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elbow



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# After Everything Else, After The Disco

By Ellie Sanders

In the four years since its self-titled release, **Broken Bells** –The Shins frontman **James Mercer** and good friend and Grammy-winning producer **Brian Burton** a.k.a. **Danger Mouse** – have been going their separate ways. Mercer has been allowing his band, The Shins, to cut into his family time, and Burton is in high demand facilitating the production of music for others. The two were recently able to make some rare time for each other to resurrect Broken Bells and release *After the Disco*, the musical answer to the question of what happens existentially when the party stops. Mercer checked in with **Pro.qb** to talk about what makes Broken Bells work.

**What made this the right time for you to step back from The Shins and go in this direction?**  
I don't know if there was really a plan but I assumed

I'd do another Shins record after the Broken Bells first record came out and then go back and do another Broken Bells thing because it's so fun and it worked and I'm happy with how it ended up. It was just getting through that cycle of promoting the last Shins record; Brian and I were anxious to get back in the studio again.

**I read you both were a bit surprised by how quickly this one came together.**

We did some of the work in little spurts. There'd be a few days when I would have time and I'd go to work with Brian in L.A. We did the bulk of the work right at the end but we didn't realize how valuable some of those little moments had been early on. After a few weeks of working we were ready to go and start mixing and it was like, "Really, what? I don't remember doing that song but there it is."



# Jeremy Messersmith

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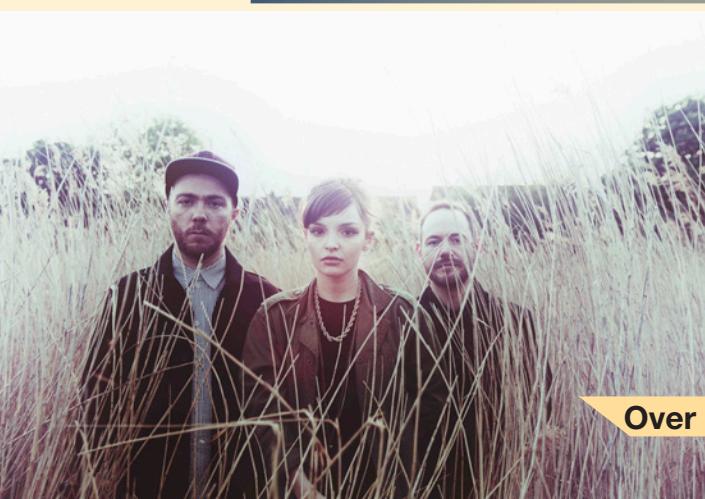
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### **What is the division of labor like co-producing with Brian?**

There's not a huge division of labor; I would say that he's the producer. He gives me a lot of credit production-wise because I do come up with a lot of production ideas, but there's another really important side of being a producer which is being the guy who keeps things on track, keeps you focused, keeps you organized, keeps the ball rolling and Brian is definitely that guy. Other than that, we write the songs together and play various instruments so there hardly is a division of labor otherwise.

### **Do you take more of a songwriting backseat or is that also more shared?**

I don't take a backseat in comparison with how I work with Brian, but I take a backseat compared to how I work in The Shins. I collaborate with Brian in the writing process and The Shins is a project I started in my bedroom, so by definition it's my thing for which I take total responsibility. In this situation

with Brian, Brian's very enthusiastic about writing, wants to write more and is good at it, so it's kind of nice if he has a bunch of ideas. I enjoy helping to facilitate that process with him.

### **Do you find yourselves writing for radio or is the process of creating singles innate from living a musical life?**

The one thing I have learned from working with Brian is the importance of a hook to make a song memorable and when I'm thinking about that, I'm thinking about the radio. When I'm with Brian I'm really thinking, "This dude can make this happen, this is my opportunity," so I start thinking about really trying for radio. It's a skill, it's something I never understood or maybe appreciated as much as I do now. The skill of writing something that's attractive and appealing but simple at the same time. Elegant prose is not wordy and that's what makes it so effective. I'm not trying to compare modern Pop to the best literature but there's a similarity in a weird way; efficiency.

### **Is it a formula?**

Well, not a formula. I'm sitting here trying to figure it out and I certainly don't have any kind of a formula. Brian isn't thinking as much that way as I am. Usually he's producing bands and they come with their songs and their lyrics ready, but this is where Brian can really write so for him there is a difference. I was the one who wanted songs on this record that were upbeat and I was pushing the idea we could have stuff that was danceable because I don't really do that in The Shins, so this is a perfect fun time for me to try and figure if I can pull that off. It would have made the 26-year-old James Mercer very happy if I'd heard, "It's just a formula. These guys crank songs out because they know the formula." But in reality you have to work your ass off to try and make it as attractive and efficient as you can.

### **The two of you have seemingly stylistic differences but it works**

We have similar tastes. He likes the sort of melodies I come up with. I have a sort of melancholic bent on the way I phrase things and I think that's something

leftover from childhood. The songs that really moved me then were the kind of creepy, sad songs. Brian has similar taste and that's probably innate and a coincidence we're both like that. It's probably what drew us together.

