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A Trendy Guide
to Austin

Hot New
Releases '14

Get to Know
BLACK TAXI

SXSW
Austin, TX
2014



POMPEYA



**SOUTH BY
SOUTHWEST**

MUSIC / MARCH 7–16, 2014
AUSTIN, TX

6 ARTISTS UNZIPPED

Get to know some of the performers being showcased during SXSW.

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ARTISTS: UNZIPPED



AER

We're from: Boston

Latest project: "The Bright Side" and new album out January 2014

Favorite thing about Austin: Gary Clark Jr. and it's weird as fuck

Favorite song by you: "Kush In My Pockets" and "Ex"

Random Fact: David is a sushi fanatic and Carter loves a good French onion soup



LYS

We're from: Rennes, France

Latest project: Album "Go Your Own Way" produced by Steve Hewitt (Placebo).

Favorite thing about Austin: Emulation of the city!

Favorite song by you: "This Morning"

Random Fact: Thanks to our SXSW participation last year we've been spotted by ARTE (a real famous French & German TV).

Showcasing at: Icenhauer's, March 15th, 10p.m.



SOLDOUT

We're from: Brussels, Belgium

Latest project: We wrote a soundtrack for a feature film called "Puppy Love."

Favorite thing about Austin: Never been there! So nothing yet... but we heard it has the best crowd and most beautiful girls in the U.S. (says Richard 23 from Front242)

Favorite song by you: It changes, but right now it's "A Drop of Water"

Random Fact: We don't do drugs but it just so happens that Charlotte falls off the stage... or just falls.

Showcasing at: Speakeasy Kabaret, March 14th, 8p.m.



COCOS LOVERS

We're from: A little seaside town in Kent, England called Deal, famous for its smugglers and fish & chips!

Latest project: Our new record "Gold or Dust," which is described by the Independent newspaper as being "Kent Coast folk with an African twist."

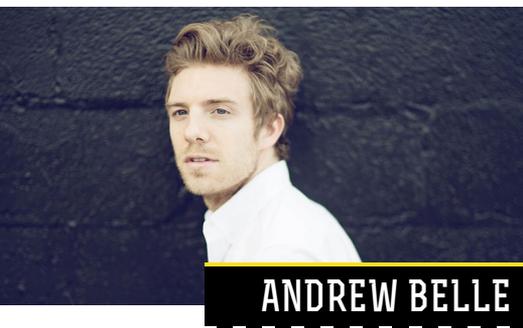
Favorite thing about Austin: We love our food so we are excited about BBQs. Also, we're told things get pretty crazy there and we love that, so we're looking forward to that.

Favorite song by you: "Under the Hawthorn Tree" off of our new album.

Random Fact: Our violinist Natasha's great uncle was Oscar Wilde's lover – that was the reason he was sent to prison!

GET TO KNOW YOUR SHOWCASING ARTISTS

Below we feature mini-interviews with selected showcase artists who will be featured and performing at SXSW!



ANDREW BELLE

I am from: Chicago

Latest project: "Black Bear"

Favorite thing about Austin: Chi'Lantro Korean BBQ

Favorite song by you: "Sister"

Random Fact: I own and wear daily, one pair of blue jeans.

Showcasing at: Rowdys Saloon, March 14th, 9p.m.



EZRA FURMAN

I'm from: Chicago

Latest project: "Day of the Dog" is our new album on Bar/None records.

Favorite thing about Austin: Bus drivers talk to me and we have good conversations.

Favorite song by you: "Tell 'Em All to Go to Hell" is really satisfying for me.

Random Fact: Our saxophonist is a connoisseur of fine imported snuff tobacco.



THE DARCYs

We're from: Toronto

Latest project: We just released "Warring." It's a very specific atmosphere.

Favorite thing about Austin: Taco trucks, swimming holes, and the horrible hotels we always stay in.

Favorite song by you: "Itchy Blood."

Random Fact: I heard "Is This It?" for the first time in 2011.

Showcasing at: Holy Mountain, March 12th, 8p.m.



BIPOLAR SUNSHINE

I'm from: Manchester, where it rains all the time but I still wear shorts...

Latest project: Yeah it's called "Bipolar Sunshine." I describe it as a slow train crash and the second before impact the intensity starts all over again.

Favorite thing about Austin: It looks kinda bizarre and potty so I will be at home when I reach. ;)

Favorite song by you: "Drowning Butterflies"

Random Fact: My lil brother plays for Manchester City, he is called Ashley Smith Brown.

Showcasing at: Latitude 30, March 11th, 11p.m.

ARTISTS: UNZIPPED



CHERUB

We're from: Nashville

Latest project: "Antipasto" EP

Favorite thing about Austin: Breakfast tacos

Favorite song of the moment: Reel Big Fish – "She Has A Girlfriend Now"

Random fact: Jordan has a glass eye and Jason has fake teeth - and only one of these statements is true...

Showcasing at: Bar 96, March 12th, 1a.m.



RON POPE

I'm from: Brooklyn by way of Marietta, GA

Latest project: New album "Calling Off the Dogs" released Jan. 6th, 2014.

Favorite thing about Austin: Going to Salt Lick for BBQ...drinking Shiners outside while waiting to go in and eat my favorite meal in the entire world. Love that place.

Favorite song by you: At the moment, "New Friends" from my new album. Changes all the time.

Random Fact: One of my best friends growing up had a third nipple. No kidding.

Showcasing at: Esther's Follies, March 15th, 1a.m.



BRONZE RADIO RETURN

We're from: Hartford, CT

Latest project: "Up, On & Over"

Favorite thing about Austin: Food trucks

Favorite song by you: "Gilded Lily" or "Melting in My Icebox"

Random Fact: Chris (band member) is deathly afraid of jellyfish

Showcasing at: Palm Door on Sixth Patio, March 12th, 1a.m.



