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Triple A Magazine

•February 2014•

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Artists
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* Video Features: VH1 You Oughta Know, MTV Artist To Watch, MTV Buzzworthy, Fuse Favorite

US Tour Dates:

4/9 San Francisco, CA The Fillmore

4/17 Las Vegas, NV The Cosmopolitan of Las Vegas

4/23 Austin, TX Stubb's BBQ

4/24 Dallas, TX House of Blues

4/26 Tulsa, OK Cain's Ballroom

4/27 Nashville, TN Mercy Lounge

5/6 Carrboro, NC Cat's Cradle

5/8 Washington, DC 9:30 Club

5/10 New York, NY Terminal 5

5/13 Boston, MA House of Blues

5/14 Philadelphia, PA Theatre of Living Arts

5/15 Toronto, ON Kool Haus

5/17 Chicago, IL Vic Theatre

5/19 Minneapolis, MN First Avenue

5/21 Denver, CO Gothic Theatre

5/22 Salt Lake City, UT Urban Lounge

5/24 Vancouver, BC Malkin Bowl



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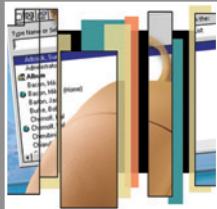
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Rosanne Cash: Loving The Thread

By Jack Barton

With a career spanning 35-years, **Rosanne Cash** has spent most of the last decade working on projects close to her heart. It started with the 2006 release of *Black Cadillac* – a tribute to her recently-deceased father, **Johnny Cash** – continued with 2009's *The List*, 12 tracks culled from a list of 100 essential songs she got from her father, and now culminates with her latest release, *The River & The Thread*. This one is a collection of songs penned by Cash with her husband, producer and arranger, **John Leventhal (Rick Depofi)** also gets a co-producer credit), that explores her family's roots and history, reflecting a deep connection to the American South. Not only is it a brilliant collection of spectacularly performed music, but it also brought Cash her highest sales chart debut ever.

Cash recently called **Pro.qb** to talk about the genesis of the project, from the inspirations for the songs to assembling the all-star cast that plays on the album to her son's first recording credit.

Photo by Clay Patrick McBride

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Larry Wilson Announced As Keynote



Larry Wilson first came to broadcasting prominence when in 1984 he co-founded what would become Citadel Communications. After Citadel was incorporated in 1992, Wilson became President, CEO and Chairman of the company he would grow to include 205 radio stations in 42 markets. While leading Citadel, Wilson was bestowed with many industry accolades, including the NAB's National Radio Award.

In 2009, Wilson formed Alpha Communications with Endeavour Capital, taking on the responsibilities of Chairman and CEO. Alpha then acquired six Portland, OR properties, including one of the crown jewels of the Triple A format, KINK. Since that acquisition, KINK has continued to thrive in the market, while strengthening its commitment to live, local programming and musical discovery.

FMQB welcomes Larry Wilson as the subject of the Keynote Interview at the FMQB Triple A Conference,

Wednesday, August 6 at 4 p.m. Join Larry Wilson as he talks with WTTS/Indianapolis PD Brad Holtz about his career, the importance of local programming, the values he and his team infuse throughout the Alpha properties, and the role Triple A radio plays in today's radio landscape.

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Congratulations on your highest ever debut on the sales chart. What does that mean to you at this point in your career?

It's great; it feels really good. I mean everybody likes validation, right? I think John and I did our best collaborative work together we've ever done and a few people noticed. How could that feel bad?

This is only your third album in the last eight years, but there seems to be a thread that connects all three of them.

If there's a thread, it's just each record has led me a little bit deeper into the landscape. *Black Cadillac* was really a map of loss, and *The List*, the last record, was about claiming something, a legacy of music, instead of losing something. And *The River & The Thread* is a bigger map. As much geographical name-checking as there is on the record, it's a spiritual and emotional name-checking as well. I wrote a lot of third person lyrics in this record about other characters and other places, yet I feel more deeply threaded in it – no pun intended – than anything else. The fact that it's kind of a concept record, I love that. I love themed records, and I love that we're able to do that.



Photo by Clay Patrick McBride

It seems like there was a particular impetus that started this series of songs. What was that and how did it grow into an album?

It wasn't just a single thing. It was almost a perfect storm of things having to do with the South, experiences and connections that led to this. One was that Arkansas State University bought my Dad's boyhood home. They asked me to be involved in the restoration. And I don't get involved in Johnny Cash projects, but this one really appealed to me for several reasons. One, it's about *him* and his early life, rather than about his iconic status. I did it because it was real and grounded in something he would have loved, and also for my children's sake. This is great that there will be tangible reminders of their ancestry. They can go visit this place and it will be part of a music trail in the Delta, and that's my ultimate goal. So that happened, and I went down for the first fundraiser and **Marshall Grant** died. He was my Dad's original bass player, and we were very close. He came to rehearsal one last time, and he had a brain aneurism that night. His wife of 65 years, Etta, said to me, "you know we woke up every morning and asked each 'what's the temperature darling.'" And I thought that was so sweet. And John said, "That's the first line of a song." The song we wrote for the album was "Etta's Tune."

