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STEALERS



JUNE 4 2005

MAROON 5

THE ROAD TO SUCCESS IS PAVED WITH HARD WORK

BY CRAIG ROSEN

Persistence pays off. That adage could serve as the motto for Maroon 5 and its label, Octone Records. Three years after its release, Maroon 5's debut album, "Songs About Jane," has sold more than 8 million copies worldwide—4 million of them in the United States, according to Nielsen SoundScan. It has also spawned three top 40 hits thanks to a grass-roots marketing plan by upstart Octone that saw the band establish itself on the road before making inroads at radio, MTV and VH1. When Maroon 5 showed potential as a hit act, Octone upstreamed the act to J Records, which upped the ante. Following a Grammy Award win for best new artist and a successful stint headlining the annual Honda Civic tour, it appears there is no stopping the band. But Maroon 5's story began long before all this success. Four of its members—singer Adam Levine, keyboardist Jesse Carmichael, bassist Mickey Madden and drummer Ryan Dusick, who all hail from Los Angeles—are old friends whose first big break came when they landed a contract with Warner Bros./Reprise Records. At the time they were all a mere 17 years old, and the band, then called Kara's Flowers, had a more power-pop sound >>

MAROON5 (cont.)

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Its first album, 1997's "The Fourth World," failed to gain much notice. "It was a huge disappointment," Levine recalls. "We expected a lot. They pumped us full of so much crap, like, 'You guys are going to be huge. Here's some money.' We were like, 'OK, cool. Eighteen, sweet. No college, kick ass.' We did it and failed; it was a rude awakening. It really humbled us very quickly."

After the label dropped the band, Levine and Carmichael went off to college in New York, while Madden and Donick stayed in L.A.

By 2000, rather than packing it in, Kara's Flowers reinvented themselves with an R&B/funk twist, inspired by the sounds Levine and Carmichael heard in school.

Jordan Feldstein, a friend of Levine's family who was then working as a junior agent at ICM, heard about the band's new direction and dropped in on a rehearsal. He instantly fell in love with the new sound.

A month later, he quit his job and began managing the band full time.

Almost every major label passed over a hard drive, but a connection helped the group get on the radar of newly launched Octone Records, spearheaded by J Records/RCA Music Group senior VP of A&R/marketing James Diener, former Columbia promotion man Ben Berkman and one-time PriceWaterhouseCoopers exec David Bosenbaum, who is now Octone's GM. (As part of an exclusive artist-development co-venture among J, RCA and Octone, the act would eventually be picked up by J.)

The CD was not labeled and didn't have credits, only some colorful descriptions. "It said something to the effect of, 'These dudes can be up all night playing cards with Steve Wonder and partying with Sting,'" recalls Berkman, who is now Octone's executive VP. "The description was exactly what it sounded like, and it was exactly what I was looking for. Once I heard 'Sunday Morning,' I just flipped."

Once Berkman discovered the band was Kara's Flowers he

was shocked. He remembered hearing that album while he was working at Warner Bros. "I listened to it, thought it was garbage and threw it out of the sunroof of my car," he says.

Still, Berkman was so impressed with "Sunday Morning" he rounded up Diener and Bosenbaum and flew to L.A. for a Kara's Flowers showcase at the Viper Room. "Within two minutes of seeing this kid [Levine] onstage, Ben and I were completely sold, and James soon thereafter," Berkman says. In April 2001, the band became Octone's first signing.

Two changes were soon made. First, the band would be re-

named so that Kara's Flowers' followers would not be confused by the group's new musical direction. Second, guitarist James Valentine from L.A.-based band Square was recruited, and Levine made the shift from full-time guitarist to frontman. "He's a more talented performer if he doesn't have to play guitar on every song," explains Diener, who is Octone's president.