COLDAIR

I'm from: Warsaw, Poland

Latest project: World touring, writing new stuff.

Favorite thing about Austin: The palm trees, man! And cacti!

Favorite song by you: It's still unreleased, but it's called "Perfect Son."

Random Fact: I heard that octopuses have feelings and can be friends with humans, they can also open a jar. Was it supposed to be about me? Oh, then — I can also open a jar, not so good at being friends with humans though.

Showcasing at: Stephen F's, March 12th, 8p.m.

GET TO KNOW YOUR SHOWCASING ARTISTS

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BRICK+MORTAR

We're from: Asbury Park, NJ

Latest project: Release of our debut EP "Bangs"

Favorite thing about Austin: If you live in Austin you never have to grow up. That's a fact.

Favorite song by you: "Terrible Things"

Random Fact: I recently played a Juggalo (ICP fan) in a short film my brother is directing.

Showcasing at: Metal & Lace Lounge, March 13th, 9p.m.



GLEN CHECK

We're from: Seoul, South Korea

Latest project: 2nd Studio Album "Youth"!... and we're working on remix EPs featuring some amazing producers.

Favorite thing about Austin: That special speaking accent! First time in Austin, can't wait to hear it for real.

Favorite song by you: "Pacific"

Random Fact: It's our first time playing in the States. We're expecting some great excitement!

Showcasing at: Icenhauer's, March 13th, 10p.m.



SHAWN CHRYSSTOPHER

I'm from: Inglewood, CA

Latest project: "The Lovestory" LP

Favorite thing about Austin: The people, the energy. It's like college everyday.

Favorite song by you: "One of My Homies"

Random Fact: I'm currently writing an independent film loosely based on real-life occurrences growing up in California.

Showcasing at: Quantum Lounge, March 14th



RANDOM RECIPE

We're from: Montreal Island, Canada

Latest project: "Kill the Hook"

Favorite thing about Austin: THE CHICKEN. And conversing with the guy pedaling you around when lost while eating fried chicken and drinking Jack. It is so satisfying in a horrible way to watch them pedal uphill and MAN they have good stories.

Favorite song by you: This is when we get into fights. But for live shows, I think we all prefer the high-energy tracks, 'cause we get to be hyper, sweat, and act 15. So "Sultan" and "Suave."

Random Fact: We love moms. A LOT.

Showcasing at: Maggie Mae's Rooftop, March 13th, 10p.m.



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Hippie



El Cosmico: Tee Pees

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*802 South Highland Ave.
Marfa, TX 79843
432-729-1950*

Hipster



Hotel San José

Handmade furniture, kimono robes, concrete minimalist design, and a dog driving a car on their website... sound hipster enough for ya?!

*1316 South Congress Ave.
Austin, TX 78704
512-852-2360*



Slackerville

Slackerville is designed as an "anti-strip mall", and it's a must-see collective of local artists and is doing its part in keeping Austin weird.

*2209 S 1st St. Austin, TX 78704
512-441-8011*



Spider House

Known as Austin's most elegant dive bar, you get three atmospheres in one! Along with all that, this place also guarantees the best people-watching in town! Birds the Word, Chachi, and another cool sandwich called, none other than, Cool Sandwich...yep.

*2906 & 2908 Fruth St.
Austin, TX 78705
512-480-9562*



Hippie Hollow Park

Take it all off and get away from the bustle of Austin at this clothing-optional destination. Great for sunbathing, relaxing, and escaping judgment... be free!

*7000 Comanche Trail
Austin, TX 78732*



Ramen Tatsu-Ya

The Tonkotsu Original, consisting of braised pork belly, marinated soft-boiled egg, wood ear mushrooms and scallions in their amazing base broth is the dish of choice for Director of Operations Shion Aikawa. Be sure to learn The Ramen Rules on their website - one being "Never share your Ramen. Never."

*8557 Research Blvd #126
Austin, TX 78758
512-339-0855*



Firehouse Lounge

Hidden inside what was once Austin's oldest fire station (circa 1885), you'll find this contemporary craft cocktail lounge with great live music. Had one too many El Diablos, no problema, crash upstairs at their uber chic hostel.

*605 Brazos St. Austin, TX 78701
512-201-2522*



Black Star Co-Op

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*7020 Easy Wind Dr. Suite 100
Austin, TX 78752
512-452-BEER*



Inner Space Caverns

Come discover this amazing underground preserve where remains of prehistoric animals were unearthed. Check out the untouched helictites, ancient flowstones, and giant columns, and all that other cool stuff not found inside of concrete jungles.

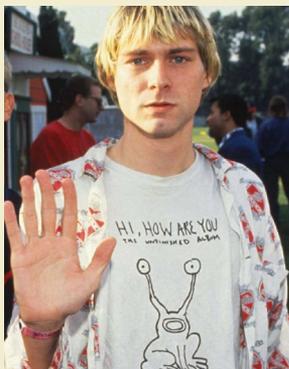
*4200 South IH-35
Georgetown, TX 78626
512-931-CAVE*



Jeremiah the Innocent

Made even more famous by a guy you may have heard of named Kurt Cobain, this mural is an Austin music nerd landmark. You haven't been to Austin unless you touch this wall. No really.

*Corner of 21st & Guadalupe
Austin, TX 78705*



A GUIDE TO AUSTIN, TX



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512-236-9599



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900 E. 11th St. Austin, TX 78702
512-653-1187



The Driskill

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604 Brazos St. Austin, TX 78701
512-439-1234



By George

We didn't forget you *au courant* men out there. If you are looking for a world where Lanvin meets Levi's Vintage, this is the place for you. Lucky Magazine named it one of the country's top 10 boutiques. And don't worry ladies, they have great buys for you too!