At the same time I was visiting a friend in Florence, Alabama, and she was teaching me to sew, and she said this beautiful thing," you have to love the thread" and it just chilled me, and I kept thinking about that line. It just made sense; yeah, I have to love the thread backwards and forwards and I'm gonna find what's on it. And we started writing the songs.

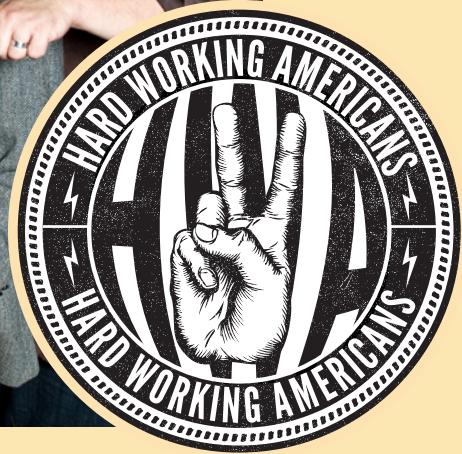


Photo by Clay Patrick McBride

Was it difficult to set out to create an album's worth of songs after the last album, *The List*, was exclusively covers off the list your father had given you?

No. It was so exciting and kind of a relief. In a weird way *The List* was a side project, because I'm foremost a songwriter. So to make a record that was all covers and really just focus on my voice and interpretations of these songs was great, and it was really fun, and it got a lot of really nice attention. But to get back to songwriting was a huge relief.

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You work with your husband, John Leventhal, on almost every aspect of this record, which for some people might be very challenging. Talk about the process of you two collaborating on music that really ends up carrying your name.

Well it's funny you say that, as we got close to finishing the record I said, "You know, both our pictures should be on the cover," because this was truly a collaborative project in every way. And he said, "No, just stick my picture somewhere in the middle, it's fine." He likes to be more behind the scenes; I mean that's his nature. But it was a true collaboration. I read someone said this is a true marriage on this record, a marriage of lyrics and music and of like minds. We certainly butted heads plenty of times in the studio, and challenged each other, but I think that helped the songs. We spend a lot of time together, more than any couple I know. Fortunately we like each other a lot.

Were there any other songs on the album that are particularly meaningful?

They all are. And the first song that lays out the whole landscape is the song "A Feather's Not A Bird." Even though it sounds like a third person song, in a way it's really my experience. I see this other woman taking this journey as well as myself. It's interesting. But another song that had a really important personal attachment to me is "When the Master Calls the Roll." It's a Civil War ballad. And it's based on my own ancestors **William Cash** and **Mary Ann Cash**. He was a Union soldier, but I also had relatives who were Confederate soldiers, and

I love that as a metaphor in itself. I never said in the song whether he was Union or Confederate. He was from Virginia which went both ways. So that song, and writing that song with my husband and my ex-husband (**Rodney Crowell**), it was just a really special experience.

It sounds like it. Talk about this diverse and eclectic group of guests who played on the record.

Oh right. On "When The Master Calls The Roll," we had what we called what we called The Master's Choir of **Kris Kristofferson**, **Rodney Crowell**, **John Prine**, **Tony Joe White** and **Amy Helm**. Just to be in the studio when these guys showed up and greeted each other and see Kristofferson greet Tony Joe White, and Prine and Kristofferson together, it was so touching, even if we hadn't recorded a note that day, just to see that. We actually have some video of it somewhere online. And **Derek Trucks** on "World Of Strange Design" played a monster guitar solo that was just beyond fun. **Allison Moorer** has a beautiful, beautiful voice, and **Cory Chisel** has got one of the great Blue-eyed Soul voices in America today. So there were just fantastic guests and the rule was they had to be from the South. Or have some connection to the South.

Well there's also the recording debut of a New York boy on this record. Maybe you'd like to tell me about that.

His connection to the South is through me. He's our son. **Jake Leventhal**. He sang background on "Modern Blue." I just can't tell you what that meant to me. He's a very, very musical little guy – I say little but he's twice my size. It was exciting for him and then his picture got included with all the other musicians. I feel really proud of that.

Looking back on your career, what did you want to accomplish that is still undone?

I want to write more songs. And I want them to be better and better and better. And I want to keep doing what I love, and I feel incredibly lucky that I get to make a living doing what I love. I want to do some more collaborations and do some more work with John. I'm not good at those five-year plans or those visionary things. Maybe I should work on that a bit. Just putting one foot in front of the other feels pretty good.



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- 2/17 Atlanta - Terminal West
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- 3/26 New York, NY Mercury Lounge
- 3/28 Pawtucket, RI The Met
- 3/30 Pontiac, MI The Pike Room
- 3/31 Columbus, OH The Basement
- 4/2 Chicago, IL Schubas Tavern
- 4/4 St. Paul, MN Turf Club
- 4/7 Colorado Springs, CO The Black Sheep
- 4/8 Denver, CO Marquis Theatre
- 4/9 Salt Lake City, UT Kilby Court Gallery
- 4/11 Seattle, WA Tractor Tavern
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WTTS/Indianapolis PD Brad Holtz: Still Passionate

By Jack Barton



Photo by Amy Castillo

It's now over a decade that you've been programming 'TTS. How has your perspective on radio changed?