Maroon 5 was now complete, but of the band's future singles, only "Sunday Morning" was written at the time. It took more than a year to record the album, with Berkman heavily involved

continued on >>p32

FACT FILE

Label: Octone/
J Records
Management: Jordan
Feldstein
Booking: Creative
Artists Agency, ITB
(Chicago)
Publishing: Carver's
BIG Music, Publishing
(BMI), February Twenty
Second Music (BMI),
Valentine Valentine
(ASCAP)
Top-selling album:
"Songs About Jane"
(2002), 3.9 million



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MAROON5 (cont.)

from p.30

in the A&R process. When Levine sent him an MP3 of a song called "She Will Be Loved," Berkman wasn't entirely satisfied.

"It sounded like a smash to me, at some point in the future," he says. "It was very obvious that it could not be the first single for this band. The goal was not to break the band with a ballad and be a pop flavor. This was a band that had tremendous potential on the road and could really appeal to a rock audience if we had the right kind of vehicle."

That first single came in the white-boy funk-rocker "Harder to Breathe," a song whose lyrics were inspired not by a relationship gone bad but the pressure Levine was feeling about being expected to deliver the right track to fit Octone's marketing plans.

"Songs About Jane" was produced by Matt Wallace, known for his work with Faith No More and the Replacements. But Michael Barbiero, whose credits include Guns N' Roses' "Appetite for Destruction," was brought in to mix "Harder to Breathe" to toughen it up for modern rock radio.

Berkman and Chris Wolfman, then senior VP of rock promotion at RCA, cherry-picked 20 stations around the country to focus on. Berkman vowed that the stations that lent support would be rewarded with band appearances at radio shows.

In the meantime, even before the album's release, Maroon 5 began touring extensively as a support act for the likes of Nikka Costa, Michelle Branch, Sheryl Crow, O.A.R., Vanessa Carlton and John Mayer.

On the video front, the band enlisted director Marc Webb to shoot a performance clip for "Harder to Breathe" at Swing House rehearsal studios.

Early on, that relatively inexpensive video managed to gain the attention of VH1 and MTV. "We were big fans of Maroon 5 from day one," says Rick Krim, VH1 executive VP of music and talent relations. "We pulled out our big guns to support the album as it grew into this amazing worldwide phenomenon."

Thanks to the efforts of BMG Songs, which signed the band to a publishing deal in May 2002, Maroon 5's music was heard



as a number of TV shows, including "E.R.," "Third Watch," "Providence" and "Smallville."

"We made a huge push in the TV world, especially because we knew that the songs lent themselves perfectly to episodic shows and fit the targeted record and concert-ticket-buying audience," BMG Songs president Scott Francis explains.

By February 2003, the buzz on the band had become loud enough for J Records to get involved at radio on a regional level. "It was the perfect moment," Diener recalls, "because no one had to beg them or prevail upon them to help. They started to feel it in their own way that something locally was going on with the group."

By spring of that year, J Records/RCA Records Group joined the campaign full throttle, helping Maroon 5 cross over to adult

top 40 and later top 40 radio and reach the major chains and big-box retailers. "We were able to get into pockets of programs on a regional level, where the band was buzzing and on the radio," Diener notes. "But to really begin a macro-blitz, that's where the resources of the RCA Music Group were extremely essential."

Although "Harder to Breathe" peaked at No. 31 on the Modern Rock chart in February 2003, the story didn't end there (see story, page 8). More than six months later, the song managed to crack the charts again, this time on Mainstream Top 40. Subsequent singles like "She Will Be Loved," "Sunday Morning" and "This Love" have fared even better on the charts.

During Maroon 5's rise, Octone's label partner, J Records, and distributor, BMG, endured mergers and consolidations that could have slowed the band's momentum. "We didn't miss a beat," J Records/RCA Records Group executive VP/GM Tom Corson says. "I think it just made everyone more resolute to break Maroon 5."

Corson cites the video for "This Love" as a crucial turning point. "When that video hit, it just galvanized everything," he says. "It was sexy. It made the band [members] stars. It made Adam a star. That was the launching pad to everything else."