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POMPEYA

FAMOUS IN THEIR HOME NATION OF RUSSIA, INDIE NU-DISCO-ROCK BAND POMPEYA HAVE BEEN GRACING THE STATES WITH THEIR PRESENCE SINCE 2013.



WHY SHOULD YOU CARE ABOUT THIS PARTICULAR RUSSIAN INDIE BAND?

For one thing, the music is plain good. It has a timeless sound that crosses over genres and decades and appeals to all, regardless of age. Some blog critics have labeled Pompeya's sound "weightless" as well—because upon listening, your worries will drift away and your hips will sway to the easy grooves and catchy melodies. Furthermore, it's truly refreshing to hear a band made up of true songwriters who take their songwriting craft very seriously.

Most interestingly, this is a point at which WMC-faring EDM fans and SXSW-faring indie fans meet. The year that Daft Punk, one of Pompeya's many influences, released "Random Access Memories" seemed an appropriate time for Pompeya's breakout because both Pompeya's "Tropical" LP and Daft Punk's RAM carried with them an unmistakable nostalgia for good songwriting, '70s disco, catchy melodies, and deep grooves. Listen to the two albums back to back, and you'll see what we mean.

On the cusp of their North American tour, Pompeya's "Tropical" LP made its American debut. And only recently, they released the "Tropical Remix" LP: yet another place where EDM and indie fans meet.

The "Tropical Remix" LP features remixes from Fred Falke, Jimmy Edgar, Psychemagik, and more stalwarts. You could call this yet another

remix release, but what it does is showcase the diversity of Pompeya's sound and furthers the growing case for the all-encompassing "monoggenre" industry.

Upon meeting the quartet, you realize that Pompeya take their music very seriously. There is almost an austerity to the guys. But once they reach the stage, the energy of their music takes over the performers and the audience; everyone is swept up dancing in effervescent joy and breezy, carefree bliss.

Get to know Pompeya!

WHY THE NAME POMPEYA?

It is a common girl's name in Russia - we thought it was pretty and nostalgic sounding.

WHAT'S THE STORY BEHIND THE FOUR OF YOU COMING TOGETHER TO FORM THE BAND?

We all met through mutual friends, a lot of jamming, and soon began collaborating. Moscow is a big city, but the creative community can feel quite small.

HOW IS LIFE IN MOSCOW? (ARE YOU STILL BASED THERE?) HOW DID LIFE IN MOSCOW INFLUENCE THE MUSIC OF POMPEYA?

We love Moscow, but at the same time, it can be pretty tough and aggressive at times. I can't say that it influences the music a lot, but more influences the mood and lifestyle of us as a band.

WHAT IS MOSCOW'S (INDIE) MUSIC SCENE LIKE?

There are a few, probably four or five, 'indie' bands that tour a lot in Moscow and Russia. A few bands are starting to grow their fan base beyond Russia. But the scene is still pretty small here, nothing like the U.S. or rest of Europe. To be honest, we are not the best followers of new music coming out of Russia.

WE KNOW YOU ALL ARE EXTREMELY POPULAR IN YOUR HOME NATION OF RUSSIA. WHAT DO YOU THINK ATTRACTED YOUR FELLOW RUSSIANS TO YOUR MUSIC IN THE FIRST PLACE?

I want to believe that good music always finds its fans. I am pretty sure that our fans just enjoy music itself. A lot of Russian bands are much more into lyrics and creating poetry in their music. We are not like that. Since we sing in English, some of our Russian fans don't even understand everything. We are more about sound, melodies, and harmonies.

YOU HAVE SAID, "'70s, '80s, AND THE MUSIC OF THESE PERIODS ARE SIMPLY MAGNIFICENT. WE CHOOSE IT AND WE PROMOTE IT." WHAT IS IT ABOUT THE MUSIC OF THESE PERIODS THAT DRAWS YOU SO MUCH?

When we create music, we are not just emulating that of those older generations. It comes out naturally, because it is what we were brought up on as kids, and really what our tastes are. So to us, it is new music—we play what comes from within, with new technologies. Of course it is necessary to put it into a genre, which usually fits in those periods.

YOU CALL YOUR MUSIC POP MUSIC. HOW DOES RUSSIAN POP MUSIC DIFFERENTIATE FROM AMERICAN POP MUSIC? SINCE TOURING AND BEING IN AMERICA, WHAT ARE YOUR THOUGHTS ON AMERICAN POP MUSIC?

A lot of Russian composers look to American pop music. It is so pervasive and famous around the world, and the U.S., in a lot of ways, created it. It has huge influence on our music. When we label our music as pop, we do not necessarily mean "mainstream music," or music that is created with a very large audience in mind to make a lot of profit. We more mean that our music is fun and speaks to a diverse audience from many different age groups, countries, and professions. They all can love Pompeya. That is what I mean by "pop."

WHO WRITES THE MUSIC? WHO WRITES THE LYRICS? IS IT A FOURSOME COLLABORATION?

Sometimes it is a foursome collaboration. Even more than that, I have helpers in Russia who contribute to the lyrics some, so maybe five or six people on some songs. But mostly it is myself and Denis, the band's bassist, creating the melodies.

WHAT ARE YOUR MUSICAL INFLUENCES? WHAT WENT INTO THE "TROPICAL" LP?

Every sound I hear every day is a musical influence. Even if I don't want to hear it! As far as bands, we really like Mac Demarco, Duran Duran, Twin Shadow, Toro y Moi, The Police... Too many to name though.

WHAT'S YOUR FAVORITE SONG ON THE LP?

We all really love "90" and "Slaver"... but that is like asking a parent their favorite kid. We like all of them! But those two we know will be played by Pompeya forever.

SO YOUR OUTPUT THUS FAR HAS BEEN, WE DARESAY, "TROPICAL." THE TITLE TRACK HAS LEGITIMATE CALYPSO VIBES — HOW DID YOU GET INTO THE AFRO-CARIBBEAN SOUND? ARE YOU INSPIRED BY CALYPSO?

