuss the nature of the industry and the culture with someone who actually knows about it. Email the producer at [soundtrackoftheweek@gmail.com](mailto:soundtrackoftheweek@gmail.com).

**DARYL HALL**



The current issue of *Music Connection* marks Tom Kidd's final installment as Film•TV•Theater columnist. Tom has been a valued contributor to this magazine for many years, but has decided to pass his monthly duties on to another writer. We'll miss Tom here at MC and wish him the best. Beginning with our January 2014 issue, Jessica Pace will helm Film•TV•Theater. Reach out to her at [pmj016@bellsouth.net](mailto:pmj016@bellsouth.net).

**Out Take**



**Steve Jablonsky**  
Composer

**Email:** Jeff Sanderson, [jeff@chasenpr.com](mailto:jeff@chasenpr.com)  
**Web:** <https://myspace.com/stevejablonskymusic>  
**Most Recent:** *Enders Game, Lone Survivor*

**Steve Jablonsky** didn't start out as a composer. His original college major was computer engineering. He thought he'd become a recording engineer.

Life had other plans, eventually leading Jablonsky to score the adventure film *Ender's Game* and the action thriller *Lone Survivor*. He has composed for TV shows including *Desperate Housewives* and video games like *Command & Conquer 3: Tiberium Wars*.

His has been a well-developed career as a composer, considering Jablonsky never really saw it coming. After leaving college, "I called up Hans Zimmer's studio Media Ventures asking if they wanted any help," Jablonsky remembers. "I started as an intern when the company was much smaller."

As the company began to grow, so did Jablonsky's career. It was staff composer Harry Gregson-Williams who first took Jablonsky under his wing, eventually leading to Jablonsky's first feature assignment in 2003, *The Texas Chainsaw Massacre*.

Rather than try to replicate the original, "I remembered what it did to me and tried to recreate that," says Jablonsky. "I watched the new film they made and played to it."

As a young composer, Jablonsky is able to grow with the business. This has led to his involvement with video games. The differences are mainly technical. "Video games have very specific needs," he points out. "Producers already have the different scenes mapped out in their heads. The music also has to be able to loop seamlessly. Players have to be able to go back to the beginning of a scene and not notice."



► **The Beatles - LOVE Is Still A Hit On The Vegas Strip**

Cirque Du Soleil's *The Beatles LOVE* show is still in full effect at The Mirage in Las Vegas, NV. Since June 2006, *LOVE* has been capturing the essence of the Beatles by showcasing several songs from the band's rock & roll catalog, with Cirque Du Soleil members dancing, swinging, flipping and hanging in a jaw-dropping performance. For ticket information, visit <http://mirage.com/entertainment/love.aspx>.



CINDY WILEY

▲ **A Clutch Performance At House of Blues**

Maryland rockers Clutch recently passed through the Hollywood House of Blues as part of their current national tour. Opening acts included the Sword and American Sharks. The tour is in support of Clutch's 2013 release, *Earth Rocker*. See upcoming tour dates at <http://pro-rock.com>.



▼ **Ford, Currie and Perry Rock Xmas**

Lita Ford, Mitch Perry and Cherie Currie have written and recorded a Christmas single that's coming out on Steamhammer/SPV Records this winter. Titled "Rock This Xmas Down," the song features Ford and Currie on vocals while Perry and Ford shred on guitar. The three rockers took a moment to mug for *MC* at West Hollywood's Troubadour during Ford's birthday bash. Pictured (l-r): Ford, Perry and Currie.



RICHARD TERMINNE

◀ **Los Angeles Hyatt Hosts Music Biz Meet Up**

This year's Music Business Association's (Music Biz) meetup was a success. Located at the Hyatt Regency Century Plaza Hotel in Los Angeles, various members of the industry traded cards and talked shop. Pictured (l-r): Mike Gillespie, Chris Hammond, and Philip Bailey of Concord Music Group; Jim Donio, President of Music Biz; and Rick Rogers of The Gary Group.



**Fun Fun Fun In The Texas Sun**

Fun Fun Fun Fest sure lived up to its name and glory. Down in Austin, TX, festivalgoers were filled with all sorts of music subculture from Slayer and Cut Copy to M.I.A. and Wild Child. Bins full of free twinkles, the best local eateries, a comedy stage, free tacos bursting from a cannon, wrestling, live art, skate ramps and scattered bean bags made the festival an exciting three-day hangout for thousands. Get a full wrap at <http://funfunfunfest.com>.



CHROMATICS





**▲ Lucha VaVoom Returns to the Mayan For Halloween**

Oct. 31 means one thing for most of this nation: Halloween! For downtown Los Angeles, however, this date marks another joyous event: Lucha VaVoom! At the famous Mayan Theatre in downtown L.A., Mexican wrestlers gave it their all as comedians moderated the action and burlesque dancers balanced each brawl with a bit of beauty. Since the event's inception in 2002, Lucha VaVoom has entertained fans in various cities for holidays like New Year's, Halloween and Cinco De Mayo. For a complete wrap and upcoming dates, visit <http://luchavavoom.com>.



**▲ Live In The Vineyard Features Blunt, Jonas Bros., More**

Three days of music, wine, and food was set amid top-tier wineries in the Napa Valley for the "Live in the Vineyard" showcase sounds almost too good to be true. A twice-yearly event, Live in the Vineyard features award-winning musicians paired with the Valley's wine and culinary talent. The recent event hosted 250 people and featured Five for Fighting, Jonas Brothers, James Blunt and rockers Vintage Trouble who are pictured with Live In The Vineyard co-founder Bobbie Jacobs, (l-r): Nalle Colt, Richard Danielson, Jacobs, Ty Taylor, and Rick Barrio Dill. Get full details at <http://liveinthevineyard.com>.



**▲ Eminem Speaks At Town Hall Session In NYC**

Eminem answered fan questions during an intimate Q&A session with an audience of satellite radio listeners at the SiriusXM studios as part of the SiriusXM Town Hall series. The show was moderated by Shade 45 host, Sway Calloway. For rebroadcast times of the interview visit <http://siriusxm.com/townhall>.



**▲ Miles Davis Family Celebrates Book Release In Hollywood**

A celebration of jazz great Miles Davis took place at Mr. Musichead Gallery in Hollywood, CA. The event included a special book signing and release party to launch *Miles Davis: The Collected Artwork*, a new book by Scott Gutterman with Miles Davis, by publishing house Insight Editions. Pictured at the event are Miles' daughter Cheryl Davis and Elliott Small.



THE OH SEES

GOJIRA

JODY DOMINGUE



**▲ Breakfast With The Beatles Marks 30 Years**

MC photographer David Klein was there when Julian Lennon paid a visit to "America's longest running Beatles radio show," *Breakfast with the Beatles*, which will celebrate its 30th anniversary on Dec. 15 with a special program featuring surprise guests. Hear the show each Sunday on 95.5 KLOS-FM. For complete details see <http://breakfastwiththebeatles.com>. Pictured (l-r): show host Chris Carter with Lennon.



# MUSIC CONNECTION

# Hot 100 Unsigned

Compiled by

Bernard Baur, Mark Nardone & Siri Svay

## Aaron Childree

Pop Rock  
Atlanta, GA  
aaronchildree.com

## Adjoa Skinner

Jazz / Vaudeville /  
Singer-Songwriter  
Nashville, TN  
adjoaskinner.com

## Alana Lee

Pop  
Anaheim Hills, CA  
alanaleemusic.ne

## Aloha Radio

Surf / Pop / Rock  
Orange County, CA  
thealoharadio.com

## Amber Rubarth

Acoustic Folk  
New York City, NY  
amberrubarth.com

## Ameir Smith

R&B / Christian / Gospel  
Columbia, MO  
ameirsmith.com

## Andy Allo

Alternative / Hip-Hop / Soul  
Los Angeles, CA  
alloeolution.com

## Art Decade

Art Rock  
Brooklyn, NY  
artdecade.com

## Atomic

Hip-Hop  
Los Angeles, CA  
youtube.com/user/1dopemc/videos

## Bad Lucc

Hip-Hop  
Watts, CA  
diamondlanemusicgroup.com

## Bad Wolf

Rock  
Los Angeles, CA  
wearebadwolf.com

## Before The Mourning

Melodic Metal  
Los Angeles, CA  
fb.com/beforethemourning

## Big Monsta

Blues / Rock / R&B  
Los Angeles, CA  
fb.com/bigmonstaband

## Billy Wine

Funk / Hip-Hop / Dance  
Somerville, MA  
billywinemusic.com

## Blowin' Smoke and the Fabulous Smokettes

Rhythm & Blues  
Los Angeles, CA  
blowinsmokeband.com

## Bogg

Jazz  
Chico, CA  
bogg.bandcamp.com

## Boy Epic

Pop  
Dallas, TX  
fb.com/boyepic

## Breanna Lynn

Indie Pop  
Burbank, CA  
breannalynnmusic.com

## Brenty Payne

Country  
Corona, CA  
brentpayne.com

## Bus Stop Poets

Alternative Rock / Pop / Americana  
Livonia, MI  
fb.com/busstoppoets

## Cable Car

Pop Rock  
Los Angeles, CA  
wearecablecar.com

## Carmel Liburdi

Singer-Songwriter  
Detroit, MI  
https://soundcloud.com/carmel-liburdi

## Casey Wickstrom

Blues / Rock / Slide Guitar  
Los Angeles, CA  
caseywickstrom.com

## Chasing Kings

Alternative Pop  
Los Angeles, CA  
fb.com/chasingkings

## Cherish Lee

Country / Roots Rock  
Los Angeles, CA  
cherishlee.com

## Cloud

Pop Rock  
Murrieta/Temecula, CA  
cloudisaband.com

## Color Channel

Electronic / Dance / Punk  
Boston, MA  
colorchannel.bandcamp.com

## Daniela Kuri

Soul / Jazz  
Houston, TX  
fb.com/DanielaKuriMusic

## Dankrupt

Beach Reggae Hip-Hop Mashup  
Los Angeles, CA  
dankruptmusic.com

## Dead In Five

Rock  
Detroit, MI  
fb.com/deadinfive

## Demrick

Hip-Hop / Rap  
Los Angeles, CA  
fb.com/lamderrick

## Down To Friend

Pop-Punk / Hardcore / Electronica  
Dallas, TX  
fb.com/DownToFriend

## Elaine Faye and The Big Bang

Alternative Soulful Pop  
San Diego, CA  
elainefaye.com

## Eric Slater

Alt. Rock Singer-Songwriter  
Los Angeles, CA  
eric Slater.com

## The Etiquette

Pop / Hip-Hop / Electro  
Dallas, TX  
ewgtx.com

## Faith Tucker

Pop / AAA / Rock  
Los Angeles, CA  
faithtucker.com

## Fire the Animal

Rock  
Los Angeles, CA  
firetheanimal.com

## Forgotten Door

Rock  
Las Vegas, NV  
officialforgottendoor.com

## The Happy Problem

Indie Punk  
New York, NY  
thehappyproblem.com

## Harmful If Swallowed

Punk  
Los Angeles, CA  
harmfulifswallowedband.com

## Honey Locust

Punk  
Los Angeles, CA  
honeylocustmusic.com

## January Blu

Electro Pop  
Huntington Beach, CA  
fb.com/januarybluofficial

## Jimmy Binks and the Shakehorns

Country  
Tokyo, Japan  
jimmybinksandtheshakehorns.com

## Joey Badass

Revolutionary Rap  
Brooklyn, NY  
twitter.com/joeybadass

## Joseph Eid

Singer-Songwriter  
Los Angeles, CA  
josepheidmusic.com

## Kansas Bible Company

Rock / Soul  
Nashville, TN  
kansasbiblecompany.com

## Kelsy Karter

Urban Pop  
Hollywood, CA  
fb.com/kelsykarter

## KennyD

Dance / Pop  
Hollywood, CA  
fb.com/kennydusic

## Lauren Silva

Pop / R&B  
Austin, TX  
laurensilvamusic.com

## Lizzie Sider

Country Pop  
Nashville, TN  
lizziesider.com



# Live Artists and Bands

Eagerly awaited each December, MC's Hot 100 list spotlights superior live performers who caught our eyes and ears during the year. Contributing nominations to 2013's list were MC staffers as well as freelance writers, club bookers and other industry pros nationwide. If you'd like to enquire about a live review of your band, be sure to check out

Music Connection's unique, always-free AMP Social Space; it's for musicians only—no friends or fans.