**Certain folks seem to be expecting a disco-revival record almost as if they're not picking up the word "After" in the title, but it's not really about that at all.**

I know. I don't know if there was some sort of zeitgeist thing happening when we had that line "after the disco." That line was early on in our process and it was before there was this thing where **Arcade Fire** came out with a record with kind of a disco-y vibe to it and then also the **Daft Punk** record. We sat there watching that happen and were like, "Oh, well, I guess there's that now." In those early moments we were never thinking wouldn't it be cool to do a disco-y thing. I think it's very clever those guys did jump on that and made it such a cool thing but we never were angry that we hadn't thought of it; it's coincidental we had the word "disco" in our title. It



doesn't bother me. If you compare this to a Shins record, it's disco-y in that it's at least danceable, though I think it drives Brian crazy when people are like, "So you guys are doing a disco record like all the other bands?"

### **So it's not a disco record but it is danceable. Is there another way you would describe it?**

There are a lot of the songs that are similar to the first Broken Bells record. They're Brian's production with he and I collaborating on songwriting so there are certain elements of that melancholy Pop that The Shins do and Brian's production style, which has more clarity and sophistication than the stuff I do on my own.

### **It must be nice for Brian to work on something that he doesn't have to give away; it can be "his" so to speak.**

One of the reasons we work well together is I really respect that for Brian, this is his opportunity to have ownership over songs. There are a number of songs on this record where he really took the lead on the lyrics. On the first record I think I scrambled to write lyrics as best I could and Brian really had a lot he wanted to get down on this one. I'm comfortable with that in part because this is his chance to write. Even though he co-writes stuff with them, he can't just go into a **Black Keys** session and be like, "Ok, I wrote all these lyrics for you guys."

### **Do you have a favorite track on this record?**

I really love "Lazy Wonderland." I like the strange chords. I like "Holding On For Life" a lot, the single, but "Lazy Wonderland" would probably be the album cut that I love.

### **What is it about that song?**

It's very melancholy, it reminds me of the **John Denver** song "Sunshine on my Shoulders," which is kind of ridiculous, but that was one of my favorite songs as a kid. So in a way, this is sort of a psychedelic version of that type of song. It's pretty simple; you've got two chords going back and forth and then we kind of change it up. This is the first time I used a chord structure I had actually written for a Shins song and I had never been able to make

it work. Brian showed me something slightly similar and I showed him my thing and he helped me write the chorus, bridge and everything. It was this song that had stumped me for years and then Brian and I worked together and it came together really quickly so that's one aspect of it I think is really cool.

### **Aside from John Denver, are there any other specific musical influences at play here?**

We still love and listen to **The Zombies** and **The Beatles**. I think there's something about that period when Rock & Roll radio first came into existence. There was such an explosion of creativity and the coining of so many phrases that there's so much to feed off from that era. We still get really inspired by listening to a lot of that stuff.

### **Will touring this project have a different feel from what you're used to?**

It's going to have a very different feel from the first Broken Bells incarnation. We've got this incredible lighting rig. Mainly it's a projection sort of thing, so we've been doing this very sophisticated stuff where we can actually time the music with the video that's being projected so it's a whole other level. I've never been a part of anything in a live setting that's this sophisticated. With The Shins, it was a really big deal when we got a backdrop. That was like, "Woah, we're really dressing up the set," and this is five levels beyond that.

### **I read your daughter has a radio in her room and you hear her going from station to station checking everything out. Is she aware she can find you on the radio?**

Yeah, she is aware that I'm on the radio. I think maybe she imagines other kids' dads are on the radio too, but she does get excited and she knows that's Papa's music. We got her a turntable for Christmas so she's been using that and having a lot of fun. We bought her some Beatles records and she loves The Beatles. We bought her the **HAIM** record and **CHVRCHES** and she really loves her record player, she's really into it, so now she wants all of Papa's music on vinyl.



# Needtobreathe

## “The Heart”



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# Vance Joy

## “Riptide”



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*God Loves You When You're Dancing*



# Taking Chances To Break Artists: Glassnote's Nick Petropoulos

By Jack Barton

After eschewing the family restaurant business and going to school for communications, **Nick Petropoulos** started his broadcast career in television, only to decide it wasn't for him and headed back to college, ready to start a career in the tech industry after graduation. But his obsession for music led him to sign up for an internship at **RED Distribution**, and that's when things changed.

Working Specialty and Alternative records for RED, Petropoulos ended up working the debut single from a French band called **Phoenix** ("1901"), and never looked back. The project put him on the radar of **Glassnote** founder **Daniel Glass**, leading to an offer to join the fledgling label in late 2009, and then things got really interesting. Petropoulos started at the "little label that could" just as Phoenix was exploding on all fronts and the label was rolling out a British "Folk" act, **Mumford & Sons**, which built an unlikely story all its own. With Petropoulos as the Head of Promotion, Glassnote has built a stellar reputation developing artists, with a roster boasting the aforementioned bands along with **CHVRCHES**, **Two Door Cinema Club**, **GIVERS**, **Childish Gambino** and countless others.

Petropoulos recently sat down with **Pro.qb** to talk about his career, Glassnote and the artists that have given back so much to the label that has given them so much.