Sasha, our keyboardist, and Denis, the bassist, are more into that sound. We tried it just for fun, and because it was trendy at the time, 2010. There is no particular type of African or Caribbean music that influences the song—more just the vibe and the energy of tropical places, which I guess typically are in those parts of the world.



OUR FAVORITE SONG HERE IS "Y.A.H.T.B.M.F." [FOR THOSE OF YOU READING, IT STANDS FOR "YOU ALWAYS HAVE TO BE MY FRIEND."] WAS THAT SONG WRITTEN FOR ANYONE?

No, not for anyone in particular. It is more just a hymn of friendship—we wanted a phrase that really summed up what it means to have a friend in your life. Sometimes, you don't have a choice; you always have to be their friend, as they do too.

THE "TROPICAL" LP HAS SEVERAL IMPECCABLE MUSIC VIDEOS THAT CAME ALONG WITH IT. DID YOU ALL HAVE ANY SAY IN THEIR ARTISTIC DIRECTIONS?

Yes, we always have input in everything. For "90," "Cheenese," and "Y.A.H.T.B.M.F.," we worked with a director named Leila Masharipova who we are all good friends with in Moscow. The other two we worked with different people who work with our U.S. label No Shame, but still had a lot of input on the visuals and message.

OF YOUR MUSIC VIDEO OUTPUT, WHICH IS YOUR PERSONAL FAVORITE?

"90" is probably our favorite. But again, we like all the videos just as well like all the songs. "Power" is really amazing too—came out quite nicely.

AFTER YOUR BIG AMERICAN TOUR, WHICH CITY WOULD YOU PREFER TO SETTLE IN?

We all love Los Angeles. The weather, the people, the freedom of driving everywhere, the space. New York is also nice too, the energy is very exciting there, especially in Manhattan. But for now, we are all still in Moscow, which is always home.

WHAT'S YOUR FAVORITE THING ABOUT AUSTIN?

We've actually never been to Austin. This will be our first time when we are there for SXSW. The closest we've been is San Antonio and Dallas, where we played during our summer 2013 tour.

HOW IMPORTANT IS LIVE PERFORMANCE TO YOU? HOW WOULD YOU DESCRIBE YOUR LIVE SHOWS? WE SAW YOU LIVE IN TAMPA, FL AND YOU HAD THE ENTIRE CROWD DANCING IN A BAR THAT IS DEFINITELY NOT KNOWN FOR DANCING!

Yes, that was a great show! We did not expect that. Since the show was free, it definitely attracted a mixed crowd. Which was great, because it was people from all walks of life... a lot that had never heard of us before. For us, our live shows are very special. Especially for the U.S... we play big shows in Russia, at least 500 people, even festivals like Exit in Serbia. We can't wait to play even bigger crowds and connect with even more people.

THE COVER ART FOR THE "TROPICAL" LP...ANY STORY BEHIND IT?

This is the metro station in Moscow. The policeman is real, the animals are not. Our friend who is a graphic artist in Russia named Misha Gannushkin created it.

DO YOU THINK YOUR FUTURE OUTPUT WILL MAINTAIN THE TROPICAL FEEL? WHAT MUSICAL DIRECTION DO YOU SEE THE NEXT FEW ALBUMS/EPs/LPS TAKING?

Yes, it is a bit different. We are all excited to see what the old fans think. We will always make pop, dance-able music, so that is the same. But the mood is a little less tropical, a bit more serious.... Darker. You will have to wait and see!

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IS DISCO DEAD?

Rory Phillips, a disco authority, used to be a resident DJ at the legendary Trash (headed by Erol Alkan). He was a co-creator of Durr which was influenced by Trash, and he uses a telephone receiver rather than headphones to DJ. But don't look for gimmicks here, he just has a line directly to funk. Phillips produces stunning disco, funk and electro currently showcased in his Mixed Fortunes series which has now gone live as a three-piece band.

You said Mixed Fortunes will end with the sixth entry, but you will keep doing live shows. Do you think there could be other series in a similar fashion under a different name? Or that more material could come about by interaction with the live band?

I'll be using it as an opportunity to regroup and figure out what's next. Anything is possible, I'm definitely not averse to writing some new material with the band as they are unbelievably talented.

How does one translate music they have made mostly alone, and almost exclusively electronic, to a live show? Did you take any hints from other bands and friends like Soulwax?

You have to revisit the tracks and remember how you made them. Like taking a motorcycle apart and figuring out how to put it back together. I discussed the production aspects of it with friends like Soulwax and, although I ended up going a different route, I picked Holy Ghost's brain about syncing lights to MIDI. The tough part is trying to figure out how to do it with an amount of equipment that's easy to travel with.

Is there an amount of trust that is understood between you and these bandmates that had no hand in developing the music? Does rethinking of songs, if only briefly, to fit a live show occur?

I was on the other side of it for a few years playing in the band Whitey so I know what works and what doesn't. I hired the guys I did for the band as they're involved with projects not a million miles away from what I do, Keith drums in a band called Not Squares and Martin Dubka makes great disco remixes. They have a free reign to an extent to add parts but, most importantly, they understand the dynamics of it, knowing exactly when to hold back.

Even though you were a DJ at Trash and Durr, you were always in touch with live bands playing during these nights. Did this influence your DJing and production?

Absolutely. Both of those nights, although they are often associated with dance music, had a strong indie element to them and I feel weird making tracks that don't have a live element. The harmonic richness of live bass and the swing of live drums are hard to synthesize.

Now that Durr is over, what will occupy that space? More studio time? Mixed Fortunes live? A new night? Rest?

At present, working out what to do next. I do know that there will be more music and more Mixed Fortunes Live.