## **The Lonely H**

Americana  
Nashville, TN  
fb.com/thelonelyh

## **Luella & the Sun**

Soul  
Nashville, TN  
luellaandthesun.com

## **Luis Oliart**

Funk / Rock / Blues  
Los Angeles, CA  
luisoliart.com

## **Mae Edwards**

Adult Contemporary Singer-Songwriter  
Los Angeles, CA  
maeedwards.com

## **MacLear & Quinn**

Country  
Los Angeles, CA  
maclearandquinn.com

## **Mad Temple**

Hard Rock  
Los Angeles, CA  
reverbnation.com/madtemple

## **Marianne Keith**

Pop / Americana  
Los Angeles, CA  
mariannekeith.com

## **Mark Arthur Miller**

Soul  
Los Angeles, CA  
markarthurmiller.com

## **Mike Bauer**

Pop / R&B  
Los Angeles, CA  
fb.com/mbauermusic

## **The Moderates**

Alt. Rock  
Long Beach, CA  
themoderatesband.com

## **Mots Nouveaux**

Indie Retro Pop  
Los Angeles, CA  
themotsnouveaux.com

## **Nataly Dawn**

Folk  
San Francisco, CA  
natalydawn.tumblr.com

## **Nettie Rose**

Folk  
Santa Monica, CA  
nettierose.com

## **Neverwonder**

Pop / Soul / Rock  
Los Angeles, CA  
neverwonder.com

## **Nipsey Hussle**

Hip-Hop  
Los Angeles, CA  
ihussle.com

## **Noble Creatures**

Trop Rock / World Fusion  
Los Angeles, CA  
luisnarino.com

## **Parralox**

EDM / Pop  
Melbourne, Australia  
parralox.com

## **Pat Hull**

Soul / Singer-Songwriter  
Chico, CA  
pathullmusic.com

## **Per Se**

Blues-Rock Jazz Fusion  
Long Beach, CA  
persetheband.com

## **Peter Bradley Adams**

Acoustic Americana  
New York, NY  
peterbradleyadams.com

## **Peter Vitalone**

Singer-Songwriter  
Montclair, NJ  
petervitalone.com

## **The Please, Please Me**

Indie Rock  
Austin, TX  
thepleaseplease.me.com

## **Problem**

Hip-Hop  
Compton, LA  
diamondlanemusicgroup.com

## **Queen Caveat**

Rock  
Los Angeles, CA  
queencaveat.com

## **Riddle The Sphinx**

Alternative  
Los Angeles, CA  
riddlethesphinx.com

## **Rob Michaels**

Alt. Rock / Americana / Blues  
Los Angeles, CA  
robmichaels.com

## **Rolan Bolan**

Rock / Sou  
Los Angeles, CA  
rolanbolan.co.uk

## **Safety Orange**

Beach Rock Reggae  
San Diego, CA  
safetyorange.com

## **The Scorch Sisters**

Blues-Rock / R&B  
Los Angeles, CA  
thescorchsisters.com

## **Senani**

R&B / Pop  
Nashville, TN  
senani.com

## **Seneca & The River**

Alt. Country Rock  
Los Angeles, CA  
fb.com/senecaandtheriver

## **Shadows Entwined**

Metal  
Los Angeles, CA  
fb.com/shadowsentwined

## **Shevyn Roberts**

Dance / Pop  
Houston, TX  
shevynroberts.net

## **Shiva Trash**

Fierce Art Rock  
San Diego, CA  
shivatrash.com

## **Sierra West**

Folk Rock  
San Diego, CA  
sierrarocks.com

## **Simon Andersson**

Country Rock  
Malmo, SE  
simonandersson.net

## **Sinicle**

Metal / Hard Rock  
Hollywood, CA  
fb.com/sinicle

## **Sista Jeans Blues**

Blues / Soul  
Los Angeles, CA  
reverbnation.com/sistajeansbluesmachine

## **Strix Luna**

Alt. Rock  
Hollywood, CA  
fb.com/strixlunaband

## **Symmetry**

Progressive Pop Rock  
Los Angeles, CA  
symmetryband.com

## **Ted Russell Kamp**

Americana  
Los Angeles, CA  
tedrussellkamp.com

## **The Tonk Honkys**

Alt. Country  
Los Angeles, CA  
tonkhonkys.com

## **The Towels**

Eccentric Rock  
Los Angeles, CA  
thetowelsband.com

## **Trapdoor Social**

Alt. Pop Rock  
Los Angeles, CA  
trapdoorsocial.com

## **Ugly Kids Club**

Indie Electro  
Nashville, TN  
uglykidsclub.com

## **The Venetia Fair**

Rock  
Boston, MA  
fb.com/thevenetiafair

## **Vinyl Soul**

Latin Soul / Hip-Hop / R&B  
Hollywood, CA  
vinylsoulmusic.com

## **Vortex Tribe**

World Groove / Acid  
Jazz / Rock  
San Anselmo, CA  
vortextribe.com

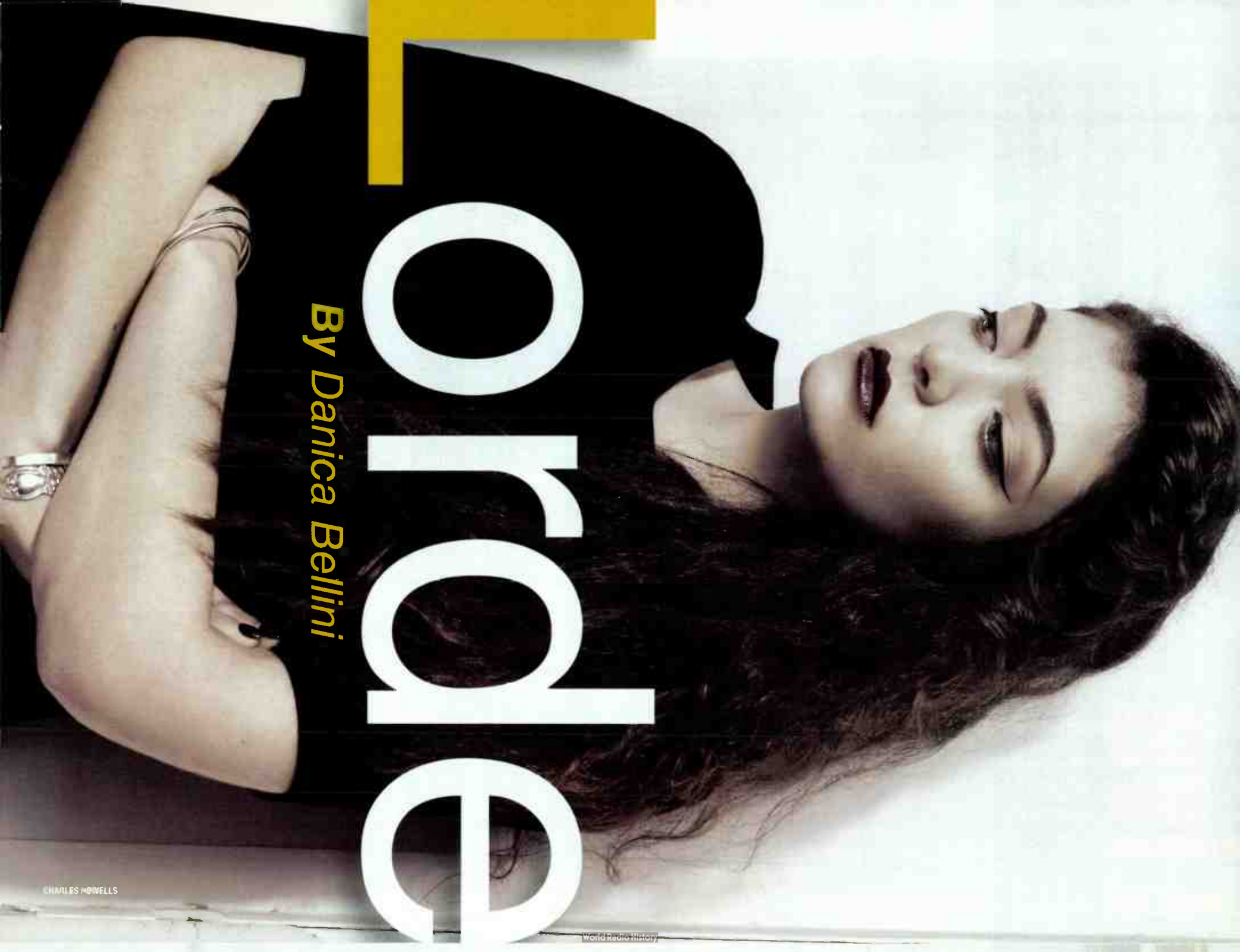
## **The Walcotts**

Americana  
Los Angeles, CA  
thewalcottsmusic.com

## **White Shag**

Hard Rock  
Ann Arbor, MI  
whiteshag.com





# Order

*By Danica Bellini*



## How did young New Zealand

singer-songwriter Ella Yelich-O'Connor blossom into the smart, soulful pop sensation better known today as Lorde?

A little help from Duffy's 2008 hit "Warwick Avenue" set off a spark when Yelich-O'Connor performed the euphonious tune at a middle-school talent show five years ago. Captured that day on tape, Yelich-O'Connor's mesmerizingly profound harmonies soon caught the ear of A&R rep Scott Maclachlan at Universal New Zealand, which is when the wise-beyond-her-years teen from Devonport took on her regal stage monicker. Today she is a remarkably poised 17-year-old whose record-shattering single "Royals," from her debut album *Pure Heroine*, has reigned supreme on *Billboard's* *Hot 100* chart for several consecutive weeks. Despite her whirlwind schedule of appearances, Lorde took some time to talk with *Music Connection* about her skyrocketing career, her stubborn independence and the value of having a trusted team to support her.

**Music Connection:** What is it like balancing life as Ella Yelich-O'Connor, the teenager who likes to go out and have fun with her friends, and Lorde—this new pop sensation currently breaking insane records on the *Billboard* charts?

**Lorde:** How can I put this—obviously I work and I work hard. I'm busy for a while, but then I go home and I muck around. I don't feel that all this stuff has changed me that much in that respect. I still, you know, screw around and have fun. I don't feel like it's too hard to balance... um... this is a hard question to answer! I'm like, thinking out loud here.

**MC:** You were spotted by a talent scout when you were just a 12-year-old. Did you have any aspirations to be a pop singer at the time?

**Lorde:** I didn't have any real desire to be taking music seriously, because I was 12, you know? But I sang in my school's talent show with a friend, Louie, and his dad sent the tape to a record company, and they were really interested in my voice. My parents were super annoyed—this record company was pumping us and I didn't really know what was going on.

**MC:** We're assuming that your relationship with Universal eventually grew from there. Were there any other record companies trying to cut a deal with you instead?

**Lorde:** No—I'm pretty sure it was just Universal. Because all I really had was "the voice," I wasn't looking for anything more. Universal just caught me at a very, very young stage.

**MC:** Must've been a lot to take in as a kid. How was your support system at this time?

**Lorde:** I mean, I've been working with my manager since that age. The person who connected me with the record company [Scott Maclachlan] is now my manager. The team is kind of like family in some ways: we're very close and we trust each other. I think it's super important to have people in the early stages that you can fully trust. My manager is totally on-board with all the crazy stuff that I want to do and all the weird ways I want to market myself and all that. It really helps.

**MC:** Were you starting to work with producer Joel Little around this same time? It seems like the creativity really started to flow when you guys linked up.

**Lorde:** I actually started working with Joel later on. I'd already been working with the record company for three years and I already knew what was happening by then. The thing with me and my record company is that I've always had a huge role and I've always had a lot of control. I have never been afraid to speak my mind or tell them "I'm not doing it like this; I want to do things like this." And they've always been incredibly supportive of that, so it's never been difficult for me to kind of navigate the record label situation, I guess.

**MC:** Having that freedom must be great. It's important to not have your individuality buried by the industry that's supposed to support you.

**Lorde:** Yeah, absolutely! I think it's because I lived in New Zealand. I'm pretty sure the same thing wouldn't have happened if I'd been living in America.

**MC:** Interesting point. Compared to other pop stars, your talent is so pure and real. How does Universal encourage and support you to maintain this passion while still trying to boost your worldwide success?

**Lorde:** Oh, that's a good question. Obviously, first and foremost I care about the art that I'm making—I try as hard as I can to keep that pure and not tainted with all the things that come along with having a big song. The record company kind of helped me to find a balance between having that complete purity with your art and also trying to make sure that you make the most of what's happening. That you get exposure in the right places and take the right opportunities and stuff.

**MC:** You admit that some of your creative ideas are pretty bizarre. But this sentiment doesn't seem to describe the awesome relationship you have with your management team [Saiko Management]. How does your production team support such unique artistry?

**Lorde:** Because I've been working with my team (most of them) since I was, like, 12 or 13, everyone has a really good idea of who I am and the kinds of things I want to achieve. When you work with me, you realize that there are just some things that I won't do—that I'll never do—that a lot of people would do. I think it's maybe because I've got some different ideals and different goals. There's some stuff which I just won't do [laughs]. So my team is really good at understanding that and opening up other people to

"I think it's super important to have people in the early stages that you can fully trust."



## Ryan Hewitt On the New MA-300

"I've had a pair of Mojave MA-200s for years now and use them on all sorts of sound sources, but I've been begging the company for a variable pattern version for almost as long. I am really amazed with the MA-300's performance. The ability to tailor the response of the mic, along with the new high pass filter and pad has greatly increased its versatility. I'm now able to use the MA-300 even more creatively."

### Ryan Hewitt

Engineer: Avett Bros., Red Hot Chili Peppers, Flogging Molly, blink-182

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understanding that. Then [they] find the stuff that I will do and that I'm very interested in and they make that happen.

**MC:** Tell us about your work in the studio. How would you describe your creative process with [producer] Joel Little?

**Lorde:** Joel and I have known each other now for so long and we've spent so much time one-on-one. Sometimes it's like I know what he's thinking before he even says it, which is nice. Or he'll read a lyric that I've been working on and he'll know exactly the kind of vibe I want to go for. So we're in a nice place right now in the working relationship—it feels quite symbiotic.

**MC:** Do you guys head into the studio with specific arrangements and goals in mind?

**Lorde:** A lot of the time I'll have something quite specific that I want to do, whether it's a musical or lyrical thing or a certain selective thing (like a certain vibe or energy). Is it fast or does it have this graphic sort of energy or whatever...

Sometimes we'll have a specific musical idea but, I mean, we like to try out a bunch of different stuff. I think that's how we stay interested. Like, if we made the same stuff all of the time we probably wouldn't be making music.

[Laughs] A lot of the time stuff doesn't work, and, you know, we have to scrap it and go back to the drawing board.

**MC:** It's important to have that intuitive understanding and creative connection.

**Lorde:** Exactly! We can really look at each other and be like, "Okay, we really screwed that up." [Laughs]

**MC:** So, what is it like for you now to be performing live? This is a pretty new area for you since releasing *Pure Heroine*.

**Lorde:** Like you said, live performance is so new to me. It's something that I'm learning so much about every time I do it. It's crazy—I never realized just how challenging performing your own material would be. I'd been onstage a bunch when I was little—I did drama classes and all those sort of things—so I'm not a stranger to it. But now people come to a show because they want to see a different dimension of the material that they love, they really want to be able to listen to the words and process the song in a live setting. I've just been trying to figure out how to sort of tell stories and really engage people in a live setting. It's been good and it's something that I'm learning about all the time. When I go out next year and play festivals and hit the road on my own tour, it's something that I'll hopefully have developed more.

**MC:** Do you see yourself developing your personal onstage vibe and technique, or is performance just something you progressively learn over time?

**Lorde:** I mean, the way I perform is quite instinctive. It's just however I feel in that moment. But with that being said, there's some stuff that works onstage and some stuff that doesn't. It's kind of just trial and error for me—something I just have to figure out.

**MC:** How do you prepare for a show? Any weird backstage superstitions or rituals?

**Lorde:** Well, I warm up vocally and I warm up physically. I just sort of stride around the room, and just kind of do stuff with my body. I like to put on songs backstage and flow and move. I get in the zone of "feeling" music. So, yeah, it's a weird thing to do in front of a bunch of people. [Laughs]

**MC:** Whatever works, right? Do you work with a vocal coach?

**Lorde:** I have worked with a vocal coach in the past, when I was like 13 or 14. I had a year's worth of singing lessons, which was so valuable and incredible, it was so awesome. But yeah, I don't have that anymore.