**So you were in your twenties, you had an education, a plan, goals and dreams. Then you ditched them for an internship at RED. What were you thinking?**

My last semester at St. John's I had the opportunity to take an internship and just learn about the music industry and, in particular, the major label system, which I was always curious about. So I went through the **Sony** website that took me to an application for an internship. I went in the following day for an interview and they just determined right away that I'd be a better fit for RED. So I ended up getting an internship there and I realized my first day

that a lot of my favorite records that had been released over the last few years were actually released through

RED, and that just drew me in immediately. Then one thing led to another. It was really exciting and connected a lot my passions. It was just way more exciting there than in a normal office.



**At the time you did this it was not exactly a burgeoning period for the music industry. Were you aware what was going on in the music industry when you made this choice?**

Absolutely. Everything was gloom and doom. The industry was falling apart, and here I was trying to build a career. In the beginning I wasn't really looking ten or twenty years into the future. I was just looking at the rest of the year, and it was exciting. I didn't know what was going to come of it necessarily. Day after day I just got drawn in more.

**So when did you start to realize that you could make a career of this?**

It was while I was at RED when I made the transition from doing Specialty radio promo to co-running the Alternative department, and was responsible for being a part of certain projects. Obviously, the Phoenix campaign was a major one. It was exciting, and I think it was at that point I decided that's absolutely what I want to do.

**What made you believe that you were going to be able to survive the contraction the industry was going through?**

It was more about *not* being concerned about surviving. Those things never even entered my head, I was just focusing on that one project: *Wolfgang Amadeus Phoenix*.



### Talk about the transition to Glassnote.

The opportunity came in December of 2009, again during the Phoenix campaign. When I was at RED, I worked closely with everyone at Glassnote, and Daniel Glass, in particular, and there was an opening. At that time the label was smaller, but the position was offered and I took it. The roster was a lot smaller as well, so it was a no-brainer for me. Just getting to know the label and Daniel through the Phoenix campaign, I found it was just a different world with a different energy that was infectious. Hearing Daniel throughout that campaign, understanding his vision for the label and the vision for the future, I wanted in.

### So that was the project that pushed you into this?

There were also others. Working **Dinosaur Jr.** on the Specialty front was cool and exciting for the music geek in me. But it was the Phoenix campaign that totally entrenched me. Working a record for 50-something weeks and going from no awareness at radio to a Number One record and the band starting that campaign at Music Hall of Lynchburg in New York, and ending at Madison Square Garden, was a wild ride for everyone involved.

### Other than Phoenix, talk about some of the key experiences and people at RED that helped you develop.

**Danny Buch** was the one who really gave me a start; he took me in. When I was there for an internship, I was kind of in no man's land at first. They had "intern row" with people just doing little things, and then suddenly Danny and I got to know each other. He knew I came from a radio background – that's what I went to school for, communications – and we just got along great, and he gave me my first shot.

### What specifically did you learn; what tools did he give you by taking a personal interest in you?

Intensity, passion, belief; with Danny, you learn by watching him do what he does. You just get inspired watching him and his work ethic and you just take certain things and it sticks with you. And he'll go above and beyond for his artists. That's one of the main things I learned from him.

### Talk about that vision a little bit.

What's funny is Daniel can walk into a room and explain his vision, and it would sound almost impossible, and then it would happen. An example is Mumford & Sons. I remember my first day on the job he said "Little Lion Man" is going to be a number one Alternative hit. And I wondered how that was going to happen. And it obviously happened, but only because of Daniel's guidance and his drive. He just saw that road map and he helped guide us there.

### Tell us a little about that road map.

The first 90 days of "Little Lion Man" was a blood bath, it was hard to find people who wanted to support it. One by one, we stayed focused on it, because we saw what was going on across the world. And one by one we found people who understood it and got behind it, and every station that got behind it saw an incredible response from listeners, drove track sales, and that just continued to grow and develop.

### Talk about how the artist roster and business model has changed in your time at Glassnote.

Obviously, the size and the number of artists, but the approach has been the same; always attention to details and intense focus on everything. The reality is it really is about broad terms: you'll hear Daniel say this a lot, that one of the main criteria for artists to get signed here is if they're a great live

band. Our marketing plans for our artists always include bringing people out to see them live. I know we have passed on certain artists because they were good live, but not necessarily great. That's one of the main focal points here, if an act is a great live band. That's one of main reasons why Mumford & Sons broke, or Childish Gambino, or Two Door Cinema Club, or even Phoenix. They're great live bands. It might seem old school, but when our bands are on the road, we make sure we maximize all our opportunities. Whether it be radio, or press, or so on and so forth. That's really what it boils down to is bringing people out to see our bands live. They also have to have great music.

### **How has your role changed as Glassnote has grown?**

When I first came here, initially I started working in the Triple A and non-comm world a lot deeper, as well as having a national responsibility for Alternative radio. And then, as Phoenix grew and was ready to cross over – and the same with Mumford – I suddenly had to be responsible for all formats, branching out to Hot AC and Top 40 radio and even Rhythmic to a certain extent. And so there's a lot of growth in that, especially when Phoenix "1901" crossed over, and Mumford on the second album, and now we're taking CHVRCHES from Alternative to Hot AC.