I still get passionate about it, I still love the medium, but now I view content with such a sharper lens. People are busier than ever, there are more choices than ever and the listeners' BS detector is so much higher than it was ten years ago, so the content we prepare or put on the air or our websites or on social media really must be meaningful, attention-getting and relevant. Unfortunately, the resources and time are more limited, but the need to really have great, great, content has never been more important, given the competitive landscape that's changed so much. In terms of perspective, I now have to think about things that weren't even around ten years ago, or even five years ago.

When **Brad Holtz** took over the PD chair at heritage Triple A **WTTS**/Indianapolis ten years ago, he was a very young radio enthusiast, who had never been so much as a Music Director, yet had impressed the local ownership **Sarkes Tarzian**'s brain trust so much they entrusted him with directing the outlet. Over the last decade, Holtz has developed into one of the format's leading programmers, bringing 'TTS its period of greatest success – including a reputation as one of the premier call letters in the world of social media – as well as taking over direction of the company's News/Talk outlet, housed in the same facility with 'TTS. How has Holtz grown professionally while the industry changed at lightning speed? Read on and find out.

Such as?

Besides the other radio stations, satellite radio was just taking off eleven-and-a-half years ago, and then social media erupted with **Twitter**, **Spotify**, **Pandora** and the things like that. Just the landscape of how we get our content out and what we put our content against, it's completely changed.

You mentioned Spotify and Pandora, which are even more niched than Triple A. How do you relate to your listeners differently to create more value for them?

It's interesting; I was talking about that with (MD) **Laura (Duncan)** the other day. Laura runs all of our social media and she does a beautiful, beautiful job at it. We try to reflect what listeners are talking about, what they're thinking about, and what is driving their passions at the moment, in as many places as you can where you can make the biggest, most meaningful impact. With communication, there are so many things like **Tumblr**, **Pinterest**, **Foursquare**, and **Instagram**, that – with limited resources – you've got to pick and choose where you're going to make impacts. A good example here would be the snow storm we had this week. We had more ways we could connect with our audiences in this big, big, blizzard event, which is a huge event here. We also had a major Colts victory here on Saturday night, which is one of the biggest



The Mowgli's at 'TTS Sun King Studio 92

Photo by Amy Castillo

turn-arounds in playoff history and something that captivated the collective interest of our community.

We have more ways now to reach people and ignite their passions over the radio, our streams, our apps, our emails, and also something on Facebook or something on Twitter. If you can engage people and spark some passion, we connect in a way a non-local outlet can't. This is a very interesting example: this blizzard comes ripping through Indianapolis over the weekend, and Laura posted this cute comic she found on our station's Facebook page. It was just a cute little comic, but it's been shared 118,929 times; it went viral and it started through us. It has, according to Facebook, been organically seen by 6,668,000 people. So we took some content that we thought people might be passionate about and it went viral. Never in this equation was our transmitter involved, nor was PPM involved and music wasn't involved, it was all something that came from our brand, and our people, and their passions igniting this viral wonder. That's something we never would have even considered or even dreamt of seven or eight years ago.

To go back to Pandora and Spotify, these are outlets where people can tailor to their specific tastes, without having to wade through things that are new or different. How do you maintain your position as a vehicle to deliver music when competing with them?

Well, you think about the X's and O's that made your brand successful. You go back to the basic cornerstones; play the best music and play it a lot. You realize that the reason they came to your radio station in the beginning – and for us it's over 22 years – was a variety of music, musical discovery and the luxury of having a consistent, stable air staff; we have voices on our station that people have grown accustomed to and trust.

One of the things you mentioned is a heritage air staff, which can be a double-edged sword when your target demo is staying the same, and you're trying to keep people from aging out of it while trying to relate to younger people coming into it. How do you keep the staff fresh and relevant for all your audience segments?

Well, it certainly presents challenges because you have to encourage a level of curiosity with your staff,

and I want to give a lot of credit to Laura. I put her in charge of social media and she will teach me and (morning host) **Paul Mendenhall** and the part-time weekend staff how that works. The first thing you have to do is try to live the lifestyle technologically the same as the people that are coming up in the demo. You've got to stick with it. If you're on the air, you need to have a fan Facebook page or a Twitter account and you should keep up with it and things like that. I think it starts right there.

How about on the air?

It's just a matter of being relevant. There are two different issues here, musical issues and presentation issues. As new people discover WTTS, we present the music in the manner in which we've always presented it: a relatable down-to-earth and friendly manner.

Communicating information is what drives passions, be it the music, be it the blizzard, or be it the Colts. If we do it in an authentic, genuine way, we're connecting with them. And if you have the added bonus of doing it in multiple ways and not just what you say on the radio, you're going to connect with them.

In the same vein, last year you were on a Boulder panel that coined a new acronym, TSR, for Time Spent Relating. What does that mean to WTTS?

Well, I love the acronym, because everything I've talked about so far is about relating. It's about relating over the air. It's about relating in emails, or on Facebook, or on the website. It's just doing little things. I write the station email every week and with the limited words I use, I'm relating to their lifestyle and their activities.

