

SHINEDOWN BIO

MEMBERS:

Brent Smith - Lead Vocals

Barry Kerch - Drums

Eric Bass - Bass

Zach Myers - Guitar

BIO:

Early in 2007, producer Rob Cavallo asked Shinedown frontman Brent Smith about his goals for the band's new album. Smith didn't hesitate.

"I said, 'You know what -- when I'm dead and gone, when everybody in this band has passed or what have you, I want the world to remember this as a record that needed to be made, and that there was a reason for it,' " Smith says. "That was the motivation behind this album."

"And part of the reason it took so long to make!"

Welcome then to THE SOUND OF MADNESS, Shinedown's third album -- and the Florida rockers' boldest effort to date. Like its two predecessors, 2003's Platinum LEAVE A WHISPER and 2005's Gold US AND THEM, THE SOUND OF MADNESS offers a brave and unsparing look into the soul and psyche amidst a fierce musical attack that, even in its quieter moments, vibrate with the passion, energy and focus of a band with high-minded ideals and limitless ambitions.

Smith and company began the recording process for THE SOUND OF MADNESS with the formidable task of following up two massively successful albums that yielded a staggering seven consecutive Top five rock and alternative radio hits that included "Fly From the Inside," "45," the chart topping "Save Me," and a cover of Lynyrd Skynyrd's "Simple Man," along with a reputation as a hot live band with an insatiable appetite for the road. However, after one listen, it's clear that the band didn't shrink from the task. Where THE SOUND OF MADNESS differs most is in its growth; it's the product of a group that has developed an even clearer vision for how it wanted to impact an audience.

"Lyrically, these songs are the most blunt that I've ever written," says Smith, who formed Shinedown with drummer Barry Kerch in 2001 in Jacksonville, Fla. "I feel that on this record I wrote what a lot of people want to say, but they just don't know how to say it -- not that I should tell anyone how to live their lives, but I've had these experiences and these thoughts that are in my head. And I can't believe I'm the only one who feels the way I do. So I just tried to express that in the most artistic and the most honest way I possibly could."

On THE SOUND OF MADNESS, Smith and Shinedown express those thoughts and ideas in ways they never have before. The group's hard rock muscles flex on songs such as the first single, "Devour," "Cry For Help," "Sin With a Grin" and the title track. But the likes of "The Crow and the Butterfly," "Breaking

Inside" and their latest single "Second Chance" incorporate more sophisticated, emotional dynamics (enhanced by a 20-piece string section), while Smith counts "If You Only Knew" as his first straight-up love song.

"A long time ago I said, 'I'll never write a love song. I'm not that guy,'" Smith recalls with a laugh. "I just never had a reason to write a love song before. But this song was written the day that I found out that I was going to be a father. My son has given me a whole different perspective on things, especially love."

THE SOUND OF MADNESS also contains Smith's first-ever political song "Devour," which he says was inspired by Shinedown's visits to troops in Iraq and his feelings about the end of George W. Bush's presidency.

"I won't lie; I got really angry," Smith explains about the first single. "This is my statement to him; 'This is the end of your presidency, and this is what you have to show for it' -- Not that everything he did was bad or wrong. I don't want to get too political, because I'm not a political person. But after coming back from Iraq, I just had to write that song and get it out of my system."

Elsewhere on THE SOUND OF MADNESS, listeners will find Shinedown waxing autobiographically ("Second Chance" is about Smith leaving his native Knoxville, Tenn., to pursue a career in rock 'n' roll; "What a Shame" is an elegy to a beloved late uncle) but also crafting insightful observations gleaned from the hundreds of shows and millions of road miles the band has logged.

"In the seven years of this thing called Shinedown," Smith says, "I've seen a lot of different things - what we've all gone through on the road, things in our personal lives or witnessed firsthand through the fans that we've made and the relationships we've built with our audience. I think the biggest thing was I didn't want to sugarcoat the way life can be sometimes. This is my viewpoint. This is my view of every day life."