In June 2004, with "Songs About Jane" still selling strong, Octone released "1.22.03 Acoustic." The EP was for the band's hardcore fans, featuring stripped-down live versions of five tunes from "Songs About Jane" along with covers of the Beatles' "If I Feel" and AC/DC's "Highway to Hell."

Interestingly, the EP didn't cannibalize sales of the full-length album; rather, both releases enjoyed sales boosts simultaneously in the final week of July 2004. "Songs About Jane" returned to the top 20, while the EP climbed to No. 42 with little promotion. The EP has sold 370,000 copies, according to Nielsen SoundScan.

As for the future, Diener expects Maroon 5 to follow a Coldplay-like trajectory. "As big as Coldplay was on the first record, the second record really established the band," he says. "I really think the next Maroon 5 record is going to be the one." ■

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HIT THE ROAD

BY RAY WADDELL



Selling out at New York's Radio City Music Hall (from left): Radio City Entertainment VP of concerts and entertainment Laurie Jacoby, band manager Jordan Feldstein, RCE president Jay Marclano and Maroon 5 members Michael Madden, Jesse Carmichael, James Valentine, Adam Levine and Ryan Dusick.

The blueprint for the Maroon 5 touring platform is simple: Play in front of people as often as possible, show the right stuff onstage, then leave the audience hungry for more.

It's a method that has been proved time and again by bands with decades of touring experience, and Maroon 5 has accomplished all of it and then some in its first album cycle. The band plays more than 150 shows annually.

"From the beginning, the approach we took was to try and get the band on tours with acts whose audience would embrace them musically and who would also be open to artists without airplay," band manager Jordan Feldstein says.

The first significant trick for Maroon 5 was its support on the 2002 Jeep World Outside summer festival tour with such acts as O.A.R., Ziggy Marley, Train and headliner Sheryl Crow.

"That tour had a lot of acts with good grassroots followings," Feldstein says.

Maroon 5 continued that strategy the following fall, going out with such hot college-market acts as O.A.R., John Mayer and the Pat McGee Band.

When "Harder to Breathe," the lead single from Maroon 5's debut album, "Songs About Jane," began to gain radio airplay, life changed for the band.

"When the single broke, it made all sorts of difference," Feldstein says. "We sold more records, we sold more tickets, and we were booked on higher-profile tours."

In spring 2004, the band opened for a red-hot Matchbook Twenty, then spent the summer on the successful Mayer/Councing Crews shed tour.

Both helped set up Maroon 5 for its debut headlining run that fall.

"We blew out 1,000-seaters across the country," Feldstein says. "Every show sold out, including three nights at the L.A. House of Blues and a sellout at the Roseland Ballroom in New York."

In 2004, Maroon 5 went on the road with Mayer again for one of the top tours in a tough year, grossing \$45.8 million. Additionally, the band worked in some strategic international plays.

Maroon 5 wrapped its first album cycle by headlining 6,000- to 10,000-seat venues on the Honda Civic tour, a 35-date run that proved to be one of the hottest tickets of the spring.

Feldstein says the touring efforts behind "Songs About Jane" have met all objectives.

"We knew we had a great live band, unlike a lot of our contemporaries where the touring angle is not really developed to

its full potential," Feldstein says. "The label that initially signed Maroon 5, Octone, had a marketing plan that was not just about going to radio right away but about finding other ways to get exposure—namely through touring."

Following its latest trek, the band will take a break from the road to write and record a new album. "Come the next record, we'll definitely be setting up a world tour," Feldstein says.

In the meantime, the band will open a few select shows on the Rolling Stones on Stage tour, including dates in Hartford, Conn., and Detroit.

Maroon 5 is booked by Brian Manning and Carele Kinsel at Creative Artists Agency. Jason Miller at CAA handles international booking outside Europe, where Rod McSween at ITB books the band.

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While modern rock is not the first genre anyone would associate Maroon 5 with, it is the first format where the band broke onto the charts.