Any urge to work with some of your compatriots? I know you are good friends with Erol Alkan, but in other interviews it seems like it just hasn't ever come together. Nadia Ksaiba seems a likely fit. Maybe Daniel Avery now that he has finished his album?

Well Erol and I worked together on a club night for the best part of a decade, and I've been playing with Nadia on and off for years too. There's a collaboration with Daniel Avery that never saw the light of day but I prefer working with people that wouldn't necessarily be the obvious choice, I've worked a lot with L-Vis 1990 and Danny Daze, but it's finding the right platform to release them.

What are your feelings about "Random Access Memories"? I felt like it was mostly all of the cheesy/bad parts of disco highlighted. Also the whole "disco resurgence" that was being heralded from that album seemed really out of touch. "Disco" has been back for many years now. I guess the mainstream eye never saw that though since it wasn't backed by hype.

It's a contrary album. The first time I heard it I hated it, then revisited it and liked it a little more but still felt disappointed by it. Then in the weeks that followed I realized I had almost every song in my head and that's exactly it. The songs are great, it's just executed in such a limp fashion that they feel starved. I get that they were trying to make a record that felt like a classic rock or disco record and I respect that, but you think of how heavy the records of that era sound without modern brick wall compression on everything. They just went too far the other way. "Touch" is the only one I would really choose to listen to, Paul Williams is a genius.

What are your three favorite tools when producing?

Suzuki Omnichord. Roland Space Echo. Oblique Strategies.

I've read that you are not classically trained in instruments or production, how did you go about that? Did you just immerse yourself?

Trial and error. It's like learning anything. The great thing about music and recording is there is no wrong or right way, as long as you reach the destination.

When did you feel comfortable with your production skills to begin releasing stuff? AKA I'm no longer embarrassed by 75 percent of this track I made in my underwear.

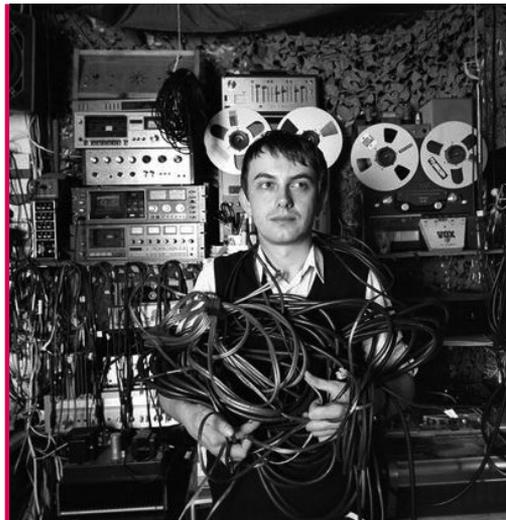
I'm still waiting, although must state that I always work fully clothed.



I like to think that nowadays with all of your friends producing great music it is some "gentleperson's" club of sharing ideas.

It's important to get feedback from your peers and those whose opinions you respect, otherwise you just get too far inside yourself. I'm lucky to have lots of friends that I don't work with directly but are happy to swap technical tips and pointers. Everyone has ears and most of them are lucky enough to be able to hear with them, so surround yourself with music makers and music lovers and get their thoughts.

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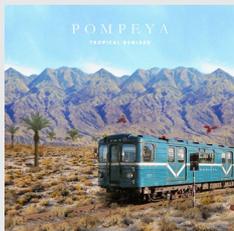
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HOT NEW RELEASES



Pompeya:
Tropical
Remixed LP
[No Shame]

Release Date:
01.21.2014

Though the Moscow quartet released this stellar remix collection back in late January, there is no better time to listen to these tracks than this springtime. Fresh, innovative, unexpected and diverse, this is what a remix album should be. 12 tracks by remix artists of various backgrounds and styles, molding Pompeya's sunny originals into dance floor hits.

Highlight Tracks: "YAHTBMF (Felix Da Housecat Heavenly House Mix)," "Power (Jimmy Edgar Remix)," "Power (Dominic Pierce Remix)"



Ume: Monuments
[Dangerbird
Records]

Release Date:
03.04.2014

This female-fronted rock trio is originally from Dallas and based in Austin. Standing at just 5-foot-2, lead singer Lauren Larson is like a modern-day Stevie Nicks, giving this rock band a Metric-like feel. Before they were signed, Rolling Stone declared Ume as one of the 16 best unsigned artists in the country. "Monuments" is classic Ume fashion—a juxtaposition between loud and soft; aggressive yet elegant.

Highlight Tracks: "Black Stone," "Revival," "Until the End"

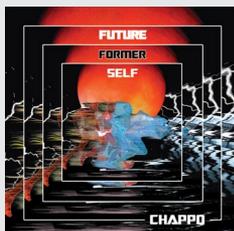


**Lune: Music &
Sports**
[Refune Records]

Release Date:
03.10.2014

Sweden's Lune is clearly bound to be a career artist. With an ethereal voice like Bjork and wonderfully intelligent and emotive songwriting chops like the Icelandic goddess, Lune takes more of a synth-pop sensibility. Mastered by the legendary Mike Marsh (Depeche Mode, Massive Attack), and recorded on the Swedish isle of Gotland in autumn, the entire album feels highly nostalgic. For lovers of Goldroom, Say Lou Lou and the like, Lune is your new muse.

Highlight Tracks: "Standing Eagle," "Falling," "Call Me A Taxi," "Epic"



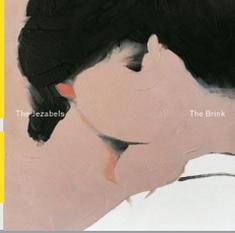
**CHAPPO: Future
Former Self**
[Rouse Records]

Release Date:
Spring 2014

Following their full-length debut "Moonwater" in 2012, "Future Former Self" is Brooklyn quartet Chappo's twist on the concept album. Follow the main character, Rene, through an odyssey of quirky beauty and explosive joy. Like the soundtrack to an uplifting summer film, the sound and the expression are utterly cinematic.