At WTTS we try to think of everything as a listener and weed out what would be seen as BS and focus on what matters to them most. That starts with having a very engaged promotional mission, and meeting and studying folks, researching the audience, going out to concerts with these folks and learning their lifestyle. We've done a good job at WTTS of really understanding who listens to this radio station.

And who is that?

That is an adult who is engaged within the community and that cares about his/her neighbors; that cares



Jonny Lang at 'TTS Sun King Studio 92

Photo by Amy Castillo

about the town and loves music. And they trust this radio station to present them with not only the music they grew up with, but also things they haven't heard yet that they'll love. We try to find as many ways as possible to engage them in a dialogue about the radio station, about the community, and the more information we get back from them helps us become a better radio station for this audience.

You're in a PPM market, yet Sarkes-Tarzian has opted out of the program. What tools do you use to measure success and sell the station?

Well, there are certainly challenges, but we've been lucky to have a 22-year heritage format, heritage call letters, and consistent management of the product, so there's a built-in trust within the buying community. Second, we have a strong sales staff that really "gets it." We also have so many metrics at our fingertips that we can demonstrate to clients or potential clients, with pinpoint accuracy, the database, the streaming numbers, and the social media activity. And, as a local business owner, you can go to a WTTS event, see the audience you're going to reach, engage with them, put a schedule on the air and move product. We see it again, and again, and again, and it works.

What is the future of traditional broadcast radio?

It will remain successful and the cream will rise to the top. By being local and serving the community we've built trust, allowing new products that we introduce with our calls on it to have an advantage just because they're part of us as a trusted brand.



Needtobreathe

“The Heart”



The first single from the forthcoming album
Rivers In The Wasteland out 4/15



Vance Joy

“Riptide”



The Top 10 AAA single from his debut ep
God Loves You When You're Dancing



Lissie Gets Back To Her Future

By Joey Odorisio



Lissie

whose real name is **Elisabeth Maurus**,

has been gaining a steady fan base in recent years for both her original tunes and a number of unique cover songs. The Singer/Songwriter has also received plenty of attention from her fellow artists, as she has written with **Ed Harcourt** and appeared on **Snow Patrol's** 2011 album *Fallen Empires*. **Pro.qb** caught up with Lissie just before the holidays, as she was wrapping up her 2013 touring, to talk about her recent sophomore effort *Back To Forever*, environmental issues, **Fleetwood Mac** and being "big in Norway."

Photo by Andrew Whitton

Where are you at currently?

I'm in San Diego tonight and [we have] one [show] in Santa Ana tomorrow and then we're done for a month, so I'm about to take a little break myself.

How was your fall tour following the release of *Back To Forever*?

It's been really good; it's sort of flown by. We've been touring really nonstop since May, but the promo and the summer festivals and all of it seems like it's gone really well.

You're playing with Kopecky Family Band currently, and coincidentally my last interview for *Pro.qb* was with Kelsey Kopecky a few months back.

Yeah, they've been supporting us on this tour and they're amazing and they're really nice people. And Kelsey is lovely.

Tell me about recording *Back To Forever*. What was different this time around making your second full album?

I try not to overthink it too much. We got off the road in August of 2011, and we'd been going nonstop for a few years. Once I got off the road, I was writing as much as possible, and I was in the

mindset of reflecting on a lot of my past experiences and relationships. I had enough distance from them to write these well-rounded songs, almost as an observer of myself. So it was to just get some of this stuff out of my system, and acknowledge and be self-aware of my patterns, as well as fix some of the mistakes I've made, moving forward.

Also I was listening to a lot of **NPR**, so I feel like I was soaking up a lot of the world: the environment or celebrity culture or job satisfaction or living wages, and so the songs I was writing have a bit more bite possibly than what I'd done previously.

As far as going to make the record, I knew I wanted my band to play on it because I didn't know them when I made *Catching A Tiger*. They played on this one and **Jackknife Lee** produced, and he definitely brought his personality to the record, but the band played the basis of the songs. And I just wanted to give every song the life it deserved and it ended up being a cohesive album; every track is important to the whole body of it. It's introspective and maybe a little more edgy than what I've done in the past. The sound of the band and I had grown and matured to where it had become Rockier, so we were just bringing what we had been doing on the road to the album.

Did you connect with Jackknife Lee through Snow Patrol?

Exactly. He was producing the *Fallen Empires* record. I actually didn't know Snow Patrol, but **Gary Lightbody** had heard my first album and reached out about having me come sing on their record. When I went in to do background vocals for *Fallen Empires*, Jackknife and I really hit it off and stayed in touch, and through that we were able to get our schedules aligned so we could produce this album.

A few years back I interviewed Brian Aubert from Silversun Pickups, and he spoke very highly of working with Jackknife, and the band hanging around his house with his family while recording.

Yeah, exactly, they made it a really nice vibe. The studio is on the same property where his house is, and his family is lovely. His daughters would come in and hang out in a little teepee he built in the studio that we could relax in, and there was a ping-pong table, and overall it was just a really fun vibe. He's a creative, energetic, funny person and brought a lot of positivity to the process.

You mentioned listening to a lot of NPR and how world events shaped the lyrics. A song that jumped out at me was the very political "Mountaintop Removal."

