



Date Signed: November 2012

Label: DrillDown Entertainment Group

Type of Music: Garage Rock

Band Members: Dave Green, vocals, guitar; Danny Wagstaff, guitar; Mike Meza, bass; Topher Gale, drums.

Management: Paul Palmer / DrillDown Entertainment

Booking: band is in talks now

Legal: Jeremy Mohr / Hertz & Lichtenstein Law Firm

Publicity: Katie Anne Ellsweig / Big Machine Agency, katieanne@bigmachinemedia.com

Web: <http://thefilthysouls.tumblr.com>

A&R: Paul Palmer / DrillDown Entertainment

Vocalist-guitarist Dave Green remembers the date he was signed to DrillDown Entertainment. "The first of November 2012."

Before signing with DrillDown—the new label of legendary A&R executive Paul Palmer—Green spent a lot of time trying to get a music career off the ground across the pond. Prior to forming the Filthy Souls, Green was a solo artist who often played covers, which he says helped him cut his teeth and learn how to interact with and play for a crowd. In February 2010, TFS self-released debut EP *Save Me*. Though the Filthy Souls were getting licensing offers for film and TV, no labels came calling until Green relocated to Los Angeles, CA.

"In L.A., you're in the heart of everything. Everyone you meet is involved in music or entertainment."

In 2011, the lead singer did a radio interview with a friend who knew Paul Palmer, known for working with Rock Mafia and co-founding Trauma Records. "My friend who had done the radio interview said, 'I have a guy you should meet.' My friend took me down to a studio in Venice. Paul asked me to play some songs, and that was it."

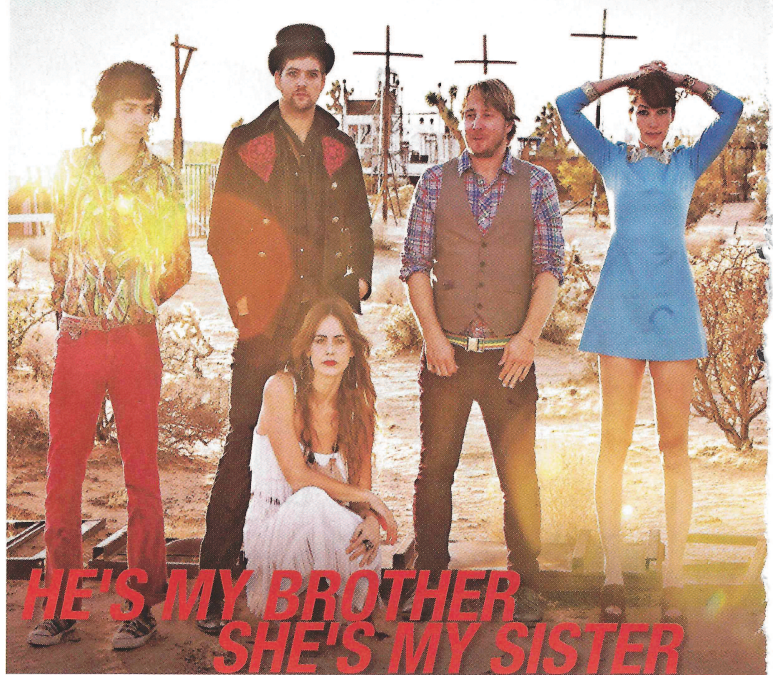
That was in spring of last year, and by November, the Filthy Souls had a deal and a well-received sound that combines brazen garage rock with English pop, as shown in their first single, "Boys Will Be Out For A Fight."

"Paul's got fantastic music connections," Green says. "He's worked with No Doubt and Bush. ... We have the same goal. We work together and collaborate on a lot of stuff musically."

The band plans to make five records with DrillDown. Green often wonders what he'd be doing if he hadn't been discovered by Palmer. "Being in America, you get bigger opportunities," he says. "In England, I found it a lot more difficult to get in the music industry than here. In L.A., you're in the heart of everything. Everyone you meet is involved in music or entertainment."

The Filthy Souls' yet-to-be-titled LP is expected this summer. The band is mixing with Mark Needham (Youndblood Hawke, Imagine Dragons, the Postelles) and working on a video for the next single, "Destroy You."

— Jessica Pace



Date Signed: August 2012

Label: Park The Van Records

Type of Music: Folk Rock

Band Members: Robert Kolar, guitar, vocals, kick drum; Rachel Kolar, tambourine, vocals; Lauren Brown, drums, tap-dancing; Oliver Newell, upright bass; Aaron Robinson, lap slide guitar.

Management: Geoff Sherr / SQE (Street Quality Entertainment), 323-378-5973

Booking: Jared Flamm / Danny Rose Agency, 818-396-5672

Legal: Craig Marshall / Myman Greenspan Fineman Fox Rosenberg & Light, LLP, 310-231-0800

Publicity: Brooke Black Just-Olesen, brooke@bighassle.com, 323-456-3490

Web: <http://hesmybrothershesmysister.com>

A&R: Zach Fischel

Folk rock outfit He's My Brother She's My Sister (HMBSMS)—the name was derived from the siblinghood of founding members Robert Kolar and his sister Rachel—had considered a number of labels before deciding on Santa Monica, CA's Park The Van Records (PTV). "PTV came on very early," recalls guitarist Robert. The label's responsiveness and general positive feeling conveyed by the label. "When we played

"Some of the other labels, the way they handled it was kind of disrespectful."

South by Southwest last year, [label rep] Chris [Watson] approached us after our set. It was great because it wasn't a huge show in front of a massive audience, but it was one we felt good about. Basically he said, 'We want to work with you guys,' right then and there."