Kerch, meanwhile, says THE SOUND OF MADNESS succeeds most in putting some sonic power behind the power of Smith's expression.

"We wanted to come out of the gate crushing," the drummer explains. "We really wanted to make a statement with this record and make it bigger than life -- a big rock album that made a statement that, 'Alright, we're back. This is our third record, and this is what we're about.'"

By the time Shinedown first met with producer Rob Cavallo -- whose own Grammy award winning, multi-platinum track record includes work with Green Day, My Chemical Romance, the Goo Goo Dolls and Kid Rock -- the frontman had a number of songs already together and further dazzled the producer by improvising a new composition during their discussion.

"I was just taken with (Smith)," Cavallo says. "He was really just on fire to do well. He's a guy driven to win. He wants to make the best record he can make and spent a lot of time writing ...making sure it all mattered."

Cavallo, meanwhile, entered THE SOUND OF MADNESS with his own agenda for Shinedown's next step.

"I thought they definitely had a greater potential than the success they'd already achieved," he explains. "There's no reason a guy with that voice and intensity shouldn't be able to go all the way. We decided to make sure that the songs had that potential."

Smith heard the message loud and clear. He left the first meeting with Cavallo and returned with nearly 60 songs by the fall, when Shinedown entered the studio in Los Angeles. The group wound up recording 15, including some -- such as "Cry For Help" -- that were written in the studio during the recording process.

All the while, however, Smith says that Shinedown "wanted it loud and wanted it big and heavy and grandiose. For the heavy songs, we wanted it as heavy as it could be, but using different kinds of styles with a lot of different guitar tones." Incorporating synthesizers and the aforementioned strings, Smith notes that, "we used a lot of really unique sounds and different variations underneath the music that you wouldn't necessarily know were there, but, if they were gone, you'd miss them."

Kerch says Cavallo's role in helping attain that layered sound cannot be understated. "He brought to the table not only knowledge of music in general but a lot of patience and a real comfortable environment," Kerch recalls. "He would sit on the couch and we'd be playing a take and he'd pop up and go, 'Oh fuck! This is what we have to do!' and come out and literally show us. He was so energetic and made everybody want to do better."

That bigger sound on the album is mirrored in the new lineup of Shinedown, a revamped edition of the band that, along with drummer Kerch (or 'the almighty Barry Kerch' as Smith likes to say), includes Eric Bass on bass and former touring guitarist Zach Myers as a permanent fixture.

"All of a sudden it started growing into this other thing," Smith says. "These guys are brilliant, brilliant players. It's a reinvention, and it's stronger."

Smith plans to take keep this "new reincarnation" of Shinedown on the road for quite awhile, too, making sure THE SOUND OF MADNESS is heard worldwide. A justifiable pride in the album as well as a growing international fan base for the band will lead to an even further evolution in which the record that "needed" to be made will similarly need to be heard in a live setting.

"I sometimes look at Shinedown as an entity unto itself," Smith says. "It keeps evolving all the time, like it actually has a heartbeat. It's not a machine; there's actually blood flowing through it. From the time

we came up with the name, it's felt like it's conducting us and flowing through us. It's weird -- but it's pretty wonderful, too."

CHEVELLE BIO

Inspired by the lurching riffs of Helmet and the soft/loud vocal dynamics of Tool, the Chicago-based trio Chevelle formed in 1995 with an aggressive, heavy sound. Comprising brothers Sam (drums), Pete (vocals, guitar), and Joe Loeffler (bass), the band began playing parties and outdoor events, which quickly led to bookings at Chicago clubs when youngest member Joe was just 14-years-old. In 1999, Chevelle released their Steve Albini-produced debut album, *Point 1*, on Squint Entertainment. Three years later -- and following tours with bands like Filter, Sevendust, Powerman 5000, and Machine Head - the band had inked a deal with Epic and issued *Wonder What's Next*, released in August 2002. The album went platinum by the following summer, propelled in part by its second single, "Send the Pain Below," which became a number one hit on modern rock and mainstream radio. Main stage dates with the annual Ozzfest tour followed that summer, and 2003 brought a concert album, *Live from the Road*.