I had heard about mountaintop removal in passing and thought it sounded like a terrible practice. I started reading up on it, and how it was negatively affecting people's lives in Appalachia and West Virginia. The coal that they're getting doesn't even make up that big a portion of our fuel, so it just seems like such an irresponsible, short-sighted practice. I was using it as a purely environmental song in a way, but also using that concept as a metaphor, not only for the U.S., but for the world. It seems like as of late we're very short-sighted and very quick to sacrifice what makes a quality of life great, and what makes us great as people, in the name of progress or quick-fixes, without thinking about the consequences. I get so frustrated when nothing gets done, as far as politicians being able to agree on things, and quality of life is a really important thing, and it's more important than a short-term job that will ultimately end up destroying the community or affecting people's health or causing negative implications for everyone. So that's where I was coming from on that song.



Photo by Andrew Whitton

You've done a lot of diverse covers, most notably a few Hip-Hop songs, but your cover of Fleetwood Mac's "Go Your Own Way" was a bit of a hit and ended up in a few commercials and movies. Were they a big influence?

I always liked them and I like **Stevie Nicks**, but I don't think they were consciously an influence. Even back to the first album, people heard that sort of '70s Pop, which is of course a huge compliment. I was actually hesitant to cover a Fleetwood Mac song because of that. I didn't want to feel like I was trying to rip them off or anything. But I do feel like they probably snuck in there as an influence along with practically every other type of music I listened to growing up, which was basically everything.

But it was funny that I did do that, because it ended up being one of our best selling or most **iTunes**-purchased songs, and then got so much licensing, which was amazing, so it ended up being a really good thing for us.



What are you plans for 2014? I know you're doing some overseas touring.

We've got a little bit of stuff. At the end of January, the band and I are going to Mexico and maybe start writing for the next album. We'll spend a week there, writing and recording demos, and then a little bit of touring in February and March and maybe even try to make a new record at the end of April.

I waited so long the last time that I have this backlog of songs and ideas and it was a little bit stifling to have to wait so long to put this record out. Everything just kept getting delayed so I'm really anxious to make sure I'm writing and moving forward as much as possible in the midst of all the touring. That's important to me. One of the really cool things we're doing in February is we're going to play a music festival in Svalbard, Norway, where there are polar bears and you can see the Northern Lights sometimes and the sun never comes out. It's something that I heard about for a few years and I

told my booking agent that I really wanted to do this, so we're going to play in this really cool place. I like the idea of having life experiences and vacation in the midst of touring, so it's not all go-go-go and work, and you don't get to see anything or enjoy anything.

Did I read that you have a big following in Norway?

Yeah, I do real well there. I don't know exactly why but we do really well and we play some big shows and get really great billing at festivals. I love the people and I love nature and the outdoors and its great to be there when you're driving through some of the most gorgeous landscapes, whether its fjords and mountains or open fields. The air's fresh and the water is clean and it's just nice to be somewhere where they really respect their lands, and I think the people share in their oil proceeds. They seem like a great society in Norway.





HOZIER

"Take Me To Church"

At times, within the few seconds a song begins, you know you're going to love it. This was one of those times. – KCRW listener (kcrw.com)

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“Take Me To Church,” is extremely powerful, anchored by Hozier’s confident vocals, the song’s gospel flair, a tuneful piano line, and reflective lyric. – **WXPN**

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“Hailing from Ireland and born on St Patrick’s Day, Hozier delves into modern blues and forges his own sound” – **KCRW**