"I had a year's worth of singing lessons, which was so valuable and incredible, it was so awesome."

**MC:** Let's talk about your stage name—Lorde. It's rather powerful with a playful blend of masculinity and femininity.

Do you think your music reflects those same mystic qualities?

**Lorde:** Yeah, for sure. I'm glad that you picked up on that kind of weird, sort of mist on feminism. There's some fight in the name, which I think is cool. I think it's kind of reflected in how I dress. Sometimes I'll dress kind of androgynously. Even in the way I perform. Sometimes with my music, I like to keep it quite broad... it could be a girl, it could be a boy. I like to kind of keep things faceless sometimes, which is cool. I'm really glad I picked that name. It feels like a really honest reflection of who I am and the music and stuff.

**MC:** We recently read that you didn't want to release any new songs or material until you were completely happy with the music. When did you realize you were fully satisfied with the songs on *Pure Heroine*?

**Lorde:** *Pure Heroine* actually kind of came together quite painlessly. There was a bunch of stuff that we wrote that shouldn't make the album. But song by song I sort of knew which ones would go on there and which ones wouldn't. I can't really remember... We just got to a point where we started assembling the track list. It was important to me that it was a 10-track record, because I think there's something really cool about a really concise,




REPUBLIC RECORDS



# Quick Facts:

- Full name: Ella Maria Lani Yelich-O'Connor
- Now just 17 years old (her birthday was in November), Lorde is the first woman to top the alternative charts in, coincidentally, 17 years with her hit song "Royals." Tracy Bonham's "Mother Mother" hit No. 1 in June of 1996.
- Inspiration for her hit single was sparked when she saw a magazine photo of a [Kansas City] Royals player signing baseballs. "It was just that word. It's really cool."
- She has a rose tattoo on her left wrist.
- She considers Nicki Minaj an "important female figure in pop."
- Just last year, Lorde was working a "terrible" office job "filling documents in the tiniest of rooms."
- She turned down an offer to tour with Katy Perry because her gut told her to.
- She's the second of four children with two sisters and one brother. She considers herself the "quiet" one.
- Lorde recently signed a deal with Songs Music Publishing said to be worth over \$4m.



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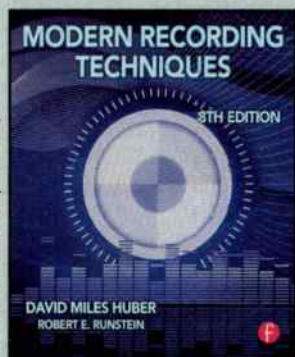
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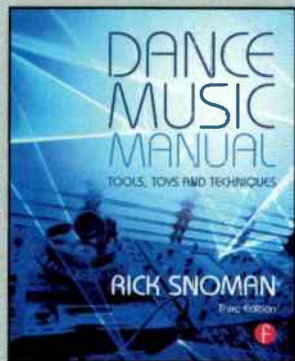


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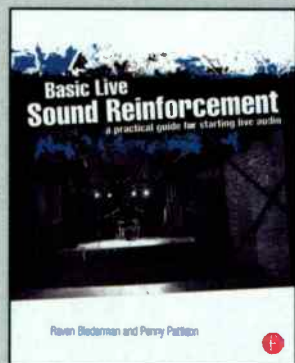
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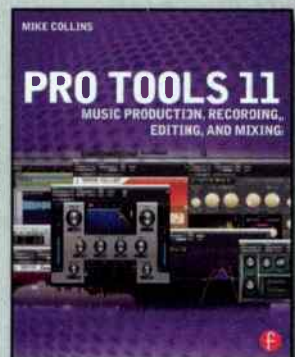
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clean, good, cohesive collection of songs. I'm not a big fan of weird filler. I was pretty set on the songs I knew I wanted on the album. Once they were all written, we just put them in place so there was a feel of continuous connection.

**MC:** Are you working on anything right now—any new projects?

**Lorde:** Yeah. I've been writing so much at the moment. I think being alone in your hotel room at night provides such a blank canvas you just sort of end up being creative. People have also been reaching out for collaborations, which is very cool.

**MC:** Do you have any advice for other young artists out there trying to make it in the industry today?

**Lorde:** Try to develop your craft and get better at it and make cool stuff independently. Put everything on the line and get some attention that way. Because when I think about "dropping a demo tape," I don't know if they work so well these days. The record company will respond to—people will respond to—what you're doing. A good way

of getting noticed is to just go about doing what you do. Then when you've got a bit of a following and you've got some music that's really cool, you will have the inspiration to look around.

**MC:** Finally, what are your thoughts on the future of pop music?

**Lorde:** [Laughs] I don't know—pop is at this crazy place at the moment where I feel anything could happen. It definitely feels like [the music] will kind of come back into the hands of young people in a way. So it feels promising, but I don't know!

**“Try to develop your craft and get better at it and make cool stuff independently.”**

**MC:** Guess we'll just see what happens.

**Lorde:** For sure. There are obviously so many facets to what's going on. I've found myself recently just not being shocked by anything. I said to someone the other day that if someone were to have sex onstage at an awards show, it probably wouldn't be too shocking. Pop's a strange place.

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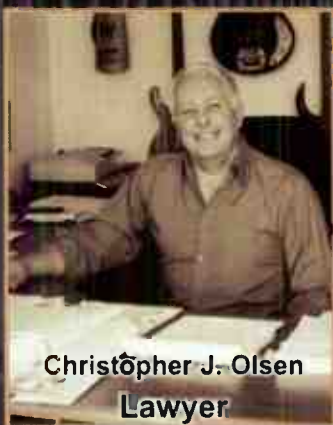
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# 6

# 6

## BEST CAREER TIPS OF THE YEAR

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### First Off ...

If you're in a band, you need to come to an agreement about where you all want to go—get it in writing. Make it a legal document. Have everyone sign it. I don't have that with Creedence and it has led to all kinds of problems, including the fact that there is a band running around calling itself Creedence Clearwater. — *John Fogerty* July



## SONGWRITING

Don't feel the need to emulate what someone else has done. The tide is changed by those who swim against it. — **the Bullits**, producer Aug.

You need to be true to your vision. Many times advisors (i.e. potential managers) have their own agenda that may or may not suit you. For example, we were asked to audition for *America's Got Talent* by the show's producer. We did one of our songs and they asked us to play "La Bamba." It was such a cliché, it was sort of funny. — **Vinyl Soul March**

Rappers are writers. A rapper who contributes original material to your song is entitled to share equally in the ownership of that song with all other writers, unless you and he/she mutually agree otherwise and put that agreement into a signed writing. Also a person who supplies beats may claim an interest in the song resulting from use of those beats. This is still unsettled in law, but don't take a chance and don't use beats supplied to you without an agreement in writing as to how much of the copyright you are willing to give up to the creator of the beats. — **Owen Sloane**, music attorney Aug.

Don't write off a song too quickly. Give it a chance to sink in. Oftentimes you'll think that it should be developing a certain way. Take a step back and listen to it with fresh ears. — **Phillip Lawrence**, producer June

Work with up-and-coming artists. Find someone to be your Snoop Dogg or your Dr. Dre. Come up with them, and if they happen to blow, you'll go right along with them. — **Arch the Boss**, producer Aug.

Artists need to do a lot of different things, not just expect to be the performer; they need to know all aspects. The only people I know who are making money are those who write and own their own songs. — **David Lowery** Sept.

Do things like you're already in the position. All it took was one shot for someone to take

## COMPOSING FOR FILM/TV

Film and TV are always changing and the artist has to reinvent him or herself for each project. I look for the opportunities that may not be obvious. Make plans while you have other things going. — **Christine Wu**, composer May

If you want to record guitar [for Film/TV] I strongly recommend recording it from an amp with a very affordable mic, like a Shure SM57. Direct guitar signals are not very pleasing to listen to and many of the plug-ins have a processed sound. — **Brain Tarquin**, composer Oct.

You have to both love film music and learn film music. When you're hired for a film, it's like you're joining a band. The director may not speak music so the composer has to learn how to speak film. — **Brian Tyler**, composer Nov.



the Bullits



Marina V

me into a studio session because I was ready. And they looked at me like I was shiny and polished. — **Eric Bellinger** May

Once the song is finished, agree on the splits and commit that agreement to writing. A simple agreement listing the song title, the percentage of the song owned by each writer, i.e. "the splits," dated and signed by each co-writer will suffice for each song. — **Owen Sloane**, music attorney Aug.

## SAMPLING

By Rob Litowitz, Partner IP Law Feb.

• **Consider the Source:** Licensing fees vary, depending on how much of the prior work you intend to use and who you want to sample. Sampling less than a second will cost less than sampling an extended passage of several bars. You'll pay a steeper price to sample Led Zepplin than an obscure blues man from Mississippi.

• **The Myth of the "Four Note Rule":** There's an urban legend known as the "four note rule." According to this lore, four notes or less can be sampled for free. But copyright law contains no "four note" exception to infringement. Link Wray's guitar riff from "Rumble" has just three notes. But they are among the most iconic—and valuable—notes in the rock canon.

them to flush a case of Jäger down the toilet. If they offer you half, with the explanation that they are losing money, it may be worth accepting it and chalking it up to bad luck. The alternative is to demand your full guarantee—and expect that they will never book you again. — **David Barber**, author Feb.

If you want a great chance to expose your music to a college campus, go play there! Aside from radio itself, our station is in charge of bringing music to our campus for live events. We organize at least three to four live shows per semester featuring all types of music from the surrounding community as well as touring acts. We are always looking for bands and musicians to come play in some form or another. The radio station also has a budget for promoting these shows via posters and flyers; so if you play here, people will know. — **Ted Jamison**, college DJ Oct.

Always have a contract with the venue. If you have any kind of agreement in writing and available to show the person who is paying you, a lot of time can be saved. A formal signed contract is not always needed, and many venue bookers won't sign one anyway. However, an email that says, "Yes. We will pay you \$300 for this gig," or something to that effect from the venue's booking person, will work. If you have a contract and the venue still refuses to pay, you may have grounds for a lawsuit. — **David Barber**, author Feb.

If a fan asks me to play somewhere, I ask them to help me book a show. If they do that, I'll give them a house concert. That has gotten me more bookings than just about anything else. — **Marina V** March

Some venues have a policy where any band that doesn't stick around to get paid at the end of the night, doesn't get paid at all. Others will gladly let you pick it up the next day. Make sure you know what the policy is before you leave the premises. — **David Barber**, author Feb.

## TOURING / BOOKING

Bands have to understand that they've got to be able to deliver [live]. Whatever you do in the studio you have to be able to duplicate on stage. People can tell. If a band isn't good live, they're never going to go see it again. — **Butch Vig**, producer Feb.

Try not to book yourself. It's better to do it yourself than not do it at all, but find the right shows to be on. Align yourself with groups that are popular. If you're from Seattle, don't try to become popular in Boston yet. Focus on the region you live in and build your base from there. — **Peter Schwartz**, VP Agency Group March

If nobody showed up to see you play, the venue didn't make any money off you. So asking them to pay a large guarantee can be like asking



## DEALING WITH THE SOUND GUY

Never ever ask the crowd, "How does it sound?" The sound guy will likely take that as an insult. The same is true for going out on the dance floor or seating area to listen. You are responsible for what comes out of your instrument, let the sound guy worry about the rest of the room.

Also, get your gear off/on the stage quickly. This is most important if there are bands scheduled to play after you. There's only so much time allowed to get you off stage and the next band on. If you're the headliner, there's still a sound guy who has to pack up his equipment and clean off the stage before he can go home. Be nice to him.

— David Barber, author *Nov.*

## SINGING

Just as each voice has an audio persona, mics also have a "personality" by virtue of their design. Proper mic-to-voice matching avoids unwanted alteration of your voice. Problems can also occur if you're singing through speakers that do not have a wide enough frequency range to properly reflect all the tonal qualities and nuances of your voice. You'll understand this if you have ever tried to sing through a guitar or bass amp. Electronically designed to

reproduce guitars—no voices—these amps will often dramatically alter the sound of your voice, causing you to subconsciously tighten your throat and push for notes.

— Jeannie Deva, vocal coach *July*

## HARMONIZING

You don't have to be a great singer to be a good backup singer, but you do need to be able to create harmony parts and hold firm no matter which other vocal parts surround you. Make sure you know the melody well before you attempt to find harmony parts. Practice singing along to recordings with complex harmonies like Queen. Also, never let your voice stick out. There are several ways to accomplish this. First: begin and end each phrase exactly along with the other backup singers. Don't come in early or leave late! Second: minimize the clarity of your consonants. Soften your final T's or P's or leave them off altogether. S's are the most dangerous and can be almost eliminated. Watch your breathing sounds. Audible gasping can mar a good group sound, particularly during a quiet ballad. — Lisa Popeil, vocal coach *May*

## PROMOTION / SUBMITTING MATERIAL

Never send more than four songs, because no one's going to listen to more than that. If they like it, they'll ask for more. You can't hide a hit. — Neil Norman, President of Crescendo Records *Oct.*

We all know that you can buy numbers. So I look for indicators that tell me whether or not [those numbers are] accurate or suspicious. I want to see fan engagement at a high level, not just big numbers and little engagement. — Greg Federspiel, A&R, Warner Bros *Jan.*

[When dealing with labels], you have to be friendly. Don't be antagonistic. We've been that way in the past, usually out of fear and insecurity. If they sign you, it's for a reason. They're on your side. — John Paul Pitts of Surfer Blood *May*



Jeannie Deva



De La Torre

Artists should be honest with themselves and get professional opinions before they submit material to people like me. Don't just ask your friends or family what they think. They'll support you no matter what. — Peter Baker, Spin Move Records *Jan.*

Being responsive to the needs of music supervisors or editors requires not only knowing what to pitch to them, but also, how soon to pitch it. Most supervisors are working on tight deadlines, so whether it is responding to their budgetary needs or creative needs, the ability to communicate quickly and clearly goes a very long way. — Frank Liwall, Royalty Network Accountant *June*

You can't go to a label and say, "Hey! I can sing!" They'd tell you to come back when you have a lot of fans. Labels don't want to create a star. They want someone who has a million followers already. — De La Torre, Latin pop artist *Nov.*

## TEACHING / EDUCATION

If you don't overbook yourself, you deliver a high-end product. The hardest thing I run into with musicians is that we don't value our time properly. We're so used to having to hustle or justify why we get paid or not get paid at all, and we're used to giving away our time. That might mean you have to charge a little higher rate. Let's say you teach 20 lessons a week at \$90 an hour. I believe you can make a living off that.