### **Talk about the skills you were able to apply coming from Specialty and Alternative, and then the ones you had to learn to work these other formats.**

What I learned from Specialty is that it's really a microcosm for radio promotion in general. You have the have the same issues there, maybe on a different plane or different level, but it's the same: it's just about super-serving people. There's a number of radio stations that have been the greatest partners and really helped us grow our artists, so we need to understand them and their needs and serve them in the best way to help them with their goals.

### **Talk about the recent expansion and growth of Glassnote**

The biggest change has been the promotion department. We've expanded to six people. **Michael Starr** has been with us a few years, he's based in Austin, Texas. We have **Fred Shade**, who just joined us from Cleveland, **Elliot Garstin**

in Atlanta, and **Greta Van Raam** in Los Angeles, and now **Nathan D'Oria** in New York. That's a large team, showing significant growth from one person, myself, in 2010.

Another big change here is what's happening throughout whole world for Glassnote. In the last six months to a year, we opened offices in Toronto and London; it's becoming a world-wide focus now. For example, **Jeremy Messersmith** comes from Minneapolis and now we have the resources to take his music to London. He has support throughout the world from the label that signed him, Glassnote. What that means for the artist is that he gets the same dedication and focus and passion throughout the world from us that we are able to give him domestically.



Phoenix

### **As Glassnote grows and the industry changes, what is radio's role in helping you break artists and build careers?**

I hope that moving forward, radio doesn't stick to this formula of playing less new music. It's obviously safe to stay familiar, but if we don't work together and continue to break new artists, then it's going to be diminishing returns on both sides. Look at **SiriusXM**, its model is based on a lot of new music and they're thriving right now. For both sides to survive and thrive, both labels and radio have to take some chances and break artists together.



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– **Under The Radar Magazine**

"Americans learned last night, (London Grammar) are fully capable of bringing their smoky, glamorous gravity to the stage. The group made their American TV debut on Late Night with Jimmy Fallon last night and both performances were the sort that you remember afterwards."

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# elbow: Prepared For Take Off

By Joey Odorisio



Hailing from Manchester in the UK, the founding members of **elbow** have been making music together since 1992, keeping the same five-piece lineup in tact. The group has taken a slow-and-steady path to stardom overseas, while gaining a steady following in the U.S., most notably with its 2008 single "Grounds For Divorce." In March, **elbow** released its sixth album, *The Take Off And Landing Of Everything*, and just before his 40<sup>th</sup> birthday, frontman **Guy Garvey** took some time to answer **Pro.qb**'s questions about the new record, the unique video for the lead single "New York Morning" and the band's relationship with **Peter Gabriel**.

## Congratulations on the new album, *The Take Off And Landing Of Everything*, which is **elbow**'s sixth release! How does it feel to have such a catalog of work, with over two decades as a band together?

It's inspiring; we were going to call the first album *Disc One Of Four*, and that was quite short-sighted in retrospect. I'm glad we didn't do it. Having done six albums (although I like to think of it as seven, because the B-sides album is a body of work that I'm very proud of as well), I do worry that we'll run out one day. I hope that doesn't happen.

## **elbow** took a different route for the new record, with different members writing songs individually instead of as a band. What were the pros and cons of working in this style of songwriting? Do you plan to continue working this way going forward?

No cons, really. I guess it's only a way that only you can work if you really trust one another with the music, and we do. An interesting phenomenon was that we ended up writing for the person that was out of the room; writing with them in mind, and knowing that they would like what you're doing. It was just really exciting to find out what people thought of your work, the person or people who were missing that day, and also it was exciting to get in there and see what happened next. My favorite tunes on

the record are the ones that were written musically entirely by one member of the band; or two or three put together. I mean I love the whole record; we all love every song on the album, which is great. It's very unusual; usually somebody has a problem with one of them. But it was a really great, fun, fresh way to work, and it's amazing after this amount of time together as a band that we can have fun with that.

## Tell me about the new single, "New York Morning." I read it was partly inspired by John Lennon & Yoko Ono, who is name-checked in the lyrics, as well as your splitting time living in both Brooklyn and Manchester.

I've spent more time in New York over the past year than I have done previously, but I've been in love with the place since my 28<sup>th</sup> birthday, which unfortunately is 12 years ago. It's just an amazing city. It is awe-inspiring initially, then you spend enough time there, it's really humbling and you appreciate its fragility, and how hard the working classes of New York have to work to hold it all together for the rest of us. It's a unique place, it's a unique moment in time, and "New York Morning" is the first love letter to another city that the band has ever written. There's tons of love letters to Manchester, and it'll always be my home, but it was very, very interesting to spend time over there.