Chevelle returned in the fall of 2004 with their third full-length effort, *This Type of Thinking (Could Do Us In)*, and with it came another hit song, "Vitamin R (Leading Us Along)." Joe parted ways with his brothers in July 2005, and though he was replaced on bass a month later by Dean Bernardini, Chevelle remained a family affair, since Bernardini was the siblings' brother-in-law. With the new member came a newfound energy and optimism that replaced the internal bickering of the past, and the guys carried that spirit into the recording of their next two albums, 2007's *Vena Sera* and 2009's *Sci-Fi Crimes*.
written by Tracy Frey, All Music Guide

PUDDLE OF MUDD BIO

MEMBERS:

WES SCANTLIN vocals, guitar

PAUL PHILLIPS guitar

DOUG ARDITO bass

RYAN YERDON drums

Ask Puddle of Mudd frontman Wes Scantlin about the writing and recording of new album *Volume 4: Songs in the Key of Love & Hate*, and he responds with the same spirit of carefree wanderlust that defines his band: "It's all easy peezy, dude, no big deal at all..."

Not to him, maybe. Wes Scantlin is custom-made for the new millennium, a rock star without the pretense, and a frontman whose spontaneity propels his offstage personality as much as it does his onstage delivery. "Wes is constantly adjusting to the vibe in the room, throwing his flavor in there and constantly trying to make people laugh," explains bassist Doug Ardito. "He doesn't do the David Lee Roth thing, where he delivers the same lines every night, he's completely off-the-cuff."

On Volume 4, Scantlin does deliver the same savvy lyrics that fans have come to expect since the band's multi-platinum debut, *Come Clean*, weaving subtle innuendo and not-so-subtle lyrical wordplay around vocal hooks so thick, they even seem to make life's more sour realities easier to swallow. Case in point, "Psycho," the smash single from the band's 2007 release *Famous* that rationalizes a relationship with, 'maybe I'm the one, who is, a schizophrenic psycho...'

Famous, like both albums before it, was certified Gold after selling more than 500,000 copies in America alone. Propelled by "Psycho," the album cemented Puddle of Mudd's status as bona-fide hit makers, and earned them industry accolades including Billboard's No. 1 Mainstream Rock Song of 2008 and No. 2 Rock Band of the Year, where they finished second only to the Foo Fighters. Keeping in that tradition, the new album goes down like the smoothest shot you'll ever take. No chaser required - unless, like Scantlin and guitarist Paul Phillips, you opt for a cold, frosty one.

Volume 4 is a homecoming for Phillips, who left the band shortly into the recording process for *Famous*. Despite the success of "Psycho," something was missing, and when Phillips and Scantlin reconnected earlier this year, all the prior tension had melted away and their chemistry was rediscovered.

"This was probably the easiest and most collaborative record we've ever made," said Phillips, who described the process as, "a piece of cake, man" - on the sliding scale of Puddle of Mudd-speak, a description that's right up there with "easy peezy." "I stayed at Wes' house, and we had a lot of late-night writing sessions over a bottle of Kettle One and a bottle of Southern Comfort. Just the two of us on his couch with acoustic guitars, and I'd record shit on this little hand-held recorder, play it back the next day, and not remember any of it!"

Even if they are exaggerating just a little, it still speaks volumes to the innate chemistry within the band, a chemistry that resonates throughout Volume 4. Lead single "Spaceship" blasts off into the Puddle of Mudd stratosphere of mixed metaphors and sexually-charged sing-alongs. Let's just say that the spaceship isn't the only thing blasting off...