In July 2002, Octone Records went to a hand-selected group of 20 radio stations with "Harder to Breathe," well more than a year before the song debuted at top 40. After developing a success story with those stations, the label targeted the rest of Billboard's modern rock chart panel, and "Harder" peaked at No. 31 on the Modern Rock chart in February 2003.

Octone initially targeted modern rock out of necessity. The newly launched label only had a few employees, and Ben Berkman, now Octone's executive VP, had a modern rock promotion background at Columbia. "That was really the only format I had relationships or experience in," he says.

Another reason the label targeted modern rock was the format's propensity for taking chances on independent labels. "While modern rock is constantly changing, it's really the only format that plays new records and can support a project from an independent label," Berkman says.

"There's a history and legacy at the format for its stations supporting independent labels and new bands," he says. "Also, modern was the one format that would support the plan we had, which wasn't about blowing the band out at radio and marketing every indie, but building things up from a grass-roots level."

KTZB (the Buzz) Houston was among the stations initially in Octone's sights. "From the first time I heard the record, I knew the song was a hit," PD Vince Richards says. "Because they were a new band, and it fit sonically with the station, we championed it. Research came back really strongly, and it did



BEN

BERKMAN

really well for over six months. When adult top 40 started picking it up, we purposely buried it out with our audience."

But Octone knew Maroon 5 probably wouldn't be a cover band for the format. "We were very honest when we went to them," Berkman says. "We said, 'We think that this is something that you guys can appreciate.' We never went to them saying, 'This band is the next Nine Inch Nails.' We didn't hide from the fact that there were pop songs on this record. I think that modern rock actually appreciated that, because they saw that they would be getting on something that had the potential to be big."

When targeting the initial group of stations, Octone noted that Maroon 5's live show was a selling point, and got the band to appear at festivals for stations that were playing the record.

"They played a couple of [KTZB] Buzzfests, so we saw the fan reaction," Richards says. "They were just great guys, and it was awesome to see something we had championed very early in the project blossom."

Upon closing out the record at almost all of the 20 stations it initially targeted, Octone decided to service it to the entire panel. "We had some research stories, we had a sales story, and we had an excitement story, and a lot of burgeoning passion for the band."

After "Harder to Breathe" became a top 40 and adult top 40 hit, Octone made a modest attempt to get "This Love" played at modern rock, but by then, the band was too mainstream. "We actually looked at other tracks, but it felt like they were more for adult top 40 than anything else," Richards says.

"Harder to Breathe" eventually reached No. 31 at mainstream top 40, No. 15 at adult top 40 and No. 15 at modern AC. Two No. 1 songs followed, with "This Love" and "She Will Be Loved" topping the mainstream top 40, adult top 40 and modern AC charts. "This Love" was also No. 3 at adult contemporary, and even made it onto the Triple-A chart, where it peaked at No. 14. "She Will Be Loved" was a No. 4 song at AC. "Sunday Morning" was the band's fourth hit, peaking at No. 21 on the mainstream top 40 chart, No. 13 at AC, No. 4 at adult top 40 and No. 2 at modern AC.

Adam, James, Jesse, Mickey and Ryan

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AROUND THE WORLD

BY EMMANUEL LEGRAND



Touring helped Maroon 5 find international success.

Commitment from the band, good planning and radio-friendly songs have been key to Maroon 5's international success during the past two years. Its debut album, "Songs About Jane," has been a chart fixture in many markets for most of that time.

Maarten Steinkamp, president of continental Europe for Sony BMG Music Entertainment, describes the group's success story as "the perfect textbook on artist development."

"There was a happy combination of several factors," he explains. "We had an album that had at least three, if not more, very strong radio-friendly tracks. Timewise it was perfect, because the album came out at the beginning of the pop/rock wave. And the band came over as much as we needed."

Steinkamp says the various affiliates who were then at BMG had sufficient time for the setup, allowing for the local media to accept the album and the songs. "It took about six months before the first single ['This Love'] really made its mark," he says. "We did not rush it but let it build. We were patient, and it was well-planned and well-executed."