And yes, the lyric was inspired by Lennon and Yoko and how their fleeing of the British press was the reason they went to New York, and the way they were embraced by New York. You still see their image everywhere, because New York is really proud that they chose the city as their home. As far as I'm concerned, it's a point of national shame that Yoko Ono was racially chased out of the UK. And we received a lovely letter from her the other day through **Twitter**, and I was pleased to find out that my evaluation of what happened with them was accurate. She considers that John was chased out of a country that he loved, and she said lovely things about

THE 14<sup>TH</sup> ANNUAL  
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A large, stylized red musical note graphic is positioned on the left side of the word "NON". The note has a vertical stem extending upwards and a wide, rounded base. It overlaps the letters "N" and "O" in the word "NON".

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New York. I'm very, very touched that she got in touch; a wonderful lady.

**The video for “New York Morning,” which is a mini-documentary about a NYC couple who have been rock fans since the CBGB days, was really fascinating. How did that come together?**

The two characters in the video are Dennis and Lois; they've lived in New York their whole lives. As Lois states in the video, that's what she does with her money. She buys gas and goes to see bands. We were introduced to them by our mates in **Doves**, who took us on tour in the U.S. a good decade ago. They've turned up to every show ever since, and they're a lovely, lovely couple. We feel quite privileged that it's our song that accompanies their story, because every British musician that's played in New York knows Dennis and Lois. So we were really, really lucky that [elbow's visual collaborators] **Soup Collective** allowed us to use their footage that they spent a long time collecting, for our song.

**elbow is a massive band in the UK, playing arenas, and you’re playing some good-sized venues in North America this spring too. It’s almost always a daunting task for a UK band to “break” in the States, how has that task felt for you?**

We made a decision a few years ago that we probably weren't going to do what was necessary to break the States, which is to stay there and tour incessantly, because everybody in the band but me has children and they have to be the priority, you know? We do love being in the States. Having said that, it would be great if we got a soundtrack or something. An excuse to come there more often. But we're no longer willing to do eight or nine week tours. It's too much for the boys to be away from their families.

**Tell me about elbow’s relationship with Peter Gabriel. You covered each other’s songs for his *Scratch My Back* project and *The Take Off And Landing Of Everything* was recorded in his studio. Has he been a mentor of sorts to the band?**

I went to Peter's place probably four or five times during the making of the record to concentrate on lyrics, and the band did about four weeks in total, so actually the majority of the record was written in Salford at Blueprint Studios. But it's good to go to Peter's place; it's a beautiful residential studio, the kind that wouldn't be



built today, with home recording being so cheap. We're privileged we're in a position where we can afford to do proper residential stints, and we went down there with our marvelous engineer, **Danny Evans**, and had a great time. You end up going deeper into your music in a residential studio because time means nothing, there's no school runs for the lads, there's no pubs to tempt me away from work, there isn't my social circle like there is in Manchester or Brooklyn to tempt me away from work. So you end up getting a lot more done. And Peter's been very, very generous with us over the years. He's become a real good friend, and it was a real privilege that he covered [our song] "Mirrorball," and it was lovely to do [his song] "Mersey Street." There's no question that that would be the one that we covered. A lovely man and a proud affiliation.

**How did the band end up with its own beer, Charge, which is named after a track on the new record?**

We did a beer for the last record, *Build A Rocket Boys!* It was just a little fun marketing exercise. The release of the previous record coincided with Manchester's *Food and Drink Festival*. Someone we know who used to work in record promotions now works in beer promotions, and he decided to put his two loves together and suggested we do a beer. We did one with **Robinson's**. It was anomalously popular and ended up being on the supermarket shelves for a whole year. So we thought we'd do another one, and decided to share the love and go to another brewery, and this time we did it with **Marston's** in the Northeast. Again, it's just a fun way to promote the record and an excuse to drink some beer.





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true to the music!**



# Playing Out The Basics



By Ruth Presslaff

Radio is theater of the mind, but it's words more than sounds that make up the script in an online world. What are you conjuring up for your listeners when they read your posts, visit your sites, and open your emails? When was the last time you reviewed the automated email messages your audience receives and the web pages they visit in that valuable email permission process?

Over the holidays, I received the usual automatic bounceback emails confirming my gift orders, status of shipments, etc. **Amazon** sent:

*Thank you for shopping with us. We thought you'd like to know that \_\_\_\_\_ shipped your gift, and that this completes your order. Your order is on its way, and can no longer be changed. If you need to return an item from this shipment or manage other orders, please visit Your Orders on Amazon.com.*

This was a canned email that covered all the necessary information and was 100%...adequate. Contrast that with the following automatically generated message from **CD Baby**:

*Your CDs have been gently taken from our CD Baby shelves with sterilized contamination-free gloves and placed onto a satin pillow.*

*A team of 50 employees inspected your CDs and polished them to make sure they were in the best possible condition before mailing. Our world-renowned packing specialist lit a local artisan candle and a hush fell over the crowd as he put your CDs into the finest gold-lined box that money can buy.*

*We all had a wonderful celebration afterwards and the whole party marched down the street to the post office where the entire town of Portland waved "Bon Voyage!" to your package, on its way to you, in our private CD Baby jet on this day, January 2, 2014.*

*We hope you had a wonderful time shopping at CD Baby. In commemoration, we have placed your picture on our wall as "Customer of the Year." We're all exhausted but can't wait for you to come back to CDBABY.COM!!*

*Thank you, thank you, thank you!*

*Sigh...*

*We miss you already. We'll be right here at <http://cdbaby.com/>, patiently awaiting your return.*

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Wow! Really? That alone was worth the price of the gift.