Given the band's radio success - "Blurry" was the most-played song across all rock formats in 2001, delivered on the heels of their breakthrough single "Control," aka "the smack my ass song" - it might seem a stretch to call Puddle of Mudd underrated, but they really are. Some judged the band by Scantlin's grunge-meets-surfer shoulder-length hair, while others chose to write them off as little more than a radio band. But those critics have been proven wrong on all accounts. Puddle of Mudd are who they are, and they are not trying to be anything else. What you see is what you get, even if what you see may be, at times, a little blurry.

"We just keep writing hooky and catchy stuff, because that's how we write," offers Wes, again, not exactly shining a bright light on the creative process, but speaking with a candor as engaging as the band's music. "Being underrated is kind of cool sometimes, because you're the underdog... Kind of like Cuba Gooding, Jr. in 'Jerry Maguire,' talking about all the love he doesn't get. Play with your heart and you'll get the love. We're playing with our hearts, and we don't bitch about what we're not getting, we

just keep writing hit songs... But at the end of the day, I am from Missouri - the Show Me State - so there's still a little bit of that 'show me the money' attitude!

It's that 'show me the money' spark that fuels Scantlin's lyrics, and it's a spark he doesn't see going out any time soon. "We've all got people who are trying to take us for everything, but I consider all that drama in my life a gift from God – 'This guy needs the drama so that he can keep writing endearing lyrics!' The lyrics come out of frustration, love, aggression, I write about all kinds of emotions. I'll tell you what, if I was happy all the time, these records would suck!"

So here's to a healthy dose of cynicism and a cup overflowing with snarky indifference, especially when the end result is as undeniable as Volume 4: Songs of Love & Hate. From the smoky guitar haze of "Stoned" to the supple resolve of the ballad "Keep it Together" - two songs at opposite ends of the coping spectrum – Volume 4 finds a familiar place between the two extremes. Scantlin keeps the inspiration closer to home in the marital blitz of "Pitchin' a Fit" and on "Better Place," a heartfelt tribute to a cousin who overdosed that speaks to anyone who's lost anyone they love. If punching the lunch lady is more your speed, check out "Hooky," where Scantlin's 12-year-old son even gets a writing credit.

Laying the foundation through it all is drummer Ryan Yerdon, who joined Puddle of Mudd in time to support Famous, and is now making his recorded debut with the band. "My approach to drumming is the same as my approach to music," he says, "I'm all about conviction and attitude, and they will always supersede fancy play with me. I'd rather listen to the Ramones than Rush, you know what I mean?"

Yes, we do – which is exactly why Yerdon's found the perfect fit with Puddle of Mudd. They've got conviction and attitude to spare, a bevy of hits to back their claim, and a lifetime of therapy packed into each and every release.

In the end, it may be Paul Phillips that described Volume 4: Songs of Love & Hate best: "It sounds like a Puddle of Mudd record!"

It doesn't get any more "easy peezy" than that!

SEVENDUST BIO

In late 1994 Vinnie Hornsby and Morgan Rose were playing in a band called Snake Nation. At one of their gigs they were supported by fellow locals Body & Soul, an R&B band fronted by Lajon. Vinnie and Morgan were subsequently blown away by Lajon's range and intensity and the immediate feeling was that if they ever hooked up with this guy the results would be amazing. So Vinnie and Morgan -- the best musicians of their kind in town -- decided to do the only thing they could do. They stole Lajon, the best singer in town, grabbed guitarists John Connolly (who at the time was playing drums for the band Peacedog) and Lee Banks, dubbed themselves Rumblefish and prepared to rock.

When it came time to find representation, Morgan and Vinnie called on an old friend, Jay Jay French, the original manager of Snake Nation and guitarist for the seemingly forever-dormant Twisted Sister. Jay Jay, now a devoted family man with a new baby girl, was enjoying a hiatus from rock 'n roll and wanted no part of it. The band, now using the name Crawlspace, persisted and persisted but to no avail, so they took drastic measures. They announced a trip to New York City and that they'd better receive some help when they got there, or else. Jay Jay broke down and helped out by booking them some gigs in January 1995, the most unusual being at famed folk club the Bitter End.