Also, teach kids. That doesn't mean adults aren't looking for lessons, they're just terrible



## MAKING A MUSIC VIDEO

By Bobby Owsinski, engineer, author *Aug.*

• Shoot lots of B-Roll. B-roll is cutaway shots that are used to cover up an edit of an interview, audio narration or a picture edit that might jump or look funny. Examples of B-roll might include a close-up of a guitar pick, pictures on the wall, an empty stage or a stage with just your gear on it, a close-up of the kick-drum head with your name on it, a pan across an amp head, or hands on a keyboard. You can never have enough B-roll. In the hands of a good editor it will all be used somewhere.

• Shoot multiple takes. More than one take allows for multiple camera angles if you only have one camera, which is something that a good editor can always use. If you have the chops, you can even cut between several uneven takes to make one good one.



clients. Adults have very sporadic schedules, and you'll get canceled on every week. — **Tim Guille**, music instructor *May*

It's okay to admit you don't know everything. Students respond favorably when you say, "I haven't contemplated or experienced that. Say "Let me look that up" as opposed to pretending you know something when you don't. — **Loren Mulraine**, law professor *May*



Loren Mulraine



Steve Albini

## IN THE STUDIO

### Artists Choosing the right studio

Usually, artists have three choices: their recording could be cheap, fast or good. If an artist can get two of the three, they're good to go. The problem is that sometimes a cheap recording takes longer and usually involves an inexperienced producer. Whereas an experienced producer could get what you want quicker. — **Warren Huart**, producer *July*

Our college radio station has a brand new, built-in recording studio. Straight up. We will record you or your band and we will do it for cheaper than any "professional" studio. Our recording studio is one of the most important and shockingly underused

resources in our radio program. On top of this, our recording studio

has a connected bandcamp page on which we will promote whatever you record for free! — **Ted Jamison**, college DJ *Oct.*

### Engineers Behind the Glass

In the back of the mind of every engineer I've met, they feel like they don't really know what they're doing. Everybody has this nagging doubt that they're a fraud. You have to get comfortable with that feeling; that you're not really in control. — **Steve Albini**, engineer *March*

## CREATING / SELLING MERCH

### Control Costs

**Complexity of Design:** If you're screen-printing items (the most common technique for T-shirts), you'll be charged a set-up cost for each color. That means a design with four colors will be much more expensive than a simple one color print.

**Get Deals:** Ask about Leftover Stock. Many companies order large quantities of product to get a lower price but will then end up with an assortment of odd sizes or colors. Sometimes, you can get a great deal by asking about clearance stock.

**Begin a Partnership:** Try to work with a vendor to get better pricing by committing to a long-term relationship. You can also pitch for a post-mail sponsorship. — **Bernard Baur**, author *Sept.*

**Showcase merch** by giving it away throughout the show. Don't throw it off the stage and invite a wrestling match—host a raffle with door prizes. To promote advance ticket sales, let everyone know that if they buy tickets in advance they will be thrown into the raffle for special merch items or if available at the show. Run Facebook, Twitter, YouTube and Instagram contests to promote the show and everyone who participates gets thrown into the raffle as well. Then on stage, through the mic, call out the winners. — **Ari Herstand** *Sept.*

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**Butch Vig**



**Matt Serletic**

It seems that everybody who graduates from an engineering school goes on either to teach or to start their own school. Rather than spending money on that, get some equipment and make some free demos. — **James Dunkley**, front of house engineer Sept.

The world is going in a different direction. You have to be involved in more of the creative process, whether that's helping find or develop

acts. Traditionally, that was the record label's role. A producer that does artist development, marketing and even coaching helps grow their own career. — **Matt Serletic**, producer Jan.

There are too many producers trying to be artists. You have to let the artist shine. A producer needs to step out of the way and accompany an artist and put that artist on a pedestal. — **Christian Davis**, producer Feb.

Artists can be passive-aggressive, sometimes they're blunt about what they like and don't like. Other times you have to look for clues or signs to tell you that things aren't working out. It's about instinct; trusting your gut. You have to understand exactly how things are flowing and when you need to make a detour. — **Butch Vig**, producer Feb.

Using warm preamps and tube compression softens the transients, which makes the sound more warm and organic. The whole "fix it in the mix" philosophy is the worst thing you can do. It has to be good on the way in. — **Jim Kaufman**, producer Nov.

You can't push the sound around. The more tweaking you do, the more freakish the music becomes. I learned the hard way that records end up sounding the best when you don't have to do a lot to them. — **Steve Albini**, engineer March

You don't always [get to] pick your projects—unless you have a trust fund. You don't turn things down. If you only work on music that you love, you'll go hungry a lot. — **Reid Shippen**, producer May

Try to understand the artist you're working with. Don't lose what's unique about them. Don't feel that you have to genericize or over-commercialize their music to have success. Bands that have a true identity are the ones that rise to the top. A lot of people are obsessed with trying to get a hit that could be on the radio. But

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these days with the Internet, a lot of the songs that I hear that are "hits" don't sound anything like commercial music that we'd listen to 10 or 20 years ago. I say to artists, be true to yourself. — **Butch Vig**, producer Feb.

Just because you can have unlimited tracks doesn't mean you have to use tons of tracks for a song. If the song really calls for many tracks and crossfades, okay, then go ahead. — **Brian Tarquin** Oct.

Work ethic trumps talent any day of the week. Point me to any high school and find the six or seven students most likely to succeed. I guarantee that the one that isn't the best singer but has the best work ethic has a longer and better career than the best singer [with a lesser ethic]. — **Jeremy Skaller**, producer-songwriter July

## SENDING MIXES / MASTERING

Sometimes someone has done a rough mix and squeezed it to within an inch of its life. They send it to me and say, 'Do your thing; make it better.' I



Brian Tarquin

instantly say, 'The reason you don't have clarity and can't hear the kick drum is because you destroyed the record by over-limiting it.' I can't give dynamics and clarity when you want it to also sound like this distorted mess that looks like fresh-cut grass in the waveform. That's a drag because oftentimes all they'd need to do is turn the volume up on my mix and they'd hear that it's better. — **Jason Goldstein**, engineer Oct.

To be honest, bit formats are useless. If you record something at 96 kHz, that's a crappy mix—sample rates aren't going to make it sound better. — **Howie Weinberg**, mastering engineer Oct.

## Using Reverb/Delay

By Bobby Owsinski, engineer, author Feb.

- Artificially created acoustic space doesn't need to be a natural one. In fact, as long as it fits the music, the more creative the better.
- To simulate a vocal double, dial in a 1/16th note delay, then modulate it so it slowly raises and lowers in pitch. If the modulation can be set so it's random, it will sound more realistic.
- To make the guitar sound larger than life, set a delay at less than 100 milliseconds (timed if you can) and pan the guitar to one side and the delay to the other.
- For an "exploding snare" type of effect, add a short slap from 50 - 125 ms with a touch of feedback to the bottom snare mic. Bring the slap back on a second channel. Using an aux, send signal from both top and bottom snare mikes and the slap to a short reverb of a second or less (timed to the song). By adjusting the proportions, phase and EQ, the effect will fit it into almost any situation.
- For strings, use a hall reverb set to between 2.2 to 2.6 seconds with a pre-delay of at least 20 ms timed to the track. To make an effect stick out, brighten it up. To make an effect blend in, darken it up (filter out the highs). If the part is busy (as with drums) roll off the low end to keep it out of the way. If the part is open, add low end to the effect to fill in the space.

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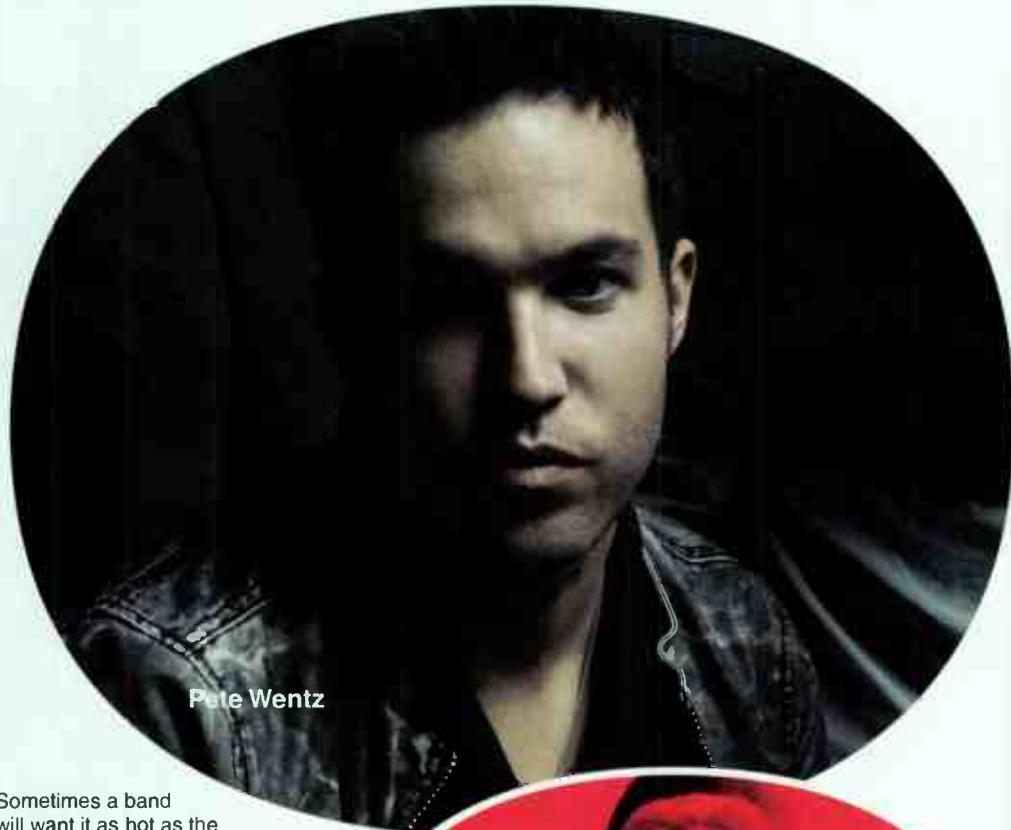
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Pete Wentz

Sometimes a band will want it as hot as the last Green Day record. But Green Day is a trio. You can get a sparse mix a lot louder than you can a mix with 10 layers of guitars and vocals. If you try to get your client's mix that loud, it'll implode. - **Bob Vosgien**, mastering engineer Oct.

### After the Studio

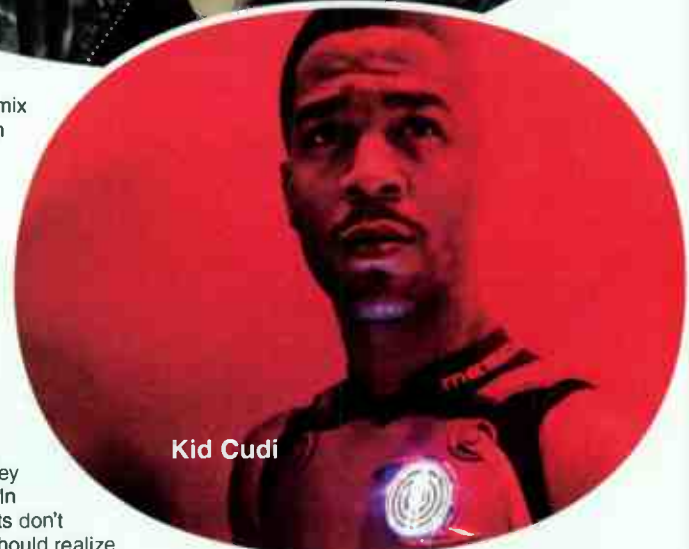
As a signed artist I know how important promotions and marketing are. Sometimes they can create a buzz that spikes sales or bookings. So, I talk to my clients about that and try to help them formulate a post-recording plan. Their work isn't done when they finish recording; it's just beginning. In fact, 80 percent of the time new acts don't make it to the next record. Artists should realize that if no one hears their record it doesn't matter how great it is. - **Billy Graziadei**, producer July

Ultimately, music fans want to hear the magic of artistry. All the bells and whistles in the world won't create that—the artist has to have “it,” and the producer has to capture it. - **Michael Lloyd**, producer July

## AND REMEMBER...

You don't need to sign the first deal that's thrown in front of you. You don't necessarily need a manager or a merch company. There is something to DIY and there is something to doing it on your own, because when you're making great music good things should come to you. - **Pete Wentz**, Fall Out Boy May

Reach inside yourself, pull out the essence of you and people will be drawn to that. I learned early in my career that everybody's just making it up as they go along, so go for it. Stay with the joy and love of it and stay out of the how. Don't worry about the how. Just follow your joy. - **Michele Clark**, promoter June



Kid Cudi

Be clever and have a hit once in a while. Don't get a big ego. Some people, when they make a little money or have a hit, go out and buy Rolls Royces and mansions. Then when it slows down, they lose it all. Even if you're successful, you have to be sort of conservative because you never know that it's going to continue and it usually doesn't. - **Neil Norman**, Crescendo Records Oct.

You need to stop trying to act like you can read the consumer and manipulate people. Just make the music. Make it real, make it pure. People know. These kids aren't stupid. I know people who don't even listen to the radio anymore. They turn to the Internet to hear the music they want to hear and they stand by it. The only people who are subjected to the radio nowadays are kids getting picked up from school by their parents. - **Kid Cudi** Nov.

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# Our Favorite Signing

## Lorde

**Label:** Lava/Universal Republic  
**Management:** Scott Maclachlan  
**Contact:** alexandra@highrisepr.com  
**Web:** <http://lorde.co.nz>  
**A&R:** Jason Flom

WHAT'S SO REMARKABLE ABOUT LORDE'S signing story is that this young New Zealand artist—discovered several years ago when an A&R scout heard a recording of her middle school talent show—was given plenty of time to develop her precocious gifts. "I didn't have any real desire to be taking music seriously, because I was 12, you know," Lorde told *Music Connection* in our first interview with her. Now fortunate to have assembled a team of pros to help guide and drive her career, Lorde's future looks extremely bright. Not only is she the first female in 17 years to hit No. 1 on *Billboard's Alternative Radio Airplay* chart with her smash single "Royals," she set the record for the longest run while doing so. For more about Lorde and where she's headed since the release of her debut album *Pure Heroine*, see our exclusive feature interview beginning on page 38.