By the end of May 2005, "This Love" had been on Nielsen Music Control's Top 50 European Airplay chart for 61 weeks.

"Songs About Jane" also showed staying power during the year, most notably in the United Kingdom, where it finally reached the top of the sales charts in August 2004, in its 28th week on the chart.

At the end of 2004, the album went double platinum in Europe for shipments of more than a million units in the region. It finished the year at No. 11 on the Billboard year-end European album chart. And thanks to the NRJ Music Awards, presented during the

MIDEM trade show in Cannes at the end of January, it even enjoyed a rebound on the European charts at the beginning of 2005.

Steinkamp says much of the success is because of a good collaboration with the band, which was present in Europe throughout the year for promo tours and live action. One of the promotional peaks was Maroon 5's trip to Rome in November 2004 for MTV's European Music Awards. The group was nominated for three: best group, best new act and best song ("This Love"). It was the culmination of a commitment that had started more than a year before, with the early support of MTV.

Senior VP of music Harriett Brand recalls that MTV first supported Maroon 5 in Italy, and then the act received grow-

ing support from MTV channels throughout the world, especially in Europe and Latin America. "It was really a global success story," she says. "Maroon 5 was great for MTV. They were on our channels all around the world."

Steinkamp adds, "MTV's support did really help, especially in the early stages. We could really monitor that when their video was played, something was happening. And their presence at the awards in Rome really had an impact on sales, which is not always the case."

"It was a good match," Brand adds. "But it was rather low risk because of their talent. In the end, it all comes down to great songwriting and good performances."

PHOTO: BOB D'AMICO/GETTY IMAGES

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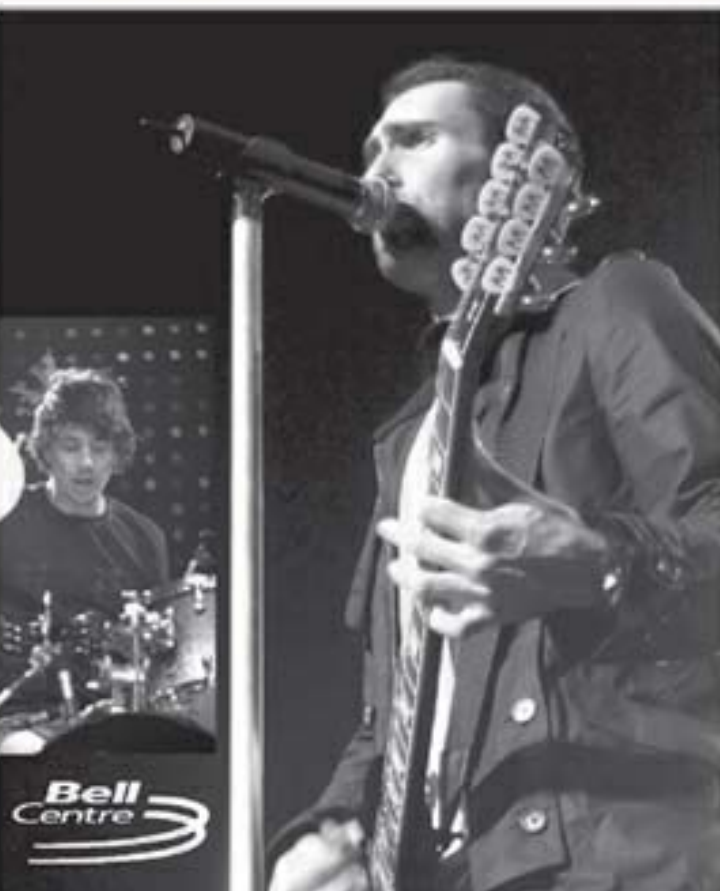
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MONTREAL, CANADA

ADAM LEVINE

A Q&A BY CRAIG ROSEN

When success happens, sometimes there is no time to stop and celebrate—even when it's your birthday. On the day he turned 26, Maroon 5 frontman Adam Levine set aside some time to speak to *Billboard* at a tour stop in Corpus Christi, Texas.