Highlight Tracks: "Hey-0," "Hang On," "Run Me Into The Ground"

The Jezabels:
The Brink
[Play It Again
Sam]

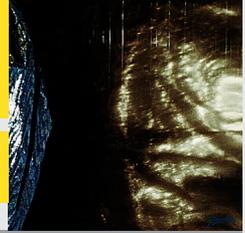


Release Date:
02.18.2014

The Jezabels are some of Australia's biggest pop stars. They've made their way to the U.S., and "The Brink" showcases their stellar case for international stardom. Overall, their sound has gotten bigger; all the tracks have an epic, exciting, anthemic and constantly mounting sound and energy—the perfect soundtrack to your summer road trip.

Highlight Tracks: "Look of Love," "The End"

Ghost Culture:
Giudecca/Half
Open EP
[Phantasy Sound]



Release Date:
02.24.2014

Another solid release from Ghost Culture, "Giudecca / Half Open" is pure electronic bliss. "Giudecca" is haunting and hypnotic, with resonant vocals and sharp synths. The Londoner's lyrics tell a vivid tale of aching love that hit hard. Let us forget "Half Open," the emotional belter, that reminds us of jubilant crying. A true piece of art.

Highlight Tracks: "Giudecca," "Half Open"

Thomas Azier:
HYLAS
[Casablanca
Records]



Release Date:
03.10.2014

Having written, composed, sung and produced the entire album on his own, multi-instrumentalist Thomas Azier is truly one of the brightest European rising stars today. The Dutchman migrated to Berlin at the age of 19, and the progressive, industrial, chaotically expressive Berlin affect is tangible in HYLAS. Recorded and created in an old East German factory, these songs are dark, brooding and impassioned, both lyrically and musically. Our best of spring, hands down.

Highlight Tracks: "Angelene," "Hylas," "Red Eyes"

DA & The Jones:
Sirens
[Self-Released]



Release Date:
03.04.2014

California's DA & The Jones is Daniel Ahearn and Mindy Jones, who sings on four tracks on Moby's "Innocents." The duo has serious boast points, including multiple placements on hit TV shows and touring with Moby. Whereas 2013's Electric Love EP showcased a brighter affect, "Sirens" comes from a deeper, extremely personal place. The sound and instrumentation are raw and intimate. Their cooing voices lull you in and out of a romantic lullaby, reflecting on all the good and bad aspects of love and life. A true pleasure.

Highlight Tracks: "Could've Had It All," "Sirens," "Doubt My Love"



Black Taxi

Not Your Token Indie Brooklyn Band

You find a lot of cool indie bands from Brooklyn these days. (That's an understatement.)

Black Taxi is not just another cool indie Brooklyn band. We're going to show you why we love them so much.

Black Taxi is made up of four smart, fun-loving, whimsical guys who come from their own distinct musical backgrounds: Ezra Huleatt, a former jazz monger, Bill Mayo, who was an R&B/hip-hop session musician, Krisiana Soponpong, an '80s synth-pop revivalist, and Jason Holmes, who was an orchestral percussionist. The diversity shows in Black Taxi's musical output. What the quartet does share is an acute knack for clever, poignant songwriting and an utterly effervescent energy in their live shows. At their headlining show at Don't Stop Festival in St. Petersburg, FL, the crowd was mad on their feet dancing to the sounds of original Black Taxi jams and to covers of the likes of Daft Punk's "Get Lucky." But songs like "House On Fire," "Shoeshine," and "The Runner" expose the depth that these four Brooklyn guys have to offer. The fun, upbeat nature of the music shouldn't fool you; the lyrical content of Black Taxi songs proves that the guys are highly mindful and receptive to the world around them, to human society, and human relationships.

When all is said and done, what brings it all together is Black Taxi's sincere zeal for life and for great music. They don't embody the highbrow Brooklyn jaded elitism that so many do these days. Keep an ear out for these young princes of Brooklyn.

When you woke up this morning, what was the first song you listened to?

EZRA: "Eden" by Ben Kahn

Describe Black Taxi in four words. (Since there's four of you.)

EZRA: Brooklyn Stomp Ninja Wave

How did you all meet and form Black Taxi? The four of you as a group have so much camaraderie and group chemistry. Why "Black Taxi"?

EZRA: Kris and I met at a full moon party in Thailand. Bill and Jason joined through J-date. Black Taxi received its name through a dream I had involving a black Tom Hanks and the words of wisdom he shared with me while smoking a joint. I'll have to leave it at that.

Who does most of the writing (lyrics, music)?

EZRA: Bill and I split lyric writing and coming up with the skeleton of the songs, but we collaborate with the others to varying degrees once we start rehearsing them.

Who handles the inspiration behind all of the onstage insanity of your live shows?

EZRA: Depends on the night. Depends on the mood. Depends on who drank/ingested what. The position is by default mine, but we all take our turns to shine.

What do you think is the best thing about Austin?

BILL: Enthusiasm. I have a friend and fellow artist here in New York named Yazan, who is a spiritual and musical inspiration to me. He once asked me what I thought the opposite of "cool" was. I didn't have a good answer, but he did. Enthusiasm! Being unimpressed by everything that comes along is getting so old. You

see a lot of that jaded attitude in Brooklyn. Granted, New York is over-saturated with great music and art, so people have a reason to stick their nose up once in a while. But every time we go to Austin we meet folks of all ages and backgrounds that get excited about life and artistic pursuits. People give a shit there. It makes me remember why I got into music in the first place...Because I give a shit too.