*SIRIUSXM THE SPECTRUM

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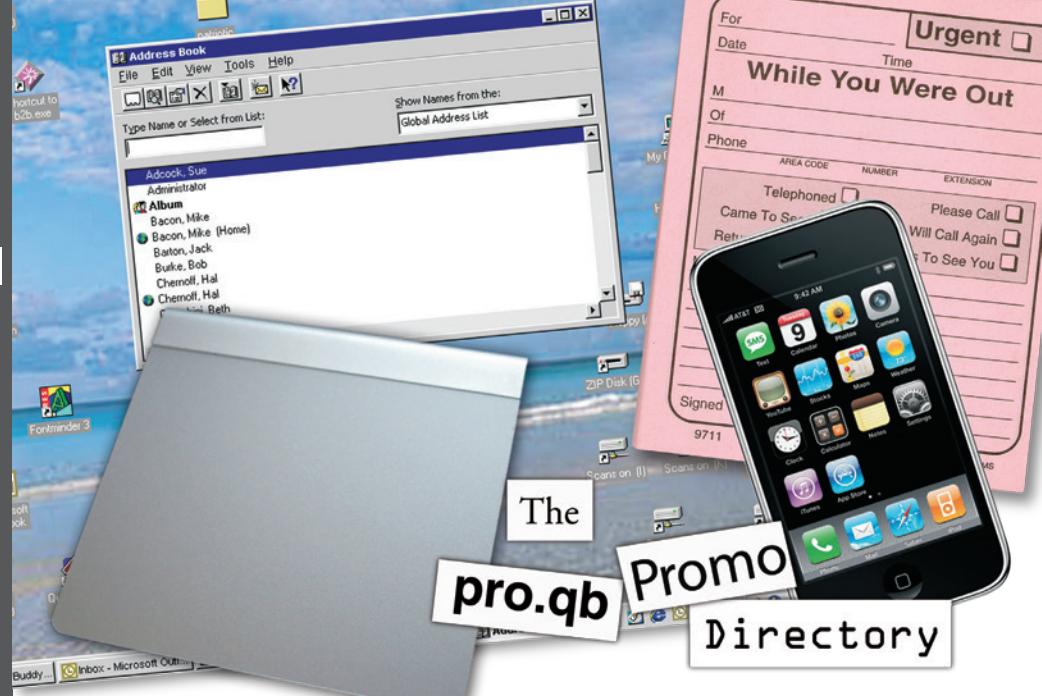
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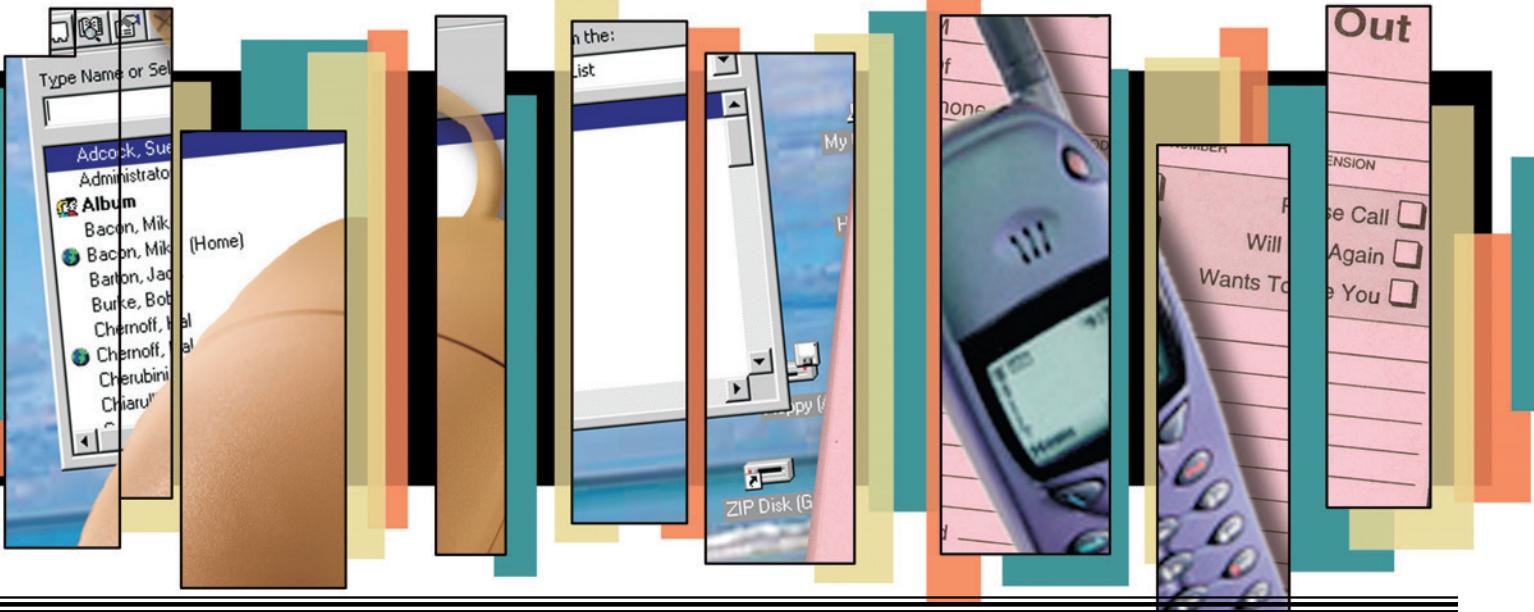
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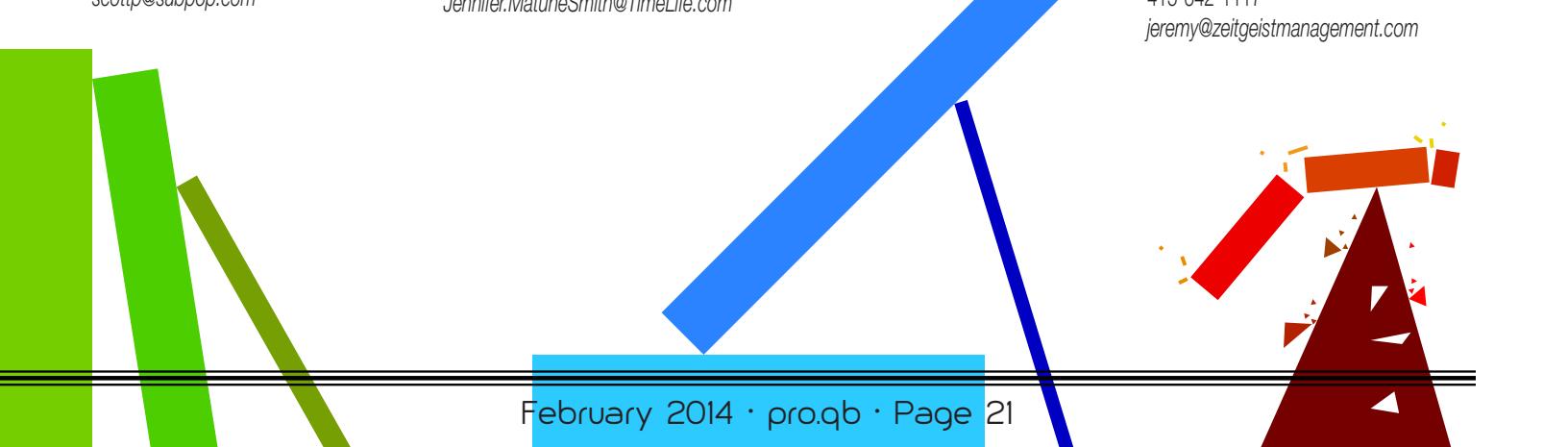
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ARTISTS TO WATCH