CHARLES HOWELLS



## He's My Brother She's My Sister

**Label:** Park The Van Records  
**Management:** Geoff Sherr / SQE (Street Quality Entertainment), 323-378-5973  
**Booking:** Jared Flamm / Danny Rose Agency, 818-396-5672  
**Publicity:** Brooke Black Just-Olesen, brooke@bighassle.com, 323-456-3490  
**Web:** <http://hesmybrothershesmysister.com>  
**A&R:** Zach Fischel

Artists are most responsive to a label if they see the label's passion for their music. That commitment is more important than money. Folk-rock outfit He's My Brother She's My Sister—the name was derived from the siblinghood of founding members Robert Kolar and his sister Rachel—had considered a number of labels before deciding on Santa Monica, CA's Park The Van Records (PTV). The factors that went into that choice were many, but none more important than the responsiveness and general positive feeling conveyed by the label.

"PTV came on very early," recalls guitarist Robert. "We'd been looking at labels like ANTI-, Glassnote and Merge [Records]. PTV was definitely there: they were responsive. Some of the other labels, the way they handled it was kind of disrespectful. So we went with PTV and we haven't looked back. We're constantly one of their priorities; they're always pushing different opportunities our way. These guys believe in us."

## Arch Tha Boss

**Publishing Company:** Iagem Music  
**Publicity:** dawn@thepresshouse.com  
**Web:** <https://twitter.com/archthaboss>  
**A&R:** Tunde Balogun & Sean Famoso

"We had a few talks, and they flew me down to Atlanta, and I liked what I saw, so I decided to go with it. I guess they heard the buzz about 'Snapbacks and Tattoos.'" Producer Arch Tha Boss is talking about the Dricky Graham track he produced, which went gold last year, and how he caught the interest of publishing company Iagem Music. Arch's contract—his first with a publishing company—is for three years. Each month, he gets a roster of artists needing production work, chooses whatever artists he wants and makes as many beats as he can. Whether a producer is self-made or looking for a publishing deal, Arch says, "Work with up-and-coming artists. Find someone to be your Snoop Dogg or your Dr. Dre. Come up with them, and if they happen to blow, you'll go right along with them."

## Jonny Fritz

**Label:** ATO Records  
**Management:** Christine Stauder/Red Light Management, 646-292-7400  
**Booking:** Andrew Colvin, andrew@groundcontrolltouring.com  
**Publicity:** Angie Carlson / Propeller Publicity, angie@propellerpublicity.com  
**Web:** <http://jonnyfritz.com>  
**A&R:** Jon Salter & Kirby Lee / ATO Records

Jonny Fritz deftly spins a tale along the lines of his songwriting heroes like Tom T. Hall, Michael Hurley, Jerry Reed, Jerry Jeff Walker and Roger Miller, songs that have observational humor but are also loaded with hefty amounts of truth. It is a skill he's developed after nearly a decade on the road. *MC* appreciates the evident wisdom this artist showed when deciding to sign with ATO for 2013 full-length release, *Dad Country*. "I had my heart set





# Stories • 2013

Compiled by MC Senior  
Editor Mark Nardone

on ATO," says Fritz. "But I didn't care how much money or political clout they had. ATO made it clear to me that they cared about the music, but wanted to wait until they had the time to do it right." When the time finally came and the contract was put before him, Fritz signed it—in gravy—at Arnold's Country Kitchen in Nashville, TN.



## Rozzi Crane

**Label:** 222 Records  
**Management:** Jordan Feldstein / Career Artist Management, [chris@camanagement.com](mailto:chris@camanagement.com)  
**Publicity:** Carleen Donovan, Samara Shwidoek / Press Here  
**Web:** <http://rozzicrane.com>  
**A&R:** Chris Maguire

This young pop artist blew us away with her performance at last spring's BMI Pop Awards banquet in Los Angeles, so we made a point to learn more about her. Crane told us she had enrolled at the Popular Music Program at the USC Thornton School of Music and decided to attend classes while pursuing her

musical aspirations. She immediately formed a band with classmates, eventually tackling the city's circuit. She also earned background vocal duties for high-profile acts like Don Henley on the recommendation of her professors. But, it was a class shared with former Phantom Planet member, Jacques Bartbau, that was most impactful, as the duo soon began working with Phantom Planet's Sam Farrar. Crane would sing on the demos that the team recorded and one of these found its way to Maroon 5's manager, Jordan Feldstein. Crane then met with Feldstein and discussed the idea of working together in the future. And as Crane puts it, "A couple of days later, I received an email from [Maroon 5's Adam Levine], who basically said he didn't have a label, but would love to start one if I would be on it."



## The Filthy Souls

**Label:** DrillDown Entertainment Group  
**Publicity:** Katie Anne Ellsweig/Big Machine Agency, [katieanne@bigmachinemediacom](mailto:katieanne@bigmachinemediacom)  
**Web:** <http://thefilthysouls.tumblr.com>  
**A&R:** Paul Palmer/DrillDown Entertainment

Before signing with DrillDown, Filthy Souls' vocalist-guitarist Dave Green spent a lot of time trying to get a music career off the ground in England. But no labels came calling until Green relocated to Los Angeles, CA. There the lead singer did a radio interview with a friend who knew Paul Palmer, known for working with Rock Mafia and co-founding Trauma Records. "My friend who had done the radio interview said, 'I have a guy you should meet.' He took me down to a studio in Venice. Paul asked me to play some songs, and that was it." Green says if he hadn't moved to California and been discovered by DrillDown, he doesn't know what he would be doing in England. "In L.A., you're in the heart of everything. Everyone you meet is involved in music or entertainment."



## Parmalee

**Label:** Stoney Creek Records  
**Management:** Stephen Linn/Broken Bow Music Group, 615-306-9407  
**Booking:** Kevin Neal/Buddy Lee Attractions, 615-244-4336  
**Publicity:** [britany.perlin@dashboardmedia.biz](mailto:britany.perlin@dashboardmedia.biz)  
**Web:** <http://parmalee.com>  
**A&R:** NA

Perhaps no other band has such a remarkable—and violent—signing saga. Parmalee lead vocalist and guitarist Matt Thomas, along with his brother Scott, cousin Barry and best friend Josh, grew up in and around eastern North Carolina where they built a large and loyal fan base. When music industry peers urged them to move to Nashville, the quartet set up house there in an RV, developing a writing and recording relationship with New Voice Entertainment's David Fanning. It was he who introduced the band to Broken Bow Music Group's Benny Brown who was impressed with the demos and wanted to schedule a showcase. The band were suddenly hit with a calamity, however, when, one night after a show, Matt and Scott were robbed at gunpoint. Shots were fired. Scott, who had a concealed weapons permit, fired back. He sustained three wounds that left him in a coma, with a five percent chance of survival. Miraculously, due to tremendous fan support (for medical bills) and encouragement, Scott made a full recovery and played a crucial rescheduled showcase, which led to the band inking with Stoney Creek.



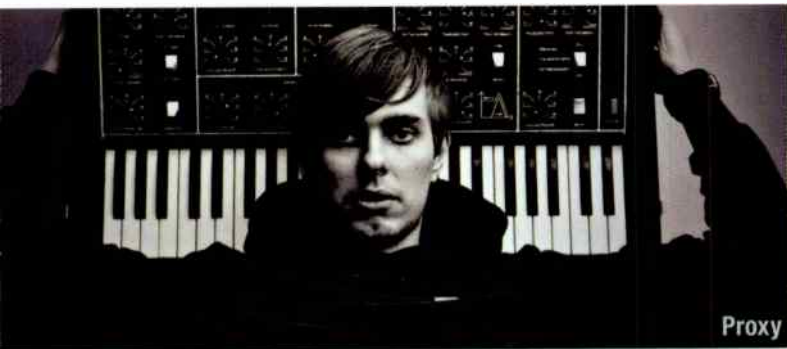
## Bleach Blonde

**Label:** Rise Records  
**Management:** Mike Bachta and David Lovett / Working Group Management  
**Publicity:** Mike Cubillos / Earshot Media, [mike@earshotmedia.com](mailto:mike@earshotmedia.com)  
**Web:** <http://thebleachblonde.com>  
**A&R:** Sean Heydon

Danny Stillman's first band, Drop Dead Gorgeous, was signed to Portland, OR's Rise by virtue of a badgering campaign executed through Myspace. "We had our fans email Rise Records and a couple other labels," divulges the vocalist. After two albums, the rockers were upstaged to a major, but the experience was less than they'd hoped. "Majors tend to spend money in the wrong places," Stillman contends, noting they never surpassed their recording costs. "We like Rise because they're strict with their budget and don't overspend."



While negotiating their new four-record deal, they managed to work a proposed six exclusive T-shirt designs down to four. Stillman's advice for unsigned artists is to network like crazy. "It's like six degrees of separation," he declares. "Don't underestimate the power of social networking. That's really your biggest tool."



## Proxy

**Label:** Dim Mak Records  
**Publicity:** John Ochoa / MSO, 818-380-0400 ext. 231, jochoa@msopr.com  
**Web:** <http://facebook.com/useproxy>  
**A&R:** Steve Akoi / Dim Mak Records

Russian beatmaker Proxy first shook listeners with his own label, Mako Records. When Turbo Recordings caught wind of his massive sound through Myspace in 2006, they snatched up the Eastern sensation. With that deal handling distribution in all territories except America, they needed to fill the gap. Dim Mak, Steve Akoi's label, closed that space. "Steve Akoi is a fan, which makes things much easier," offers Proxy. "He is a man I have great respect for. He made a great label with his signings and the team there is superb."

Most importantly, aligning with a label that specializes in his genre was key. "Luck plays a factor, too," he advises, "but you have to make your own luck!"

## Hands

**Label:** Kill Rock Stars  
**Publicity:** caroline@bighassle.com  
**Web:** <http://handssounds.com>  
**A&R:** Portia Sabin

It takes more than hard work to build a career. An artist or band really must take stock of what they've been doing so far and evaluate what is working—and what is not. Says Hands frontman Geoff Halliday, "We started realizing playing every week wasn't getting us where we wanted to go. That's when we got serious about putting together a team with a publicist and a manager." The act also began working with The Windish Agency to handle bookings, who Halliday partly credits for having label Kill Rock Stars [KRS], enter the picture. Hands was placed on a bill with fellow Windish clients, Milagres, who were already signed to KRS. It was at that show that the burgeoning Hands landed on the label's radar as the company's people showed up early enough to catch its set, which led to a contract.



## J. Sol

**Publishing Company:** Iagem Music USA  
**Management:** Crowd Control Agency  
**Publicity:** NA  
**Web:** <http://reverbnation.com/jsol>  
**A&R:** Tunde Balogun

Just a few months ago, Brooklyn singer-songwriter J. Sol found himself signing a worldwide co-publishing agreement with Read & Write Publishing/Iagem Music USA along with producer Arch Tha Boss as

part of an ongoing project with Ludacris. The publishing deal, though J. Sol did not disclose many details, will span multiple years. This is the first time J. Sol has had a publishing deal and he says, "It takes a load off you. You can be more creative now. In the past, I'd have to schedule studio sessions, find a producer."

## Halo Circus

**Label:** Manimal Vinyl/Badlands Records  
**Management:** Regime Inc. / Ivory Daniels, Mike Renault, Matthew Hager  
**Booking:** CAA / Jeff Frasco  
**Legal:** Lapolt Law / Dina Lapolt & Katrina Bleckley

**Contact:** [76stepsmusic@gmail.com](mailto:76stepsmusic@gmail.com)  
**Web:** <http://halocircus.com>  
**A&R:** Paul Beahan



Matthew Hager is a veteran of the music industry whose songwriting and production resume includes work with Duran Duran, Simply Red, Mindi Abair, Mandy Moore and many others. Allison Iraheta was a teen sensation (*American Idol*) and released one album for Jive/BMG. Their pairing materialized when her guitarist David Immerman asked Hager's publisher if they could write together. The two wrote a song

and the rest unfolded like something out of a movie. But these industry vets wanted to avoid the typical pitfalls. "The truth is a lot of major labels can't afford to listen with their heart," says Hager. "The majority love Allison's voice but they want her to sound like Pink or cut songs by other people. I told her, 'You've already been through the machine. You don't have to do that.' This is a band, and every time we play we get new fans."

Their signing with Manimal Vinyl came through John Taylor of Duran Duran. He knew Hager from their work together on a David Bowie tribute album. Taylor was friends with the label owner and recommended he give Halo Circus a listen. Paul Beahan did just that, catching a show at L.A.'s Hotel Café. He signed them shortly afterward.

## Run River North

**Label:** Netzwerk Music Group  
**Management:** Pat Magnarella, Kyle Griner, Keith Lazorchak / PMM, Inc.  
**Booking:** David Levine / WME  
**Legal:** Steve Plinio / Greenberg Traurig, LLP  
**Publicity:** Penny Palmer / [ppalmer@netzwerk.com](mailto:ppalmer@netzwerk.com)  
**Web:** [home.runrivernorth.com](http://home.runrivernorth.com)  
**A&R:** Rachel Cragg



Los Angeles indie-pop sextet, Run River North, took a practical approach to writing, recording and promoting their debut album. Focusing on recording one song and releasing an accompanying video per month, the act figured that in a year they would have a 12-song full-length to distribute. Halfway through, however, they garnered attention from Honda, were surprised with a booking on *Jimmy Kimmel Live!* and signed to a label. "Since we didn't have a space to record, we thought it'd be funny to record in our Hondas," says frontman Alex Hwang. "We were hoping somebody from Honda would see the videos and a couple of people we knew worked at the ad agency. They bumped the video upward to the higher-ups and Honda began a campaign with us." Trusting in their managers, who they initially met through a festival booking with Anberlin (as Kyle Griner managed them, as well), Run River North signed on with Netzwerk and set to work on their debut release with esteemed producer, Phil Ek.



# ZINEPAK

## A Whole New Vision of Artist Merch

**W**ith their experience in advertising and marketing, the co-founders of Zinepak have taken music artist merchandising to a new level. Since opening shop in January 2011, the New York City-based company has created an opportunity for tour promoters, artist managers and artists to participate in a great way to provide unique items for fans, and for artists to be more involved with fans.

Co-founder Brittany Hodak has a background in music retail marketing, and, based on a previous business relationship, approached Walmart early on about working with Zinepak. This quickly resulted in the company teaming up with the Academy of Country Music to create a special package for exclusive sale at the retail behemoth. "We produced a 40-track CD with a special booklet insert for the 2012 ACM Awards that sold for 10 dollars," she says. "It sold 25,000 units in less than 10 days."