You're based in Brooklyn — what's the best thing about Brooklyn? NYC is such a musically and culturally saturated place — is Brooklyn/NYC still a good place to be as a growing band?

BILL: The grass will always be greener somewhere else, so keep that in mind. I've been in Brooklyn for almost 10 years, and I've really grown to envy bands in smaller cities who have more space, more time, less distractions, lower cost of living... A lot of advantages. I'm often tempted to relocate. I do understand the appeal to live in New York... I felt that desire which is why I moved from my hometown in Maine. I don't regret a thing, but if I were to advise anyone I'd say to consider other cities. New York is not practical, affordable, or sustainable for bands, it's a lot of fun though. And there are some amazing people here. That's the real value in Brooklyn: Talent. But as a general rule, grow where you're planted until you can't grow any more. Then transplant.

Would you say that the serious commercialization of the hipster culture of Williamsburg is more of a good thing or a bad thing?

BILL: I'd say it's a good thing. Once everyone realizes they're all listening to the same 20 bands, wearing the same clothes, and having the same political opinions, it will become uncool. And maybe people can learn to be themselves.

What's your favorite city to gig in, anyways? (We think you answered Brooklyn & Austin on the video interview in St. Pete. Let us know if otherwise.)

BILL: Austin, New York, Tampa. Those are our biggest markets, I'd say, and it's where we put on our biggest shows. But there are so many great places I can barely even mention them all. Florida has been especially friendly to us.

What is your favorite song from the Black Taxi output?

BILL: My favorite is always what's next.

Which music video of yours is your favorite? Our favorite is "Shoeshine," which was nominated for the Webby Award. How fun was it dancing in the streets of New York City for that video?

KRIS: It was funny, strange and silly. The video was shot on a weekend morning and there were a lot of tourists around, taking pictures of us during the music video. Definitely a lot of good times. Adam Hootnick and his team at Resonance Interactive did

a wonderful job producing the video. For me it was a great combination of vivid colors, cheeky humor, and lots of dudes in suits dancing.

Speaking of videos, how did you come up with the concept for the "House on Fire" music video? It's your most unique video. The lyrics of the song are pretty upfront and cynical, about the realities and challenges of finding love/authentic connections with people. How did the taxidermy plot line tie into this? It differed so much from your other more quirky, peppy videos.

KRIS: We wanted a video that was a separate narrative rather than a literal interpretation of the song. A lot of people just assume it's a connection between boy girl love/connection, but as you said it's about connections with other people, and in this case it's a person and roadkill. Perspective is everything. To one person, an animal that's killed on the side of the road is garbage and worthless. But to the girl who finds these animals and stuffs them and makes them look forever alive, it is truly art. David Franklin captures the love and care and connection she has with the animals, even though they are no longer alive.

We saw you live at the Don't Stop Festival in St. Pete, Florida. There was a ton of energy. What's your favorite kind of venue/show to perform in? Would you ideally see yourselves playing huge arenas? Songs like "House on Fire" and "The Runner" definitely have that huge, epic arena vibe.

KRIS: We love Florida in general and the St.Pete/Tampa area and WMNF radio. It's been a major stop ever since we've been going on tour. I would always ask myself, "We're a band from New York, but does the rest of country like our music, would they like us?" Our first show in the area was at The Ritz at Heatwave and the rest is history! It has truly been one of our homes away from home. I would like to retire here, seriously.

Available Now



Here's a list of some of the genre labels we've seen used to categorize your music: *electro-pop, punk, dance pop, grit pop, dance punk, indie rock, pop-rock*. Genre labels suck in general, but which would you say best describes your music?

KRIS: We've been sticking to a name Bill coined in the early years called "grit-pop," which I feel sums it up very well. We like raw sounds but we like hooks. Genre labeling sucks in general. Putting music into genres is for marketing people, music fans don't care.

Some are coining and throwing around the term "monoggenre" these days. With the electronic, punk, pop, and rock influences in your music, would you perhaps say you're a part of that?

KRIS: It's a cute term, isn't it? Monoggenre is just a new term for liking a lot of different kinds of music and appropriating in your work. Genre melting/jumping has always been around, but I do like the collectivist ideal in the term. It was bound for a term to be coined; thanks to the Internet, we can listen to almost any kind of recorded music that has ever existed. It makes sense to grab different sounds from different genres and incorporate them into your own.

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As an artist who aims big, the single most important individual in your life is not your label manager, not your mother, but your agent. The relationship can be a delicate, testy one; there's a reason why music conferences host panels on the artist-agent relationship. The worst choices can cause incomprehensible stress and financial loss; the best relationships will result in a very happy agent and an even happier artist/group. It's a delicate balance between something professional and something highly personal.

Here, we talk to EDM star Paper Diamond and his incredible agent, Jake Schneider from Madison House. These two are the quintessential example of how idyllic a fantastic artist-agent pairing can be.

First off, congrats to Madison House for an impressive roster, booking some of today's most successful and cutting-edge acts - including BASSNECTAR, Beats Antique, Lotus, Paper Diamond, Keys N Krates, Hieroglyphics, and dozens of others. To what do you attribute the long-standing success of Madison House?

JS: I think that our professionalism and our ability to give an ample amount of attention to our clients sets us apart from many of the other agencies whose philosophies often revolve around "quantity" and the "sign as many acts as possible" mentality. We really pride ourselves on creating a family-like atmosphere where our clients receive a whole ton of attention whether you are an artist that is just beginning to develop or an act that is already selling out arenas.

Madison House claims to have a leading edge approach to artist development on the website, and that's clear from the cutting-edge acts you work with. What is that approach to artist development? How does your approach differ from others' today?

JS: Much of our approach goes into strategically mapping an artist's career with the artists' managers, but we are able to do that with a team of agents who have experience as festival promoters and as managers themselves. The flow of information that comes through an office with so many facets (booking, management, festival promotion), allows us to shed light on how to develop an artist and lend some extra insight into each aspect of the industry. We've got significant relationships with companies ranging from technology startups that we may have helped beta-test to dozens of top-notch publicity companies that we can connect with our clients.