Needless to say the regulars at the Bitter End were not amused and everyone literally walked out of the venue to escape the sonic assault. Hearing the commotion through closed doors from across the street, a booker from the Rock Ridge Saloon (who ironically had refused to book them earlier in the week) came running over and booked them for the next night. As exciting as all this was, their trip to New York wasn't without mishaps. The band was nabbed in a drunk driving dragnet trying to return to their hotel in New Jersey and Lee Banks spent 72 hours in the toms on a DWI charge, which was eventually dropped. Welcome to the Big Apple.

The New York trip showed not only the explosive potential of the band but also that they needed guidance. Being a twenty-year veteran of the business Jay Jay decided to take them under his wing and delicately balance a family life with a return to Rock. The band was simply just too good to say no to.

In August 1995 Jay Jay produced the band's first demos in a storage closet of an Atlanta nightclub called The Wrec Room. August in Atlanta in a black-painted non-air conditioned room lined with sheet metal was an experience that none of them will ever forget. The room temperature pushed as high as 121 degrees, which may explain why the songs are so incendiary. The band started gigging hard and long to the point where their local rep was becoming the stuff of legends. The exhaustive schedule took its toll on Lee Banks, who opted out of Crawlspace in November of 1995 to be replaced by Clint Lowery formally of the North Carolina band Still Rain. Over the next months with a solidified line up, the band grew closer, tighter and heavier. So the story goes, the timing of Crawlspace couldn't possibly be any better. Playing a music industry bash in Atlanta, the band caught the eyes of some representatives from TVT Records.

At the time, the representatives were looking for a strip club when they walked in the wrong door the rest is history. According to drummer Morgan Rose, "The whole thing was a total flipped out situation. It got down to the point where we weren't going to play the show because the place wasn't adequate. We knew about the bad sound there and I just kept pushing everyone else to do this one. The show was terrible. I walked off unhappy and guitarist John (Connolly) was in the dressing room punching holes in the wall. About this time, Sudi (TVT Records Representative) walked up and said 'you guys are great. Give me a demo tape.' We forgot about that night and couldn't imagine that anyone would think of us playing more than average on that night. It turns out that the demo tape had no contact info on it so Sudi found himself calling the club the next day to find out how to get in touch with Sevendust. Within a month, Crawlspace was talking with the A & R Department & Steve Gottlieb, President of TVT Records. The b

and was signed two weeks later in June 1996.

Crawlspace took themselves, their gear and their influences (which range from Black Sabbath to Missing Persons) into Atlanta's Triclops Studios on July 5, 1996 for three weeks of intensive recording. In the producer's chair was not only Jay Jay French but also Twisted Sister bassist Mark Mendoza. With Jay Jay's feel for the crunching guitar riff and Mendoza knowing the importance of a powerhouse rhythm section, the material promised to be heavy from the get-go. As a matter of fact, the earlier songs that were recorded were going down really quick. As the band went along they realized that they were ahead of schedule and started experimenting. They drove the production crew crazy because they went through a few weeks of pre-production and had it all down. Then, the band got to the studios and started changing things around by enhancing the songs.

The fire the band took to the studio was further fueled by events surrounding that year's Summer Olympics that were taking place as close as right down the street. From a knuckleheaded bank robbery right in the middle of the passing Presidential motorcade to the explosion of TWA Flight 800 (in particular affecting Jay Jay who was flying back and forth between New York and Atlanta during the sessions.) The event with the most impact was unquestionably the terror bombing at Olympic Park where the band was scheduled to perform the next day. Needless to say these events pushed the emotional energy to an unimaginable level that can be felt on scathing tracks like "Prayer", "Too Close To Hate" and "Terminator."

The band's first public appearance on record was with the grinding track "My Ruin" on the Mortal Kombat: More Kombat disc which exposed them to a quarter of a million fans of heavy music. Soon after the band were forced to change their name when a group on the West Coast claimed ownership of the tag Crawlspace noting that they had a few albums out already and that there was no possible way they could buy the name. There was little time left to find a name and the band struggled to find a new handle. Bassist Vinnie (Hornsby) is credited with coming up with the name Sevendust after looking through his grandmother's garage and finding a can of a plant pesticide known as "sevindust". Since then, the name has stuck.