*"Ticket printing looks boring. Nobody wants to see that six-dollar fee on their concert ticket and wonder what it is paying for. ... So we created personalized passports and wristbands for the Mumford and Sons tour."*

— Brittany Hodak, Co-Founder

The Zinepaks sold at retail stores are oversized, shrink-wrapped packages resembling small books. They stand out from most traditional CD packaging, yet are designed to fit in the standard retail store CD display bins. In September, the company launched a Zinepak for Sheryl Crow's October release, *Feels Like Home*, which included the CD, a 64-page insert and a package of wild seeds. Available through most music retailers, it was priced at three dollars above the CD-only package. "We are not exclusive to Walmart," notes Hodak. "We work with whatever distribution the client wants, at venues, at retail, via fan clubs or any other means."

Regarding the fee structure for a Zinepak, "We work on the typical ad agency model," says co-founder Kim Kaupe, "with an up-front fee for the complete project, which includes a certain number of items produced." Promoters, management and labels provide input for the content, and Zinepak uses its resources to produce the design and distribution. The company utilizes a core group of freelance graphic and merchandising artists to create the specialized items, as well as a small in-house group of employees.

The projects are not limited to CD packaging. "Ticket printing is boring," explains



Hodak. "Nobody wants to see that six-dollar fee on their concert ticket and wonder what it's paying for. I look at my mother's concert tickets from 20 years ago and it looks the same as what most ticket buyers receive today. So one item we created is the personalized passports and wristbands for the Mumford and Sons tour."

The items were provided to each ticket purchaser, and included a personalized, multipage, bar-coded "passport" in lieu of a standard-issue ticket, as well as a personalized wristband, each bearing the name of ticket-holders. "This campaign was great," Kaupe says. "The fans who had the wristbands and the passports posted photos on Instagram, Facebook, Twitter and that accelerated ticket sales for the other dates on their tour."

T-shirts, caps and other traditional merchandising are so last century. To come up with new ways to please fans, as well as the artists, the Zinepak crew taps into the usual social



media networks, as well as conferring with the artists themselves, and management. "We always want input from all sides," says Hodak. "We are not a cookie-cutter operation. The ideas come first from the artists."

Contact Dina Rezvanipour,  
dina@3dprmarketing.com

# TOP **25** New Music Critiques

**OF ALL THE UNSIGNED AND DIY RECORDING ARTISTS** we critiqued this year, here are the absolute best—our 25 highest scorers as well as an extra 18 Top Prospects. Each total score you see is based on the merits of production, lyrics, music, vocals and musicianship. *MC* invites all unsigned recording artists who want to be critiqued in a national magazine to send us material in 2014 by first checking out “Get Reviewed” at <http://musicconnection.com>.

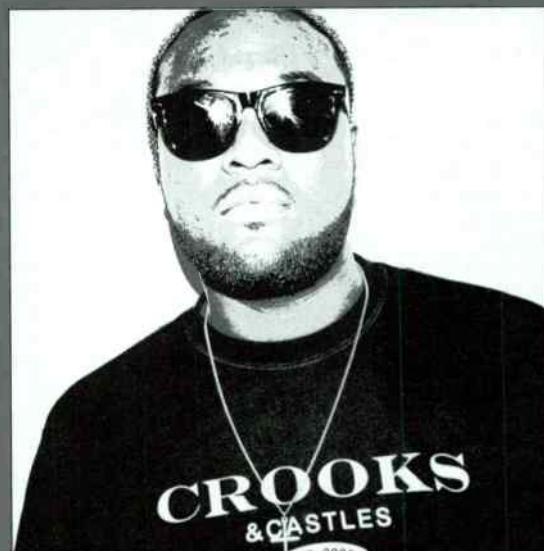


### **Sleepy Tea . . . 9.0**

**Contact:** [management@tsquaredpromo.com](mailto:management@tsquaredpromo.com)

**Web:** [facebook.com/sleepytea](https://www.facebook.com/sleepytea)

**AMP Username:** sleepytea



### **Chi-City . . . 9.0**

**Contact:** [iamchicitybooking@gmail.com](mailto:iamchicitybooking@gmail.com)

**Web:** [iamchicity.com](http://iamchicity.com)

**AMP Username:** ChiCity





**Caroline Rose ... 8.8**

Contact: emily@emilygproductions.com

Web: carolinerosemusic.com

AMP Username: CarolineRoseMusic



**Orbé Orbé ... 8.6**

Contact: orbemgmt@gmail.com

Web: orbe-orbe.com

AMP Username: orbemgmt@gmail.com



**Bonzie ... 8.4**

Contact: manager@bonzie.net

Web: bonzie.net

AMP Username: bonzie



**Brandon Alan ... 8.4**

Contact: eileen@eileenkoch.com

Web: brandonalan.com

AMP Username: brandon alan



**AM Session ... 8.4**

Contact: bgreiert@gmail.com

Web: sonicbids.com/amsessionmusic

AMP Username: amsession



**Microscopium Oo ... 8.3**

Contact: microscopiumoo@yahoo.com

Web: microscopiumoo.com

AMP Username: microscopiumoo



**Sharp Three ... 8.3**

Contact: sharpthree@gmail.com

Web: sharpthree.com

AMP Username: sharpthree

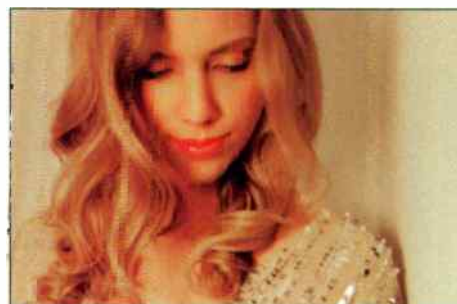


**The Brevet ... 8.2**

Contact: thebrevet@gmail.com

Web: thebrevet.com

AMP Username: thebrevet



**Heidi Feek ... 8.2**

Contact: liz@elizabethmeadia.com

Web: heidifeek.com

AMP Username: HeidiFeek



**Jett Prescott ... 8.2**

Contact: info@jettprescott.com

Web: jettprescott.com

AMP Username: jettprescott



**Ember Fx ... 8.2**

Contact: elizabeth@signalflowpr.com

Web: emberfx.com

AMP Username: emberfx



**Lizzy Lehman ... 8.2**

Contact: lizzylehman.music@gmail.com

Web: reverbnation.com/lizzylehman

AMP Username: lizzylehman





**Das Tapes ... 8.2**

Contact: dastapesband@gmail.com

Web: dastapes.com

AMP Username: dastapesband@gmail.com



**Courtney Leigh Heins ... 8.2**

Contact: cheins26@gmail.com

Web: refolk.com

AMP Username: refolk



**Natania ... 8.0**

Contact: LaFamos PR, amanda@lafamos.com

Web: nataniamusic.com

AMP Username: Natania



**Zibbz ... 8.0**

Contact: mary.broadbent@gmail.com

Web: zibbz.com

AMP Username: ZIBBZ



**B.A.S.I.C. ... 8.0**

Contact: mrmarcusharris@gmail.com

Web: ad3music.com/b-a-s-i-c

AMP Username: 4evahustlinent



**Aurah ... 8.0**

Contact: amanda@lafamos.com

Web: aurah.com

AMP Username: aurah



**Cathy Heller ... 8.0**

Contact: cathyheller1@mac.com

Web: soundcloud.com/cathyhellermusic

AMP Username: CathyHeller

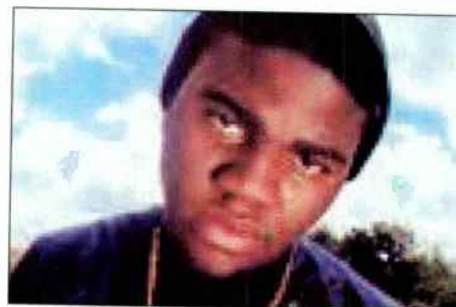


**Socionic ... 8.0**

Contact: socionicband@gmail.com

Web: http://socionicband.com/music

AMP Username: Socionic



**Dough ... 8.0**

Contact: doughboionline.com

Web: ttp://tinyurl.com/kgbdmew

AMP Username: derianmorgan@yahoo.com



**Theda Phoenix ... 8.0**

Contact: thedaphoenix@gmail.com

Web: thedaphoenix.com

AMP Username: thedaphoenix



**Kongos ... 8.0**

Contact: mgmt@kongos.com

Web: kongos.com

AMP Username: Kongos

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# TOP 2013 Prospects

## Indubious ... 8.0

Contact: Nicole Balin, nicole@ballinpr.com

Web: indubiousmusic.com

**AMP** Username: indubious



## Kat McGivin ... 7.8

Contact: amanda@lafamos.com

Web: katmcgivin.com

**AMP** Username: kat mcgivin



## Matthew Mayfield ... 8.0

Contact: judikerr@aol.com

Web: matthewmayfield.com

**AMP** Username: matthewmayfield



## Marcus Leary ... 7.8

Contact: marcusleary40@gmail.com

Web: marcusleary.com

**AMP** Username: marcusleary40@gmail.com



## UpperCase Five ... 8.0

Contact: uc5@uppercasefive.com

Web: uppercasefive.com

**AMP** Username: uppercasefive



## Sean Hampton ... 7.8

Contact: iamseanhampton@gmail.com

Web: belikesean.com

**AMP** Username: Sean Hampton



## The Gallery ... 8.0

Contact: thegallerymusic@gmail.com

Web: thegallerymusic.bandcamp.com

**AMP** Username: thegallerymusic



## Scott James ... 7.8

Contact: judikerr@aol.com

Web: scottjamesmusic.com/presspage

**AMP** Username: scott james



## Scott Mayo ... 8.0

Contact: scottmayomusic@gmail.com

Web: scottmayomusic.com

**AMP** Username: scottmayo



## Westland ... 7.8

Contact: aaronabonus@gmail.com

Web: fb.com/westlandmusic

**AMP** Username: westland



## Better Looking People ... 8.0

Contact: betterlookingpeople@gmail.com

Web: betterlookingpeople.com

**AMP** Username: BetterLookingPeopleWithSuperiorIdeas



## Japonize Elephants ... 7.8

Contact: flypr@flypr.net

Web: thejaponizeelephants.com

**AMP** Username: japonizeelephants



## Andrew Mack ... 8.0

Contact: andrewmackmusic@gmail.com

Web: facebook.com/andrewmackmusic

**AMP** Username: andrewmack



## Tracy Walton ... 7.8

Contact: info@gritpr.com

Web: tracywaltonmusic.com

**AMP** Username: Tracy walton



## Franklin Vanderbilt ... 7.8

Contact: franklinvanderbilt@mac.com

Web: franklin-vanderbilt.com

**AMP** Username: franklin vanderbilt



## Duniven ... 7.8

Contact: dunivenmusic@yahoo.com

Web: facebook.com/dunivenmusic

**AMP** Username: Duniven



## Vassy ... 7.8

Contact: vassybookings@gmail.com

Web: kissmyvassy.com

**AMP** Username: vassybookings@gmail.com



## Amy ... 7.8

Contact: rmt@thetasound.com

Web: vocalessencebyamy.com

**AMP** Username: Amy



**Shangri La**

Jake Bugg  
Mercury Records  
Producer: Rick Rubin

Produced to perfection is a bore, and Jake Bugg's sophomore album is surely polished to a fine sheen at the Malibu studio that shares the record's name. Still, the stinging nasal tone of Bugg's vocals pack a punch paired with lyrical and melodic vivacity in Arctic Monkeys-like British pop freneticism slowed down with several early '60s-esque street ballads. Most all are about Bugg's old haunts and habits in his native Nottingham and his gladness at being far from it a year after his UK chart-topping debut as summed up in "Slumville Sunrise": "This place is just not for me." — **Jessica Pace**



**Infra Green**

Insect Surfers  
Marlin Records  
Producers: David Arnsen and Steve Reffling

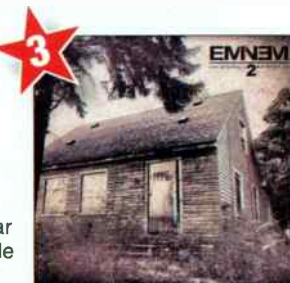
It has been 10 years since these neo-guitar instrumental surf rockers released their award-winning album *Mojave Reef*. This 15-song collection revives the vintage guitar-rock genre and injects it with fresh vision and purpose. Original member David Arnsen and fellow guitarist Michael Abraham wield their respective Gibsons with a swagger that pays homage to everyone from Chuck Berry and Link Wray to Dick Dale and Nokie Edwards. They also stretch the boundaries, with elements of psychedelia and experimental tones. Of note is "Radar Road" featuring cameo solos by '60s fuzz-guitar legend Dave Allan and Jim Thomas of the Mermen. — **Eric A. Harabadian**



**The Marshall Mathers LP 2**

Eminem  
Aftermath Records/Shady Records  
Producers: Dr. Dre & Rick Rubin

Track 10 best describes this album: "Brainless." Mommy issues, nobody liked me growing up issues, I got rich and showed them issues; all combine for the million dollar question: Where is the violin sample on "Little Man Syndrome"? One may notice elements of Joe Walsh, Billy Squier and others, but it's hard to call the rest of what surrounds it music. For those interested in Manson and Yoda references and a visual of Eminem taking a giant deuce, then by all means, swallow a fifth of vodka and drive to a record shop. Hopefully the alter ego in the trunk doesn't attract cops along the way. — **Carl Anthony**



**Movements of the Heart**

David Lanz  
Shanachie Records  
Producers: David Lanz and Gary Lanz

Grammy nominated pianist-composer David Lanz gets back to his "heavy mellow" wheelhouse with his first set of all original pieces in five years. Balancing lighthearted romantic whimsy and darker meditations, the artist's lightly dramatic journey draws inspiration in equal parts from emotional shifts in his own life (longings, partings, celebrations) and the simple beauty of nature ("Rainlight," "La Luna dell'Amante"). Fans of emotional solo piano music will enjoy Lanz's thoughtful melodic landscapes, while piano geeks may enjoy figuring out the sonic subtleties resulting from his choice to tune the piano at A-444 instead of A-440. — **Jonathan Widran**