Amazon and CD Baby are two different brands. They shouldn't sound – or read – the same. Your News/Talk station may be closer to Amazon. Your music stations, some variety of CD Baby. Either way, a review of your triggered email messages, and their associated web pages, can assure that your listeners' experience with you is delightful from start to finish, or prologue to epilogue.

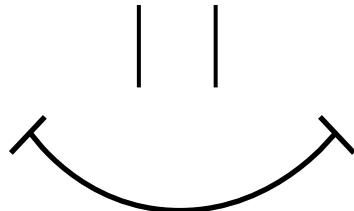
**Registration Pages:** Act One. A user is thinking about signing up in your loyalty club, participating in a contest, exchanging their information and permission, for something of value. Are you painting an inviting picture or just telling them to sign-up? Sell the benefits. Include copy on the registration form highlighting what they can expect to receive by registering, how frequently you will be emailing them useful and entertaining information, and how you will use their data. Be clear about the type of emails you will send in the wording of your opt-in question and set the expectation at the beginning of this online relationship.

**Welcome Message:** The stage has been set. The audience is primed for your performance. Your welcome message hits their inbox mere seconds after they submit their registration. This is your first chance to really nail it. What's your message say? What makes your welcome message unique? Yeah, I'm thrilled you won't SPAM me, but that's setting the bar pretty low. How about: *Awesome, (NAME), you just made my day. Knowing you've signed up for our VIP Club and will be reading each and every email we send you is mind-blowing. It puts a huge responsibility on us not to send you crap. But we're up for the challenge. Thanks for putting the P in our VIP Club. We'll do our best to make you feel all V. I.*

**From:** Us  
**To:** A Totally Awesome Person

Oh hello, we didn't see you come in...

**WELCOME!**



**Birthday Greeting:** These messages are a one-act play. You only need to be magical once a year so give it your best shot. Create a compelling birthday email knowing it will send for 365 days without hitting the same person twice! Have fun shooting a video, (include a link to outtakes) use strong images and include a 'gift' provided by a paying client (e.g. free dessert, BOGO lunch) or a gift related to your property, a free download, etc. Be sure the message and offer is about the listener, not about the station. You just need to elicit a smile. A true LOL would be great, but a kind, touching message – or as rude as you want to go, all brands considered – has real impact. Check your VIP Club reply-to inbox, it's guaranteed that you'll receive a thank-you from more than a handful of listeners who are appreciative that you remembered their birthday (whereas, they'll tell you, most of their family forgot.)

**Return Email Address:** The return address is an overlooked, but important, character. There's a return email address on every one of your emails, canned or otherwise. Done right, it goes to an inbox that a live human checks every day. You'll find responses from listeners who care enough to send you some comments. Or, who are so freakin' annoyed at you, that they took the time to send you a message. You need to pay attention to both, so check that address and make sure you have access to it. Make sure it's a real functioning address. Most importantly, don't tell your most loyal listeners that you're not paying attention to them by creating a "noreply@" return address.

**From:** noreply@nobusiness.com

**Reply**

Hey I just wanted to say...oh wait, you're a robot. Nevermind!

Sincerely,  
Hugh Mann

**CAN SPAM:** This is the safety message all theaters provide. You have to do it, and it must include street address and working unsubscribe links. But you've worked so hard to get these people to register and opt-in, don't leave the last bit to the lawyers. Have some fun: *This is a promotional message from \_\_\_\_\_. We're beaming music, live and local personalities and this email from STREET, CITY, STATE, ZIP. You CAN unsubscribe by clicking here, although we'd miss you terribly if you did. Or update your information by clicking here. We'd love to stay up to date on what you've got going on.*



**Edit Your Profile Pages:** Someone read the CAN SPAM message and wants to take the time to tell you their new email address, phone number, mailing address? How nice is that? Welcome it with virtually open arms. Hit many of the same plot points as on the registration page. Reinforce how important it is for them to keep you up to date so they can continue receiving the goods: opportunities, offers and information that will be most relevant to them. Thank them for keeping you updated. Show your appreciation for the effort they are making. Consider a special offer, discount, free download, or something else to give them as a token 'thanks'.

**Unsubscribe Pages:** It happens. Some folks are going to walk out on your production. Unsubscribes hit on a steady basis, and you need to allow it. Make sure your site pages are as easy to use as possible... and as friendly as possible. Be nice, or funny, about their abandoning you, and always ask why they are unsubscribing. Put a form on these pages, create a survey or give an email address for collecting their feedback. And then check the forms/surveys/email. It will give you important strategic information you can use to improve your emails and prevent people from unsubscribing in the future. In fact, done with the right style, those unsubscribe pages could just sway someone from taking that drastic step!

#### You have been unsubscribed



Adios, Au Revoir, Ciao, Auf Wiedersehen, Daag, Adjö, Wederdom, Do svidaniya, Sayōnara, Zài jiàn, Namaste, Aloha, Ma'a as-salaama, Shalom,

*or maybe a simple "Goodbye" might suffice.*

We are terribly sad to see you go, but go if you must. We don't want to be the clingy type, but please know we will welcome you back with open arms at any time, no questions asked.