The debut album SEVENDUST hit stores on April 15, 1997. According to guitarist John Connolly, "I remember, the first week, we sold about 300 records. It took us weeks and weeks to even sell a thousand copies." At first, the debut CD was slow-starter at retail sales. Through constant touring and devoted support from the band's label, TVT Records, Sevendust began to make a name for themselves.

Looking to boost public awareness of the band, TVT Records President Steve Gottlieb came up with the idea of buying airtime for a live concert on major national television networks such as Fox and UPN. At this point, "Live and Loud" was born. "Live and Loud" was a half-hour concert special of Sevendust that was aired throughout the U.S. In addition to television exposure, radio stations across America used the simulcast audio from the televised concert to broadcast the show over the radio airwaves, a move that gave Sevendust exposure all across America. For a band that had not sold a lot of albums, it was a balsy move for TVT Records. It was a move that paid off in the end.

After the broadcast of "Live and Loud" shook the television and airwaves, Sevendust changed forever. SEVENDUST debuted ahead of new records from the Rollins Band and Queensryche on the metal charts. The disc became the #1 most added disc across-the-board. The debut album soon made its way into the #1 spot on the charts and remained at #1 for twelve straight weeks! Needless to say the band was now a hot commodity and the tour offers began rolling in.

A brief stint on the R.O.A.R. tour with vets The Nixons gave Sevendust the opportunity to play in front of a more mainstream crowd. While a new batch of fans were being gobbled up on this stint, big time rock radio came calling, thanks in part to the slow fold of alternative rock and the quick resurgence of heavy rock. The first single "Black," still a phenomenon after five months on the metal charts, was finally getting its due at commercial active rock and alternative rock stations. The band's slow burn had finally made a discernible welt on the music world.

The tell-tale sign of Sevendust's deep impact came in November 1997 when they were picked by New York City's top rock station WXRK (or K-ROCK, known best as the flagship station of The Howard Stern Show) to perform as part of a three-act showcase designed to represent a new direction of format that the station was heading in.

All of these factors, combined with TVT Record's pay-for play tactics helped the band catapult into success that had never been imagined before. On May 19, 1999, SEVENDUST was certified Gold by the Recording Industry Association of America (RIAA) for selling over 500,000 copies of the CD. According to drummer Morgan Rose, "It was pretty wild because I found out that we went gold the same day that I found out my wife (Bassist Rayna Foss Rose of Coal Chamber) and I were having a baby girl. I thought, today is a good day!"

Unfortunately, by the time SEVENDUST went gold, the band was at work on their second album, Home and was unable to attend their own gold record party in New York. After touring for two years straight in support of SEVENDUST, the band felt it was time to record the follow up album. However this time, they didn't record in Atlanta. Agreeing that the distractions of home would be too overwhelming for the band, they packed their bags and moved to Longview Studios in central Massachusetts around March, 1999. According to guitarist Clint Lowery, "We were at Longview Studios which is just a beautiful place; farmland, in a barn, out in the middle of nowhere Massachusetts."

Toby Wright (KoRn, Alice in Chains) was signed on to help produce Home. According to drummer Morgan Rose, recording in Massachusetts with Producer Toby Wright "was great. The recording process was kind of tedious and it got to us pretty hard. We would do one song at a time. We would get to the point where I would play the drums one day and then I would help produce the record and wouldn't play the drums for another three days. If I got into a good feeling where I felt like I could bang out a lot of songs, I wasn't able to do it. Our producer, Toby Wright would make us do one song at a time. As for the seclusion factor, it worked real well. We got really angry but it was a great place. It's always killer to be in Massachusetts. In terms of how Toby ran things, he would basically let us go in there and do

whatever we wanted to do. However, he was brutally honest with us; he didn't care how we felt when it came to his opinion. It was pretty intense but he pushed us - individually and as a band, to the next level."