**Magpie and the Dandelion**

The Avett Brothers  
Republic Records  
Producer: Rick Rubin

In the wake of *The Carpenter*, this beloved North Carolina-based band presents a durable follow-up with few surprises. Commencing with the "Open Ended Life," a bluesy groove gives way to a double-time banjo/fiddle rave-up combining rock and country counterparts. A solitary live track, "Souls Like the Wheels" (reworked from an earlier EP) may seem a puzzling step backwards, but it serves to interject a rustic contrast to the studio gleam. On the closing track, "The Clearness is Gone," the band crystallizes what they do best: plaintive harmonies, ringing electric guitars, sanctified organ and rich twin fiddles orchestrating a noble Dixie crossroads of heart and heritage. — **Dan Kimpel**



**Stop the Bleeding**

Sponge  
The End Records  
Producers: Tim Patalan, Vinnie Dombroski

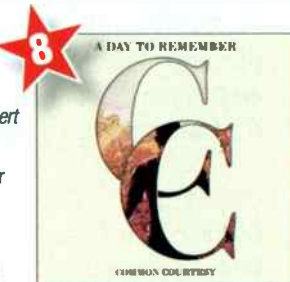
On this, their seventh studio release, the Motor City outfit prove they are as inventive and creatively vibrant as in their mid-'90s heyday. The acoustic-fueled power ballad "Star" kicks things off as frontman Vinnie Dombroski takes the reins. "Destroy the Boy" follows and recalls some of the band's earlier hits, but mines a deeper, more sophisticated well of rich and complex harmonies. Perhaps the biggest departure here is their industrial Reznor-like take on Jim Croce's "Time in a Bottle." It is a bold move that unquestionably catapults the '70s soft rock classic into another dimension. — **Eric A. Harabadian**



**Common Courtesy**

A Day To Remember  
ADTR Records  
Producers: Jeremy McKinnon, Andrew Wade, Chad Gilbert

*Common Courtesy* is about more than just the music. After a legal battle against former label Victory Records, ADTR were granted the right to release this record (note lyrics in "The Documents Speak For Itself"). The album opener "City Of Ocala" pays respect to the band's hometown with good pace and post-hardcore woaah's, and the tracks hold strong through "Life @ 11." But a few remaining songs come off as unworthy b-sides from previous releases, specifically "End of Me" which feels like a failed attempt at mainstream. Though more mature, straight-ahead rock than previous efforts, *Common Courtesy* should fair well among the ADTR faithful. — **Andy Mesecher**



**Electric Slave**

Black Joe Lewis  
Vagrant Records  
Producers: John Congleton, Stuart Sikes

Fuzz guitars, Stax horn arrangements and a raw garage sound permeate *Electric Slave*. Lewis' third studio album is a provocative blend of garage-punk and the '60s R&B that brought the band to fame. You don't come to this party for poetics—Lewis barks, hollers and growls explicit lyrics about harsh times, women and money. *Electric Slave* is edgy grunge-R&B that frees itself from the soul novelties heard on earlier recordings. Most of the album is vocally unintelligible, but it's the exuberance of this tight and talented band that hooks you. *Electric Slave* blends disparate ingredients to create a sound that is downright stimulating and raucous. — **Oscar Jordan**



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



# Who reads Music Connection?

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—**Shannon LaBrie**

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—**Dave Navarro** Jane's Addiction

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—**Scott Austin** CEO, Authentik Artists Inc.

## THE GRAMMY GIVER



*"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it's still on my regular reading list."* —**Neil Portnow** The Recording Academy President/CEO

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World Radio History

**MUSIC**  
CONNECTION



**Mercy Lounge** Nashville, TN

**Contact:** amanda@Lafamos.com

**Website:** http://nettierose.com

**The Players:** Nettie Rose Freed, vocals, guitar; Fred Sokolow, guitar, lapsteel; Johnny "Spazz" Hatton, bass; Lynn Shipley Sokolow, banjo.

**AMP Username:** Nettierose

**Material:** Hank Williams could be standing in on some of these songs, which, true to country-western form, are careless in their buoyancy, heartfelt in their emotiveness and timeless in their—if not infinite wisdom, then at least relevance. Nettie Rose's songs are strengthened with the input of Nashville songwriters and sustained by their topical and universal nature.

**Musicianship:** The players follow Rose's lead, framing their singer in a well of deep colored bass that buzzes and thunks and a banjo that resounds beatifically. Rose's western songs are unpretentiously poetic, breezy, uplifting with a slight but palpable tang of sorrow sung in a voice that's warm and slightly amused and stylistically adaptable to any backing band.

**Performance:** Nashville's musical landscape is an admixture of historical, vibrantly charming camp and inspired young contemporaries. In the former category is *The Billy Block Show*, a live radio concert series in the same spirit as the Grand Ole Opry that fueled the fire of many a rising artist. Rose's performance fit the spirit; she possessed a playful showmanship onstage from behind a thick curtain of waist-length hair. The



performer danced and interacted with her band with an understatedly compelling West Coast charisma. Her songs were accessible, easily listenable Americana about "people she knows," and yet...I kept forgetting her voice, which sounded young and small within a palatial body of sound.

**Summary:** When Nettie Rose's vocals grow into her music, her songs will be

unquestionable as genuine American stories. But people have been writing and singing those stories since they could figure out how to pluck a guitar, so some brand of poignancy in the delivery is crucial. Rose is without a doubt emphatic and earnest in her singing, but you find yourself wanting her voice itself to be abrasive, or strikingly sweet, or gravelly, or otherwise outstanding to hold up against a timeless genre of songwriting. — **Jessica Pace**

**Gallery 263** Cambridge, MA

**Contact:** humbletripe@gmail.com

**Web:** http://humbletripe.com

**The Players:** Shawn Luby, guitar, lead vocals; Stud Green, violin, mandolin, harmony vocals

**AMP Username:** humbletripe

**Material:** A folksy duo split between Boston and North Carolina, Humble Tripe embody the philosophy of less is more. Belting out tales of longing, grandmas, institutional oppression and acrobats, their unadorned lyrics splashed with acoustic guitar, violin and mandolin paint panoramas of sadness tinged by a subterranean layer of hope. The creeping miasma of broken dreams embodied by their slow-moving compositions is interspersed with humorous between-song banter.

**Musicianship:** Luby and Green effortlessly strum their respective instruments, filling the space with a reassuring, humanitarian spirit. Yet it's Luby's moonshine vocals that elevate their sound beyond the typical heartland-via-metro hipster effort. His simply executed, mellifluous cooing rubs an emotional nerve, while Green's elegant violin and mandolin plucking conjures images of fairies frolicking beneath a crescent moon.

**Performance:** Humble Tripe are the sort of act that work best in intimate settings. Performing at an art gallery before a tiny gathering of



followers, the pair concluded the release tour for their sophomore CD in high fashion with their trademark delicately crafted arrangements. Their secret sauce, meanwhile, lied within their natural comic abilities. Despite confessing to a moment of stage fright, they kept the crowd in stitches spinning tales of separation anxiety, lesbian chain-smoking motorcycle gangs and nearly coming to fisticuffs with an intoxicated fan.

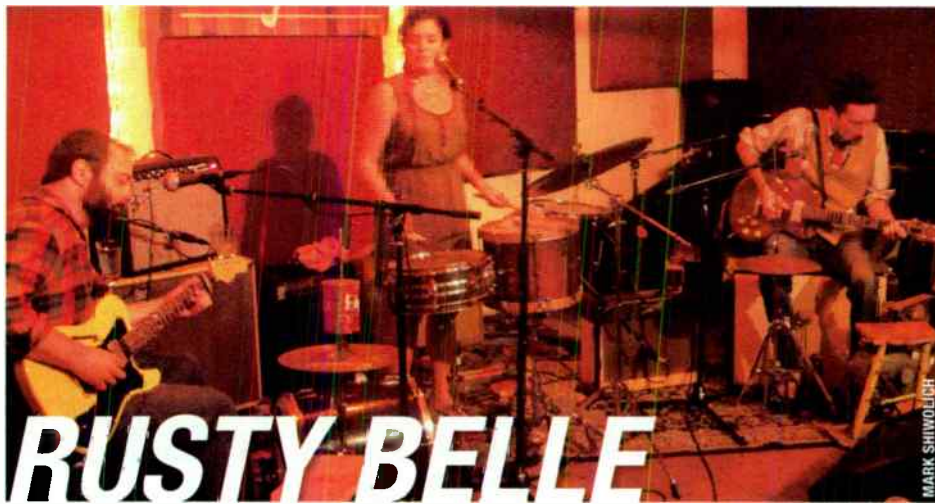
**Summary:** One could be forgiven for labeling Humble Tripe a coffee house act, but doing so would discount their sound's extraordinary

beauty. The act's sole failing is that, by their own admission, they only have one fast song. Though they may not find themselves inclined to stray beyond their wheelhouse, this duo would do well to push themselves beyond their comfort zone. As they are, Luby and Green's particular brand of understated, sensitive Americana will appeal to a specific discriminating audience.

Questions of widespread acceptance aside, Humble Tripe remain an authentic voice amid a galaxy of synthetic phonies.

— **Andy Kaufmann**





**The Living Room** New York, NY

**Contact:** monica@thinkpress.net

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

**The Players:** Zac Trojano, guitar, vocals, percussion (feet); Kate Lorenz, vocals, percussion (hand); Matt Lorenz, guitar, vocals, percussion (feet).

**AMP Username:** rustybelle

**Material:** Pure acoustic sound with rootsy overtones and a touch of rock describes the Rusty Belle trio. With a gentle nuanced

sound, the Northampton, MA natives deliver their musical message with understated sincerity. The songs are evenly written and performed; no one particular mega hit in the bunch but they are cleverly conceived and musically consistent. "Words That Fit," a strong contender for most memorable and moving song, has a folksy '90s vibe and breezes along in cut time with a feel-good groove and taut lyrics. "The Light in the Tunnel" is the trio's one true blues inspired song which is not as impactful as the more lyrical material but shows range and diversity.

**Musicianship:** Each band member specializes on his/her main instrument, but everyone plays percussion (whether by hand or by foot) evenly rounding out the group's sound. All three have solid voices. Kate Lorenz (the main vocalist) has a rich but mellow alto voice which is somewhat reminiscent of Rosanne Cash. The men have a pleasing tonality when harmonizing or doing lead.

**Performance:** Though the performance was ensemble-driven, the three traded off on lead vocals with Kate Lorenz featured on the majority of them. Her soothing, laid-back tones complemented the music well and she also rocked out when necessary. The first part of the set immediately drew you in, but as it wore on it became a bit repetitive largely due to the redundancy of sonic elements and presentation. A few standout moments would have added a lot to the set whether from changing up the instrumentation or throwing a totally unexpected song into the mix.

**Summary:** Rusty Belle have carved out a definite musical niche, a real plus for marketing their music, especially on the acoustic circuit. Their strongest suit is the more subtle sounding material which they maximize with their prominent but understated percussion and double guitars, bringing a strong rhythmic but lyrical sensibility to the fore. Some additional standout moments could set this group apart even more. — *Ellen Woloshin*

**Boonies Bar** Sioux Falls, SD

**Contact:** blackmaskmusic@yahoo.com

**Web:** <http://facebook.com/blackmaskarmada>, <http://soundcloud.com/blackmaskarmada>

**The Players:** Doobius/Chris Drake, MC; GP/Levi Hansen, MC; Blacc Demon/Troy Gibson, MC; FATTY/Larry Richert, Hype Man; DJ Dagg Nabbit/Vincent Olson, DJ.

**AMP Username:** BMA

**Material:** Black Mask Armada is a mixture of rock, reggae and rap. The 2nd annual Monsters Ball featured the release of the group's new album, *Ashes of an Empire*. New songs on the set list include "Send me to my Grave;" a grisly tale of cold blooded murder set under a riff that feels like something out of the Old West. "Inside I Die" seems to be a regular favorite as the song's composition beautifully layers piano, drums and vocal tracks from Morgan Drake. However, the lyrics echo the cold reality of life: prison, sickness, broken relationships and death and the judgment that follows. It is enough to elicit a lot of bottled up anger and frustration. Perhaps that is why Black Mask Armada performed behind a stage laced in barb wire?

**Musicianship:** During "The Black Mask Anthem" the performers stop the beat and hit the last verse a cappella. Such a feat showcases an almost divine, lyrical grace reflecting that, behind the barb wire, the zombie face paint, the chugging whiskey and the general "stick it to the man" attitude, Black Mask Armada possess a depth that goes beyond theatrics.



**Performance:** The band's live show dives well beyond what they reflect on their records. The performance is more like an experience and this year's Monsters Ball was no exception.

Those in attendance were treated to a haunted house, set apart from the stage, loaded with goblins, ghosts, goons and ghouls.

**Summary:** Black Mask Armada are a psychedelic freak show, set on hyper drive, and they entice fans to swallowing their

"pill." Those brave enough to accept the dosage will find a world similar to what Neo encountered in *The Matrix*. Listening to their albums or seeing them live is enough to make one say "Oh, wow." What thoughts and emotions follow behind such an exclamation are entirely subjective.

Outside of music, the Black Mask Armada guys lead normal, everyday lives. It is clear that they do this for fun, yet it would be interesting to see what happened if it turned into more.

— *Carl Anthony*



**The Satellite** Los Angeles, CA

**Contact:** aidanteasley@hotmail.com

**Web:** http://thelower48.com

**The Players:** Sarah Parson, vocals, guitar, bass; Ben Braden, vocals, bass, guitar; Nick Sadler, drummer, multi-instrumentalist.

**AMP Username:** The Lower 48

**Material:** The Lower 48 have scads of style. Both visually and musically the band is a trio that is easily categorized and marketable. Parson rocks a vintage 1967 Gibson guitar and Joan Jett hair. Braden sports a young John Lennon pompadour and knocks out early Beatles style pop beats. The Lower 48 shifts from old-school rockabilly to more of a contemporary rock feel. Several of the band's songs fall within the Irish pop-punk genre, sounding as if Bad Religion's "Sorrow" were are sung by Dolores O'Riordan. The strongest song of the set is "Out Of The Window."

**Musicianship:** The flexibility of these musicians is a major strength. Parson takes to bass and Braden swaps out for a beat-up electric-acoustic guitar while both trade off on lead vocals. Sadler is able to play drums and horn simultaneously to introduce mariachi sounds. He takes time to retune his drum head knowing the music is tambourine and snare heavy. The band's moodier songs build to super hot crescendos as Braden swings



"Immigrant Song" style grooves. They excel at very complex vocal pattern layering for music that would otherwise be labeled pop punk.

the crowd rallied for an encore. The band gave it a shot but missed some lyrics and had cut the song short.