The music industry is constantly evolving, how do you manage to stay relevant and finding the key players and influencers that will help grow the artist you handle?

JS: We have to constantly be listening to new music, connecting with people at clubs and events (even when you want to be horizontal on a couch) and never stop making connections.

THE ARTIST—AGENT RELATIONSHIP

A Case Study With Paper Diamond & Madison House

What is the agent-artist "courting" process like, so to say? How did your artist-agent relationship come about?

JS: It definitely varies. It could be a simple conversation with an unrepresented band backstage at a music festival or it could come with a connection from a friend who knows a producer who needs help with booking and they think we're the right fit. I always highlight this as a funny example of a signing, but I was on a flight with Wi-Fi and was reading about an up-and-coming hip-hop act in Details Magazine, looked up the act online, sent them an email from the plane to see if they had an agent, and received an email back by the end of the flight looking to set up a conference call that week to discuss what we could help with. So in short, the signing of new acts can come from ANYWHERE. One of the amazing things about working with an established boutique agency like Madison House though is that we very often have artists come to us, simply because of our track record with our existing roster.

So you've been with Jake as an agent for 10 years. How much of your success do you attribute to having an established and solidified relationship with your agent?

PD: I attribute a great deal of my success to the team that has been built over the last 10 years. For me, finding the right people and sticking with them has not only created a business, but long-lasting friendships. We all believe in each other

and without the people I surround myself with, I wouldn't be where I am today. It's been a pleasure to grow with the same team.

So, wow, 10 years booking Paper Diamond! To what do you attribute such a long-standing relationship and its success?

JS: I think growing together as "students" of this business has helped both of us tremendously. I started booking Alex's band when he was 19 years old and I think I had been an agent for a year at that point. I was a few years older, but we slowly became amazing friends and shared a ton of fun experiences together. One of the major stepping stones was when his band split and he decided he wanted to have a go at a career on a solo level and we both decided to stay loyal to each other. That was important and we have supported each other ever since. He's one of my best friends and I plan on it being that way 'til we're old and gray.

If you could pinpoint a key moment in your musical career that you can identify as a shift into becoming the success you are today, which would it be?

PD: For me, the pivotal moment was when I decided to drop out of school and pursue my dream as a musician full-time. That was 10 years ago now and I'm still doing it and haven't looked back yet.

On top of your business relationship, are you and Jake friends?

PD: Yes, very much so. That's my dawg.



MADISONHOUSE



Jake Schneider

Partner/Agent, Madison House

How important is the personal relationship in tandem with the business relationship?

JS: I think a solid personal rapport with an artist is crucial. It creates trust in a business relationship and for an artist it lends to the fact that there is an actual human being on the other end of the phone line controlling your destiny, not some robot booking you meaningless shows. It's important for me personally to have relationships with all of my clients and if I don't connect with a client, it's probably not going to last.

So we wanna hear some dirt on Jake! What is the one thing you give him the hardest time about? Or is he always putting YOU in check?

PD: I'm gonna have to say that we both pretty much check each other regularly. We've known each other so long that the jokes are pretty much endless.

Vice versa, we want some Paper Diamond dirt! What is the one thing you give Paper Diamond the hardest time about?

JS: I'm a huge comic book fan and nerd and don't care who knows it, but Alex doesn't flaunt the fact that he worked at a comic book shop in high school!

What do you think is the hardest part of Jake's job and all Agents today?

PD: Knowing what the hottest look is, knowing where to put your artists. Music is always changing so you need to stay on top of what's really dope and what people are coming to see. Not only that but you have to maintain a million relationships. The hardest part is to be forward thinking and almost visionary and you need to be thinking two steps ahead always and knowing where your artists need to be.

On the other hand, what is the hardest thing of being an artist today?

JS: One of the things that I have the toughest time wrapping my head around is how much of a road warrior an artist needs to be. I'm constantly trying to put myself in their shoes when routing tours and travel. The hours, eating, driving, drinking, etc. take a toll on the ol' immune system and I have a ton of respect for these artists that can go out there and get it all done! I'll have clients that will be in seven different markets/cities in seven different days. It could be a DJ flying from date to date and playing sets from 1 to 4a.m. or it could be a band driving 350 miles a day to get to each city.

To all those young producers that are in the rise today, what is the best piece of advice you can give them about aligning themselves with the right people who will genuinely help them succeed?

PD: You're going to see the people in the music scene over and over all the time so really it's about picking the people you believe in, and believe in you, being a loyal and honest person and giving them the ammo to let them do what they do.

What would you recommend to those young professionals coming up who are interested in becoming artist agents?

JS: Reach out to agencies and express your desire to help out whatever way possible. Look for internships. Or start booking for a local band! Some of the greatest agents or managers got their start by connecting with a friend's band, growing that act and

then bringing it to an agency. Figure out what your worth is and provide that worth to an agency!

What future projects do you have in the works?

PD: I just put out a new remix, I've got a new BBC mix coming out and have been working with a bunch of singers and rappers since I've been half residing in LA. I'm working on the next Paper Diamond record and pretty much working on music every day that I can. There's some new releases that we're working on for Elm and Oak too, but the majority of my time has been spent creating new music.

What can we expect in the future from Madison House?

JS: In a few years we've gone from a four-agent agency to a ten-agent agency. Look for us to keep bringing in new talent in the form of agents with new rosters and new talent via the amazing agents that we have working with us already.



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ART DIRECTOR: ELAYNA BACHMAN
PHOTOGRAPHY: KMARIE
STYLIST: ARGIE MITRA
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PHOTOGRAPHY: KMARIE
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