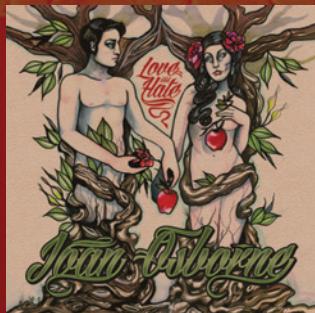
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Ruth Presslaff is Founder and President of Presslaff Interactive Revenue, developers of the integrated email, contest, survey and social Dat-e-Base platform and consultants on the building, utilization and monetization of audience databases. Reach Ruth at [ruth@presslaff.com](mailto:ruth@presslaff.com) or 310-792-6070.

# Joan Osborne



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# ARTISTS TO WATCH

By Beth Kaufmann

## Lake Street Dive:

On The Precipice Of Success

The members of **Lake Street Dive** met as students at the New England Conservatory in Boston in 2004 in a rehearsal room. For the next few years they played sporadically while vocalist **Rachael Price** pursued a career as a Jazz singer.

The band got its name from a neighborhood in Minneapolis known for its seedy bars in **Mike Olson's** hometown. "We are named in homage to dive bar bands," says **Mike Calabrese**, "we were, are and always will be a dive bar band. Whether we're playing for 10 people or 10,000, we want them to have that feeling."

Mike Olson (trumpet/guitar) hand picked the band members himself, being impressed by their musicianship. Rachael Price hails from Tennessee just outside of Nashville, stand-up bassist **Bridget Kearney** is a native of Iowa, and drummer Mike Calabrese called Philadelphia home.

But it was a video featuring the band performing a cover of **The Jackson 5's** "I Want You Back" that brought them to the public's attention. Shot on a street corner in Brighton, MA, its YouTube views numbered over one million. Around this time, producer **T Bone Burnett** enlisted them to perform on the *Another Day, Another Time* show at Town Hall. The show featured music from, and inspired by the **Coen Brothers'** *Inside Llewyn Davis*, taped for a special on **Showtime**.

Reviews of that show by numerous publications raved about the band's performance,

the precipice of joining the elite bands in today's musical landscape. *Bad Self Portraits* is a superb album with something for all tastes and genres that has been garnering rave reviews from leading publications and outlets.

The radio story is growing exponentially, with over 30 stations already playing the record, including **KCSN, WFUV, WXPN, WXPK, Music Choice, KUTX, KUT, WYEP, KXT** and **WEXT**.



with *Rolling Stone* calling the band "unexpected showstoppers," while *Hollywood Reporter* noted that the group "delivered one of the show's best moments with the swinging 'You Go Down Smooth,' with stirring vocals by lead singer Rachael Price." *The New York Daily News* stated that Lake Street Dive "was the evening's wild card," noting that Price has the soulful howl of a young **Etta James**.

From there, Lake Street Dive went from playing for a small devoted following to selling out venues, planning a European tour, and is scheduled to appear on several late night TV shows. With the release of its second record, *Bad Self Portraits*, Lake Street Dive stands poised on

o.b.m.



## Jeremy Messersmith: Taking New Steps Forward

A Singer/Songwriter from Minneapolis, **Jeremy**

**Messersmith's** songs tell the stories of the turbulence of relationships with simple, poignant lyrics. His fourth full length release, *Heart Murmurs*, his debut on **Glassnote**, is a departure from earlier work with themes of darkness, death and existentialism. The album focuses on love and affairs of the heart in stark contrast to his 2010 breakthrough album, *The Reluctant Graveyard*.

*Heart Murmurs* provides a fresh view of familiar themes like affection, anguish, and emotional vulnerability that resonate with those who have shared their heart with others. The album grabs the listener's attention with a pulsing lead track, "Tourniquet," and never looks back.

"I generally like to balance out the bitter with the sweet in my songs," Messersmith explains. "The happier something is musically, the darker it can be lyrically; you can

the things that helps Jeremy stand out is the twinge of darkness or melancholy

in the songs. Sometimes those feelings are overt, and sometimes we see it but the characters do not. Everyday we see our friends headed towards some kind of failure big or small. But we're often powerless to talk them out of it, to help them, to stop them from occurring. It's tragic, and it's real. And those kernels of heartbreak separates Jeremy from the pack."

At press time fourteen stations are playing *Heart Murmurs*, including **World Café**, **KINK**, **WXPN**, **KCMP**, **WFUV**, **WCNR**, **WXPK**, **KXT**, **WRLT**, **WCOO**, **WWNU**, **WZNN-HD2**, **KRCL**, **KNBA** and **WJCU**.

kind of sneak it in there and that's a little more appealing to me. In order to have a big hook – and I was trying to write some of them about as big as I can make them – I tried to do most of the lyrical heavy lifting in the verses and bridges, and worked hard to earn those hooks."