**Performance:** Parson gyrated like a marionette, Sadler was attentive to the crowd and Braden, too, had his share of choreography to keep the audience enrapt. All three harmonized and Parson had a growl she was not afraid to use. Very controlled in her delivery, Parson pointed her hand to the ceiling after each strum and used her exhalation for vocal rhythm patterns.

The only weak point of the set was the finale. It appeared that the set was over; Braden had broken a string during his fiery send off... but

**Summary:** The Lower 48 have much potential to develop a cult following. You can hear influence from Elvis Costello's "(I Don't Want To Go To) Chelsea" to even "The New World" by X. Despite this familiarity, the Lower 48 keep it fresh by integrating ethereal soundscapes with hints of surf rock and the application of capo to transpose melodies into unexpected dissonant arrangements. Their songs are short, sweet and radio friendly but the sense of play here introduces a new spin on the expected.

**The Mint** Los Angeles, CA

**Contact:** phil@philcelia.com

**Web:** http://philceliamusic.com

**The Players:** Phil Celia, vocals, guitar; Abby Posner, banjo, mandolin, guitar, vocals; Cara Batema, accordion, vocals; Jacob Bartfield, bass; Chris Valentino, drums.

**AMP Username:** cello56

**Material:** When the sound engineer introduced Phil Celia as a great storyteller, it wasn't a lie. Using the foundations of Americana, classic rock, and a little bit of folk, this singer-songwriter paints a musical picture of his journey through life, past and present. While many of his songs get the toes tappin' and the knees slappin', Celia also touches sensitive ground with the thought-provoking "Fireside," laying down the struggles of life, self-realization and the faith to get up and keep moving.

**Musicianship:** Celia's vocals are altogether organic. He is not perfectly pitched or classically trained, but there is something about his warm, deep tone that adds authenticity to his stories. Even with a multi-instrumented band playing behind him, Celia's sturdy projection keeps his voice from getting lost amid the big sound. There isn't anything extraordinary about his guitar skills, but it's clear he can write a song.

**Performance:** Celia made the right move and opened his set with the up-beat, banjo heavy "Travel On," getting the audience to bob their heads within the first three minutes. There was a simple, yet contagious energy that exuded not only from Celia, but also his banjo/guitar player Posner. The lack of volume from the backup vocals was a concern, as a more



prominent presence of female vocals would have sweetened the sound oh so well.

The last song became a family affair when Celia brought up his brother/producer to join in on guitar and vocals for the infectious "Shine The Light." Another strategic move, as the song had listeners humming the tune while they exited the venue and probably for the next 48 hours.

**Summary:** Phil Celia is an effective storyteller. His songs are emotionally charged and authentic, stemming from personal experience. There is no indication that Celia is here for the fame or the money, just a simple man who loves making music and sharing it with anyone who lends an ear.

— Allegra Azzopardi





**Antigua Bar & Grill** Montebello, CA

**Contact:** carl@maleamusic.com, 323-556-7077

**Web:** <http://on.fb.me/lh61Dn>

**The Players:** Jimmy Imperial, guitar; Tony Banda, bass; Dai Takahashi, bass; Victor Barrientos, drums; Jose Arellanos, keys; Adrian Monge, percussion, timbales; Joey De Leon, percussion, congas; Tony White, horns, sax; Francisco Torres, trombone; Ron Sewer, trumpet; Larry Sanchez, Elizabeth Hangan and Karlina Covington, vocals.

**AMP Username:** jimmyimperialmusic

**Material:** Jimmy Imperial is more than a guitarist, he is a unique voice. With his wealth of experience dating back to his first

gig at 16 playing for Herb Alpert, Imperial has a style that spans decades and genres. Pulling from jazz, rock, funk, blues, R&B and his Latin roots, his blended style translates to all audiences.

**Musicianship:** The sheer talent that is on the stage is more than impressive. Imperial's style and attitude through his playing is enough to carry an entire band, but the musicians he has backing him are far more seasoned and capable than what one might expect to see at 5 p.m. on a Sunday in Montebello, CA. Drummer Victor Barrientos holds down a solid groove throughout the show while percussionists Adrian Monge (timbales) and Joey De Leon (congas) shoot out fiery rhythms. Bassists Tony Bnda and

Dai Takahashi trade duties throughout the show, bringing in electric and stand-up bass. Jose Arellanos brings tasteful keys into the mix, flowing perfectly with the horn section of Tony White (saxophone), Francisco Torres (trombone) and Ron Sewer (trumpet).

**Performance:** The show was both an EP release for Imperial's latest effort *Let's Go* as well as a fundraiser for his full album which he is currently recording. As a result, the audience was largely comprised of over 150 of his closest family and friends as well as people who worked on his album. Needless to say, the crowd was already supportive but their response to the performance was also very enthusiastic, and rightfully so. Imperial put on a great show. Within the first two songs he brought his guitar into the crowd and by the bar, shredding note after note and raising the guitar above his head.

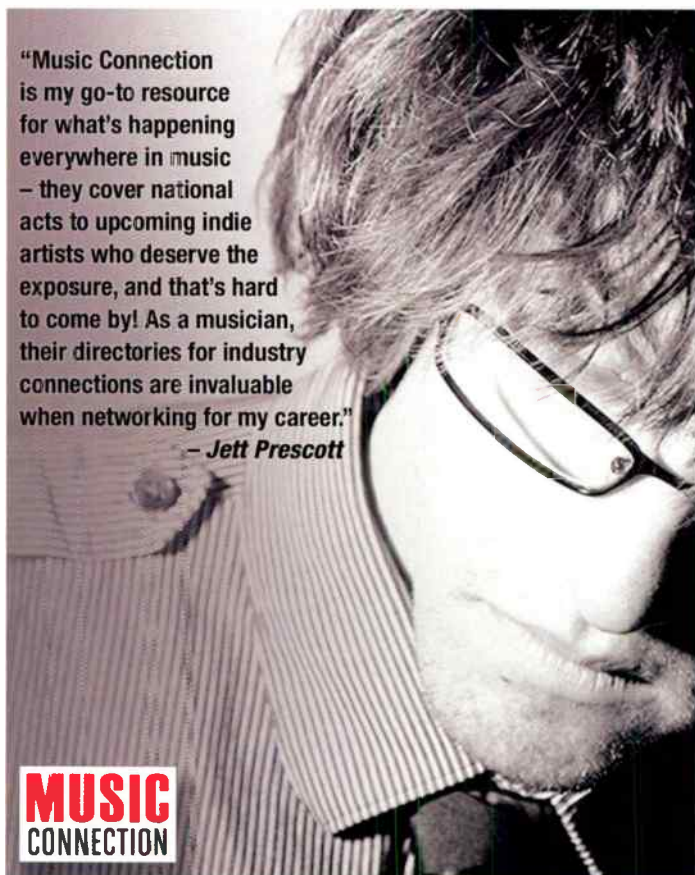
Every band member had their time to shine with brilliant solos. The only part of the band that was unheard was the vocal section of Larry Sanchez, Elizabeth Hangan, and Karlina Covington. The sound was not in their favor, but when they were audible they contributed clear harmony.

**Summary:** Despite a few sound and lighting issues, Jimmy Imperial and his band put on a great show. Though he is probably given the title of Latin Jazz quite often, it really does not suit him. His style pulls from such a collection of artists and genres that he is hard to accurately define. – *Dan Blake*



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– Janet LaBelle

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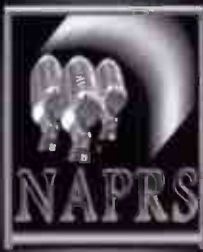
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# Mic Stand Nightmares

There's a piece of equipment almost all singers use which I used to take for granted. That is, until I had a series of mishaps with it that disrupted my performance and shattered my swagg. Since that period of trials and tribulations, I began watching other singers and discovered that I was not alone.

Nowadays it's pretty common knowledge: If you are a singer you'll need to use a microphone.

There is such a thing as good and bad mic technique; but what about the mic stand? I never knew there was anything to know about this slender metallic object upon which my mic perched, until...

## How Low Can You Go?

Many years ago at the start of one of my early concerts, I entered the stage to a cheering crowd in a packed venue. My strategy was to begin singing with the mic on the stand so that my arms were free to gesture. Then, at a particularly dramatic section of the song, I planned to grab the mic off the stand and begin moving across the stage.

The band began their intro of our opening song. Entering from back stage and illuminated by the glow of the follow-spotlight, I could see my mic on the mic stand awaiting my arrival. But as I reached to grab it, I suddenly realized I had been wearing sneakers during sound check and—now wearing 3-inch heels—the mic stand height was too low!

Instead of being able to stand stage center, dramatically poised and ready for my vocal entrance, I now needed to adjust the stand so I could sing into the mic without stooping. I reached for the height adjustment device on the mic stand—the kind that you have to turn. The stagehand had screwed it so tightly I couldn't get it to budge. Gone was my original plan for a dramatic and seamless show opening as I grasped the stand trying without success to get that knob to turn. And before I could do anything more, there was the musical cue for me to start singing.

## Lessons Learned

When using a mic stand with knob adjustments, during sound check test the mic stand adjustments and make sure the knobs are not turned too tightly. Also, position the mic stand height for the shoes I'll be wearing for the show. FYI: I found two companies that make singer-friendly mic stands designed to eliminate the problems associated with ordinary stands: Hercules Stands and DR Pro Quick Release Microphone Stands. Both are constructed with one-hand squeeze triggers—no knobs.

## London Bridges Falling Down

I like designing the energy of my set list to develop in intensity. Grabbing the mic off the stand at peak moments can add energy, so I work that into facets of my shows. One night while performing in London some years ago, by the third song we really began to rock out. I grabbed my mic intending to take it off the stand, but the cord was wound so intricately that the whole stand fell over disconnecting the mic from the cord!

**Note to Self:** Before a performance that uses a corded mic, always make sure the cable is NOT wound around the stand. **Note to Self:** Tell the sound engineer that you are intentionally keeping it that way so

that he does not wind it before you go on. (Sound engineers commonly think this is the preferred thing to do with mic cables.)

## Swing Low, Sweet Chariot

Usually I sing out in front of the band, but occasionally I accompany myself on piano. During one such performance on a ship in the Caribbean, I was seated at their grand piano with the mic on a tripod (3-legged) boom stand. Everything during sound check was totally fine, but during the show the mic slowly but surely drifted downwards toward the keyboard. The mic stand had a defective gear, so every time I was able to take a hand off the keys and raise the boom it would not hold and drifted down once again.

## More Lessons Learned

Always double check the knobs on any mic stand and make sure the gears

are not stripped. FYI: When needing to adjust a mic stand height, always unscrew the knob first, then raise or lower it, then tighten the knob to lock the position in place.

I remember the first time I realized that a mic stand is only helpful if it has a mic clip on it. You know, one of those "duh" moments. Here are a couple of mishap stories that make the point:

## A House is Not A Home

I brought my own brand new and "perfect-for-my-voice" mic to my show. When I went to place it on the mic stand provided by the venue, I found that the size of their mic clip was too small for my mic. So, I had to enter the stage holding the mic and continue to do so throughout the entire show.

## You've Really Got A Hold On Me

Then there was the gig where I had no sound check and both the mic and mic stand were supplied and set up for me by the soundman. Ready to start moving around the stage, I reached for the mic to take it off the stand. I literally could not get it to budge. The mic clip had a death grip!

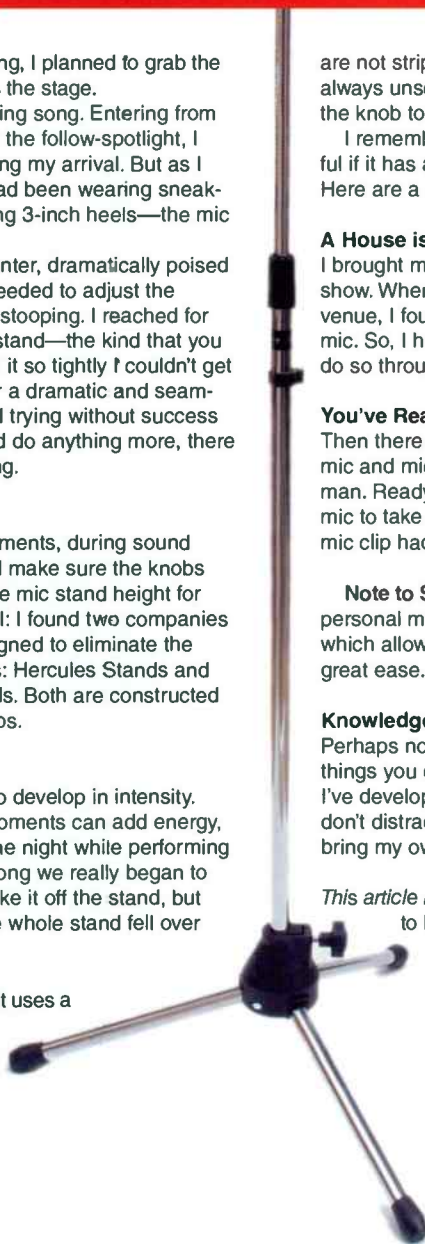
**Note to Self:** Bring my own mic clip, appropriate in size for my personal mic. **Note to Self:** Use an easy-on / easy-off flexible clip which allows the mic to be popped on and off from the top with great ease.

## Knowledge is Power

Perhaps now that I've brought all this up, you'll begin noticing things you can do to use—rather than be abused by—mic stands. I've developed strategies to gain control over them to ensure they don't distract from my performances. And whenever possible, I bring my own mic, mic clip and mic stand to my gigs.

*This article is adapted from a chapter of the eBook: Singer's Guide to Powerful Performances by Jeannie Deva.*

*"I approached but became alarmed as I realized I had been wearing sneakers during sound check and—now wearing 3-inch heels—the mic stand height was too low!"*



**JEANNIE DEVA** is a Celebrity Voice & Performance coach, recording studio vocal specialist and member of the Grammys and Latin Grammys. She is endorsed by producers and engineers for Aerosmith and the Rolling Stones. Clients include: Grammy winners, multiplatinum recording artists, singers for *The Voice*, *America's Got Talent*, *American Idol*, Celine Dion, Christina Aguilera, Pink and Stevie Wonder. She teaches in Los Angeles and to singers around the world via Internet. <http://jeannedeva.com>





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