With Wright on board, speculation involving Sevendust sounding somewhat like KoRn began floating around the music industry. However, vocalist Lajon Witherspoon feels otherwise. "I don't care what you fucking say, you can listen to our CD and listen to a KoRn CD - they sound nothing alike. I mean, you have heavy riffs; the same genre of music, maybe - but the two styles of music are completely different."

Sevendust experimented with some new sounds on Home. Drummer Morgan Rose added an electronic sampler and a few Roland V-Drums to his set. The sounds can be heard in "Denial" and "Waffle" The band also decided to bring in some guest musicians. Skin from Skunk Anansie added some vocals to the song "Licking Cream". At first, the band was skeptical of bringing in big stars to help their records sell because it seemed trendy at the time. They felt that it was like jumping on the bandwagon. However, after Skin came in and took control of the recording process, the band knew that they had a perfect match. Sevendust also brought in lead singer Chino Moreno of the Deftones to sing on the track "Bender".

Even with Toby Wright producing the album, Sevendust felt they needed someone else to finalize the sound of Home. Enter Andy Wallace (Nirvana, Helmet, Rage Against the Machine) and his skillful mixing skills. "We saw his name on CD's for years and we'd been admirers of his work, so there was definitely a nervous energy on that first day", says guitarist John Connolly.

Before the August 24th release of Home, Sevendust went back to touring, this time hitting the festival circuit on the Van's Warped Tour. Sevendust also managed to work in a last second appearance at Woodstock '99. According to MTV, "Sevendust delivered one of Woodstock '99's breakthrough performances."

Home was released on August 17, 1999, a little over two years since the release of their debut album SEVENDUST. The band went out on another tour, this time headlining their own national tour. One year later, Home has sold more than 450,000 copies and was certified Gold by the RIAA on May 18, 2000.

10 YEARS

Universal Republic Records' rock band 10 Years is hitting the studio this month to record their third album entitled "Feeding The Wolves." The highly anticipated effort will be helmed by Grammy nominated producer Howard Benson (My Chemical Romance, Flyleaf, Seether) and noted mixing specialist Chris Lord Algae will mix the singles from the album. Chris has been associated with some of the most cutting edge records in music, including songs and albums from superstars The Rolling Stones, Prince, Bruce Springsteen, David Bowie and more. The new album is tentatively scheduled for a late Spring release.

10 Years gained across-the-board traction with their sophomore release, *Division*, which garnered a host of coveted chart honors in 2008, snagging the #1 spot on iTunes' coveted rock page and the #2 position on the Top Alternative Albums chart.

The tight-knit band has kept most of the details about their new album under wraps, though colorful frontman Jesse Hasek has been hailing one of the new songs entitled "Shoot It Out" at recent live shows. Bassist Lewis Cosby gives a bit of insight to the new album: "We are so proud of this music and I think that it's really going to come together with Howard at the helm. It's a completely different vibe from the last album; the tension is gone and we're gelling more than ever. The best description I can give is it's a cross between the 10 Years of our high school days and a new 10 Years that I think will surprise people. Either way, we're back and ready to rock."

Universally praised for their grassroots touring regimen, past sold-out treks with Linkin Park, Shinedown and Chevelle, have helped cement 10 Years' reputation as one of rock's most formidable live outfits. Formed in 1999, the group gained notoriety with their independent release *Killing All That Holds You*, signing on with Universal Records in mid-decade.

In 2005, their acclaimed album *The Autumn Effect* delivered one of 2005-2006's biggest rock radio hits with the mythic single "Wasteland." The iconic song not only set career highs for the band (certified gold along with the album's other hit, "Through The Iris"), it reigned for more than a year on US rock charts achieving the #1 on Billboard's Active Rock and Modern Rock chart and garnering the #4 year-end spot on the Active Rock chart.