PTV was not the band's first choice, however. "We'd been looking at labels like ANTI-, Glassnote and Merge [Records]," Robert recalls. "PTV was definitely there; they were responsive. Some of the other labels, the way they handled it was kind of disrespectful."

"Now we're one of PTV's priorities," he continues. "They're always pushing different opportunities our way. These guys really believe in us."

Initially, HMBSMS landed management with erstwhile Capitol Records COO Jon Polk by way of former band cellist and established actor Satya Bhabha. "Jon was incredibly generous with us," Kolar observes. "He invested his own money in the band."

Ever since *Nobody Dances in This Town* dropped last October, the band has hit the road hard, averaging 150 shows a year. Festival stops in 2013 have included Bonnaroo and Delaware's Firefly.

— Rob Putnam

and post-apocalyptic; both opulent and sparse; both degenerate and transcendent. At the end of the record, careful listeners' hands will be blacked from feeding coins into slot machines, their clothes will reek of retirees' second-hand smoke. They'll be heat-baked, wizened, with less money, but somehow a little bit richer. There's a lot of life experience waiting to be released in these grooves of vinyl. A welcome reissue. -Todd Taylor (Drastic Plastic)

HARD FEELINGS: Self-titled: 7" EP

Hickey/Crimpsine worship from Duluth, Minnesota. A dude-fronted This Is My Fist but with nasally vocals which thankfully don't annoy. Side bar: the best fucking record store in San Francisco put this out so you know it's a winner. -Juan Espinosa (Thrillhouse)

HEARD OF WASTERS:

Beer Whores: Flexi

Saskatoon, Saskatchewan's answer to The Spits, Heard Of Wasters is a goofy amalgam of all things great in mainline punk rock. First cassettes resurfaced, and now flexis are making a comeback. I got an 8-track player way back when TPOS started doing punk 8-tracks, so I'm ready if and when that format returns. In any event, Heard Of Wasters is terrifically silly and rocking all at the same time. A true full length from Heard Of Wasters is way overdue. Till then, their 7"s and this flexi are what to clutch onto. Just don't grab at it too hard. It's a flexi after all. -Art Ettinger (Wasted Wax, wastedwax.ca)

HEAVY TIMES: "I'm Single" "Unsolved Mysteries" b/w "Bath Salts": 7"

"I'm Single"'s the jam. It's got that gauzy vibe of driving through a dark city on a summer night, teetering between dangerous consequence and substance-induced not giving a fuck. Over the course of the other two songs, the sun slowly rises over the horizon. The city slowly wakes up. It ultimately finds the band in a weed haze, arriving home, into the bedroom, first surf-licking The Jesus And Mary Chain then woo-ooing at the end, almost sounding like a derelict, morning-after Beach Boys for several measures. I like these guys. -Todd Taylor (Hozac)

HEWHOCANNOTBENAMED:

Love/Hate: CD

The infamous guitarist of the equally infamous Dwarves offers up a collection of tunes culled from his two solo albums (plus three previously unreleased tracks) for your listening (dis)pleasure. As can be expected, the tunes are largely in the same pop punk/rock mold married to often deviant lyrical themes that more recent Dwarves fare has manifested itself. The songs are well-written, catchy, and should please fans of the man and his longtime band. -Jimmy Alvarado (Music Cannot Be Named, musiccannotbenamed.yokaboo.com)

HOSPITAL GARDEN: Mover: CD

Another round of prime indie-rock riffage here. As with their last release, they mine the best parts of the genre's

golden age and dish up some tasty, loud guitar pop that doesn't sound dusty, dated, or deleteriously derivative. -Jimmy Alvarado (Forge Again, forgeagainrecords.com)

HOUNDS & HARLOTS:

The Good Fight: CD

Having personally tired of the whole street punk and American oi genres years ago, I was not particularly looking forward to listening to this. To be fair, a weird, five color cover and a back cover shot of the lads walking down some railroad tracks was not exactly setting my expectations very high. Imagine my joy then, when I popped this disc and it immediately began to kick my ass! What sets this CD apart from most efforts of this type is clearly the level of songwriting that these guys bring to the table. They do such a good job avoiding most of the clichéd subjects that most bands of this ilk tackle, I wonder why they choose to identify with the above-mentioned genres in the first place (and I mean that as a compliment). Most of the songs are pretty hooky and memorable and the band's performance is energetic and believable. Perhaps with a bit of a drier mix and less reliance on the background gang vocals, this CD would have been pretty much perfect. -Garrett Barnwell (Skinflint, skinflintmusic.com)

HOUSE OF LOVE:

She Paints Words in Red: CD

Latest from a reformed U.K. alt-rock band originally making the rounds 1986-

1993. They kick down with some fairly laid back pop-mongering tinged with no shortage of psychedelic sensibilities to give things a nice off-kilter vibe. -Jimmy Alvarado (Cherry Red)

HUFF! AGORHUFFOBIA: CDEP

Are people still playing ska punk in a non-ironic way? It may only be five songs but it's five songs too many. High school is over. -Kurt Morris (Johann's Face)

HUSSY, THE: Way with Words: 7"

As easy as this record is to enjoy at surface level, with its catchy "whoa-oh-oh"s and cacophonous choruses, part of me feels like I need to play it a hundred times just to sort out what I'm hearing. There's only two people in the band, so the music can't be that complex, but at the same time I feel like there's always something going on under the surface that I need to puzzle out, because it might be the secret ingredient that is making me jump off my couch over and over like this. -MP Johnson (Slovenly)

INFECTED: It's Been a Long

Way Down...: CD

Lexington's Infected returns with another solid collection of its odd brand of metal-infused pop punk. Sounding like what Face To Face would have sounded like if that band didn't abandon its metal roots, Infected is delightfully catchy. The metal lead guitar riffs are off putting, but somehow end up not being as obnoxious as they could be,

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