Messersmith's unique style and sound has gained the attention of prominent music lovers through the years, including **Jim McGuinn**,

Program Director of The Current, **KCMP/Minnesota**, who

has championed Messersmith's songs from his debut album. "The feelings in Jeremy's songs are visceral, relatable," McGuinn warmly

explains. "There are loads of artists that record sweet Indie Pop. But one of

# LUCIUS:

## Creating Art From Life



**Jess Wolfe** and **Holly Laessig** bonded over a love of old-school Soul, **David Bowie** and **The Beatles** while attending college in Boston. They started singing together as a duo, with each singing in unison because they were drawn to doubled vocals on recordings.

"We figured it couldn't hurt to try it in a live setting and it just felt like our voices were supposed to be sitting together – an automatic vocal kinship," said Wolfe. "Jess and I have shared unusually parallel experiences," says Laessig. "We were both bullied during adolescence, which lit a fire in each of us. We have both experienced relationships and love on a similar timeline, so when we write songs together we have a natural empathy. The themes that run through this record reflect the struggles and realizations of becoming an adult, and of being a bit of an outsider sometimes, but embracing it. I think that's something people can relate to."

The duo grew into an energetic quintet by 2013, with a debut album **WILDEWOMAN**, which the *New York Times* hailed as an "art school take on girl group Soul."

**Burri**, working on a different recording project, rounding out the Lucius family.

inspiration from other artists like David Bowie, Bjork, Andy Warhol, and Prince, who created their own unique looks.

Now in 2014, Lucius has gained worldwide attention by audiences with the release of **WILDEWOMAN** in Europe, the UK, America, Australia and Japan. This summer, they will tour throughout the UK and Europe, with appearances at some of the largest festivals in the States this summer.

Lucius's story at radio is continuing to grow as we go to press, with over 30 stations playing the album including **WXRT**, **KCMP**, **KFOG**, **KGSR**, **WFUV**, **KPRI**, **KUTX**, **KXT**, **WXRV**, **KTHX**, **WDST**, **WRLT** and **WMMM**.

*The Boston Globe* called them "the most welcome addition to Pop music this year," and **WILDEWOMAN** has been listed on many critics' best of year-end lists. It was also included in **NPR**'s top 50 albums of 2013. In 2007, Wolfe and Laessig moved to Ditmas Park in Brooklyn, New York taking an apartment that had been a music school and recording studio for more than 60 years.

The band would expand with the help of **Molad**, a drummer, producer and engineer they sought out for early recording sessions. He introduced them to a former bandmate, **Lalish** from **Elizabeth and The Catapult**. In turn Molad would meet **Burri**, working on a different recording project, who joined the band, rounding out the Lucius family. Around the same time the band was developing its own visual style onstage they called "dressing the sound." They took their inspiration from other artists like David Bowie, Bjork, Andy Warhol, and Prince, who created their own unique looks.

o.p.m.



# St. Paul and The Broken Bones: A Return To Traditional Soul

**Paul Janeway**, frontman for **St. Paul and The Broken Bones**, started his singing career in church like many legends of Soul and R&B. A native of Chelsea, Alabama, Janeway was raised on the Gospel side of a non-denominational local church, where the pastor encouraged him to learn to play the guitar. At home, no secular music was permitted in the devout household. Janeway says, “The only secular music that I heard at all was a '70s group called **The Stylistics**, and **Sam Cooke**. The rest of it was all Gospel music. When I was about 10-years old, I was groomed to be a minister. My goal in life until I was about 18-years old was to be a preacher.”

Janeway’s time spent in the church exposed him to major influences in Gospel music, such as **The Mighty Clouds of Joy**, **Alex Bradford** and **Clay Evans**. By his late teens he began exploring open mics in Birmingham’s clubs, discovering the music of **Tom Waits** and **Nick Cave**. Around this time, Janeway started listening to Soul greats like **Otis Redding**, **James Carr** and **O.V. Wright**. For a short time he played in a **Led Zeppelin** cover band, not in his comfort zone, which brought him together with bassist **Jesse Phillips**. They became friends and started writing together.

The other members of the band came from the impressive talent pool surrounding the Birmingham and Muscle Shoals area. Guitarist **Brownie Lollar**

previously played in **Jason Isbell's Unit 400**, Andrew Lee, a drummer from Jasper, Alabama, joined the band via his acquaintance with Phillips. Brass section players Allen Branstetter and Ben Griner came out of the music program at Samford University in Birmingham. All the

band members share writing credits on the album because of their belief in a “shared communal process” in composing. The album was produced by **Ben Tanner** at **FAME** in Muscle Shoals.

*Half The City* is a powerhouse record that recalls the classic days of Muscle Shoals recording artists who blazed new trails into the music world that continue to resonate with artists and listeners today. But it is Janeway’s velvety smooth vocals that set this record apart, with his soulfulness injected into every song. From the first note to the last, *Half The City* is a spectacular example of the new Soul/R&B genre.

The story at radio is growing with over 50 stations already playing the album including **WXPN**, **KEXP**, **XM's The Loft**, **WRLT**, **KDHX**, **WDST**, **WYMS**, **WNRN**, **WKZE**, **WNTI**, **WNCW**, and **WOCM**.

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