By Beth Kaufmann



London Grammar: The Spaces In Between

London Grammar introduced itself with two songs posted on the web in late 2013. "Hey Now" and "Metal & Dust" captured the interest and imagination of fans of music in the UK and beyond.

Those two tracks thrust the band

into the spotlight, receiving accolades from music critics and fans eager for the band's next endeavor. In June 2013, they released the acclaimed EP, *Metal & Dust*, sold out shows in London, and played with **The XX** at their *Night + Day Festival*, also scoring slots at a number of major summer festivals, including *Glastonbury*, *Bestival* and *Festival Number 6*.

Hannah Reid, **Dot Major** and **Dan Rothman** met at college, bonding over the need to

constructed songs that showcase Hannah Reid's voice and the inventiveness of the duo behind her," and *The Daily Telegraph* hailed the album's "beautiful, yearning melodies." The instrumentation behind Reid is understated, leaving much to the listener's imagination to fill in the spaces, allowing Reid's vocals to shine. Her voice has a haunting quality that surprises and seduces the senses to flow with the music.

If You Wait has been certified gold in the UK and is climbing the charts at radio in the U.S. The album continues to gain attention in the U.S., with **ABC's Revenge**, **CW's Reign**, and **USA's Covert Affairs** using "Hey Now," and "Metal & Dust" in their episodes.

In 2014, London Grammar is confirmed for the *SXSW Festival* in Austin, Texas and been on its first ever U.S. headline tour, selling out at multiple dates, including the Troubadour in Los Angeles and at Grammercy Theater in New York. They have also been nominated by the *Brit Awards* as British Breakthrough Act. At radio the story is growing with the following stations already playing the record including **WXPN**, **KEXP**, **KCRW**, **KCMP**, **KBAC**, **WFIT**, **KSLU**, **KCLC**, and **KOHO**.

make music. They set out to create music that is understated and emotional, while leaving spaces in the music, which they believe is as important as what is actually played. Their songs are intricately crafted to highlight Reid's elegantly sophisticated vocals in harmony with the guitar riffs of Rothman and the percussion and piano of Major, creating an otherworldly tapestry of sound. "That's how all this got started," says Rothman, "and it's always been our primary goal to keep space in the music. The way that the guitar and vocal interact is massively important to us."

Since releasing *If You Wait*, the band has received stellar reviews in London's *Evening Standard*, awarding the album four stars, declaring it as "a collection of unhurried, immaculately

o.b.m.



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Poliça: Re-inventing A Vision



Poliça is a band that was created by **Channy Leaneagh**, a veteran of **Ryan Olson's GAYNGS** and **Marijuana Deathsquads**, following the dissolution of her marriage and former band. Olson and Leaneagh collaborated in 2011 on Poliça's first album, *Give You The Ghost*, using Olson's blending of dark seductive beats, coupled with Leaneagh's haunting vocals.

The rest of the band was chosen by Olson, bringing in two drummers, **Ben Ivascu** and **Drew Christopherson**, and bassist **Chris Bierden**, to become the faces of the band and to accompany

not to lose myself in this business and have a voice."

Hitting the road for two years the four musicians were brought together as a band, becoming familiar with each other's musical voice, creating a richly unique sound reminiscent of '80s New Wave, with its use of percussion and bass as the background for Leaneagh's vocals. Following the band's time on the road, it was time to record a new album.

Shulamith, Poliça's second album, retains Leaneagh's approach to writing lyrics set to music created by Olson. "I don't plan what I want a song to be about; I just want to feel the first thing that comes out of my mouth. And that's Poliça to me:

Leaneagh on the road. For Leaneagh it was a fresh start and a project which she could claim ownership. "I'm very shy," says Leaneagh. "The whole time I was in **Roma di Luna**, I was trying to quit the band and go back to nursing school or do something that involved me not having attention. Ryan pushes me; he's helped me understand how

retains Leaneagh's approach to writing lyrics set to music created by Olson. "I don't plan what I want a song to be about; I just want to feel the first thing that comes out of my mouth. And that's Poliça to me: capturing our first reaction to each other."

Shulamith is resonating with fans and building a story at radio with the format reacting strongly to the album and the first single "Chain My Name," including **KGSR**, **WFUV**, **KCMP**, **KEXP**, **WERS**, **WYCE**, **KRML**, **KAXE** and **WFHB**.

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1	1	Broken Bells	Holding On For Life	After the Disco	Columbia	725	973	-248
6	2	Beck	Blue Moon	Morning Phase	Capitol	719	710	9
2	3	Lorde	Team	Pure Heroine	Republic	690	891	-201
3	4	Bruce Springsteen	High Hopes	High Hopes	Columbia	689	871	-182
4	5	Cage The Elephant	Come A Little Closer	Melophobia	RCA/RCA/MG	632	857	-225
10	6	Foster The People	Coming Of Age	Supermodel	Columbia	571	632	-61
7	7	Pearl Jam	Sirens	Lightning Bolt	Monkeywrench/Republic	495	679	-184
8	8	Era!	Love Don't Die	Helios	Epic	456	663	-207
9	9	U2	Invisible	Single Only-U2	Interscope	453		
10	10	Imagine Dragons	On Top Of The World	Night Visions	Interscope	449	652	-203
12	11	Arcade Fire	Afterlife	Reflektor	Merge/Capitol	448	583	-135
20	12	Arctic Monkeys	Do I Wanna Know?	AM (Arctic Monkeys)	Domino	434	482	-48
19	13	Fitz And The Tantrums	The Walker	More Than Just A Dream	Elektra/Atlantic	428	483	-55
14	14	1975	Chocolate	1975	Vagrant	421	535	-114
13	15	American Authors	Best Day Of My Life	American Authors	Mercury/IDJMG	408	565	-157
18	16	Vance Joy	Riptide	God Loves You When You're Dancing	Atlantic	407	502	-95
11	17	Bastille	Pompeii	Bad Blood	Virgin/Capitol	401	606	-205
17	18	Kings Of Leon	Temple	Mechanical Bull	RCA/RCA/MG	369	510	-141
16	19	John Butler Trio	Only One	Flesh & Blood (John Butler Trio)	Vanguard	367	518	-151
5	20	U2	Ordinary Love	Mandela: Long Walk to Freedom	Decca	365	835	-470
23	21	Sharon Jones & The Dap Kings	Stranger To My Happiness	Give The People What They Want	Daptone	339	414	-75
22	22	Boy & Bear	Southern Sun	Harlequin Dream	Nettwerk	332	418	-86
23	23	Wild Feathers	Got It Wrong	The Wild Feathers	Warner Bros.	322	444	-122

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Man Man:

New Sounds From Philly

Hailing from Philadelphia, **Honus Honus**

and **PowWow** are **Man**

Man, and recently released the group's fifth full-length album, *On Oni Pond*. The new album features a striking

recreation of their visionary sound, stripped down and reconstructed as something fresh and compelling, while remaining true to their style.

“With this album we got to do something that very few bands or creative people get to do which is a reboot, and one that feels natural,” comments Honus Honus.

On Oni Pond is filled with songs that take these diverse influences melding them together in a style not easily categorized. Each track showcases the band’s unique view of resilience, while being joyous and reflective. The lyrics haunt the listeners with melancholia, honesty, and a sense of traveling back in time to earlier eras where anthems summed up the restless angst of youth. “Born Tight,” the closing track, is marvelously upbeat, showing Man Man’s ability to be whimsical as well as serious.

The story at radio begins with **KBCO**, **WXPN**, **WRLT**, **KXT**, **KUTX**, **KEXP**, **KRCL**, **WERS**, **WSGE**, and **WNRN** all playing the album.

out.

Hard Working Americans:

Seeking The Perfect Songs



Hard Working Americans is a band formed by **Todd Snider** with friends who share his desire to be great. During the past two decades, Snider has collected a number of songs he considers to be perfect songs, all written by his friends. Many of these songs were pigeon-holed as being either "Americana" or "singer-songwriter" oriented, some even being pegged as being Jam bands.

Hooking up with **Dave Schools** of **Widespread Panic**, **Neal Casal** of **The Chris Robinson Brotherhood**, **Duane Trucks** and **Chad Staehly**

of **Great American Taxi**, Snider put the band together. Decidedly not a side project, when this band is together it's their main thing. Straddling the Americana and the Jam worlds, Snider believed that the two genres should combine the best songwriters with the best

musicians. With his band mates placing him at the helm, Snider implored them to do exactly what they wanted. The band wanted to play and Snider wanted to sing songs written by his friends.

Hard Working Americans opens with a tune titled "Blackland Farmer," featuring Rocky/Blues vocals, compelling keyboards, slide guitars and exceptional percussion, with the song hitting its groove during jams, then going into a long fade reminiscent of '60s and '70s

music. "Stomp and Holler" is a rocker about the difficulties of living life on the edge, working hard to succeed and gaining little ground resulting from that work. Inserting a bit of political commentary, "Mr. President Have Pity On The Working Man" spells out the frustration of the common people over the government's inaction to repair the broken economy, but with a sense of humor attached.

Hard Working Americans is impacting at radio now, with over 40 stations playing the album including **WTMD**, **KTAO**, **KRSH**, **WFPK**, **WOCM**, **KTBG**, **WNTI**, **WCBE**, **MPB**, and **WNKU**.

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- Jim McGuinn, KCMP/Minneapolis

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-Mark Abuzzahab, PD, KKXT/Dallas (91.7 KXT)



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