You've been on the road so much, have you had a chance to work on the next album?
No, not really. We've been a little distracted by all this amazing shit that's been going on. We're not putting ourselves under any pressure to deliver anything so quickly. Also, I think the world can use a little break from us at this point.

Have you had a chance to enjoy your success?
We don't want to bask in it too much; we still want to treat everything as though there is something on the line, which there most certainly is. We want to prove something with our second record that we didn't with our first. It's kind of a daunting task, but I think if we just continue to be honest with ourselves and keep working hard the way we have been, everything will be cool.

What specifically do you want to prove with your second album?
I'm not sure what we want to prove, but I know we want to do something different and unexpected. I think that is safe to say because our musical tastes have already changed since we made the first record, so there is going to be a lot of different-sounding material.

When did you realize the band was a success?
There have been so many of those moments and milestones over the last couple of years I can't pick one as the quintessential moment. It took years to realize that we were in there. As far as we were concerned we were a success when the record went platinum. That's a huge success. Eight million records is more like an acid trip.

While your band was experiencing this success and getting bigger, the music industry was contracting—first with J Records merging with RCA and then Sony and BMG. Were you affected by the consolidation?
Luckily there was so much enthusiasm for the record, we started moving full throttle right before that whole big mess happened. I was kind of aware of some of the merging that was going on, but I don't like to affiliate myself with the business side of it, or at least as little as possible. I just know whose hand to shake and who to be nice to. The people that I do know and I am aware of have been amazing.

Historically, winning the Grammy Award for best new artist has been a blessing and a curse. How do you feel about it?
I think it's a blessing to the artists that are dubbed best new artist and then make great records, and it's a curse to the people that don't continue to make good records. Obviously our lives have changed in a lot of ways, but we can't

really acknowledge that change too much because otherwise we will be screwed, we will fall into the curse of the best new artist.

I think the people that have fallen under the curse of the best new artist are the people that believe that they are the best new artist. We won, luckily, and we're not going to apologize for it. We appreciate it, and now we're going to move on with it and hopefully put it to good use.

Several years ago, you guys released an album under the name Kara's Flowers but were ultimately dropped from the label. Not many bands get a second chance. What did you learn the first time around that helped you this time?



I guess not to trust people in this business too much, but also to not be too cynical, because you have to work with people. There is so much that goes into being successful. If your luck isn't matched with your timing and your talent, if all the things don't align, you're not going to do well. I don't believe that failure is always a bad thing. I feel like it helped us really figure out who we were and be all that much more careful when we approached it again.

When we went through the process the second time we were so much wiser and better

continued on >>p42

Welcome Home!

MAROON 5

Jordan Feldstein & Career Management, Rod MacSween and all at Octone, JRecords and SONY/BMG.

Thanks for two stunning performances at Rock am Ring & Rock im Park.

Mark Lieberberg & Mario Mendrzycki



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Q&A (cont.)

From >>p40
equipped to handle all the bullshit that comes along with it, because there is a lot of bullshit. You just need to be able to see it and acknowledge it.

What was it that attracted you to Octone?
We had the same vision, the same ideas about where we wanted to take everything, and we seemed to all be on par with each other. There was nothing that made us cringe about anything they said. They wanted to put us on the road, and we wanted to work our asses off for a long time. We were ready to go. They worked it out for us. They also delivered. Everything they said was going to happen happened. We established a pretty good bond with our label, which is almost impossible these days.

How important was it for you to establish yourself as a touring band before you had radio and video hits?
That was the goal behind the band in the first place. We had to establish ourselves as a band first and foremost, and all the other stuff would come into play later, like MTV and radio. The record was out a year before they even paid attention to us at all.

We're not going to ride on the coattails of that kind of mass media stuff to maintain a career, but it's nice to have all that other stuff, too. It even makes it prettier, but we certainly don't have to have that foresaw. We don't rely on anybody

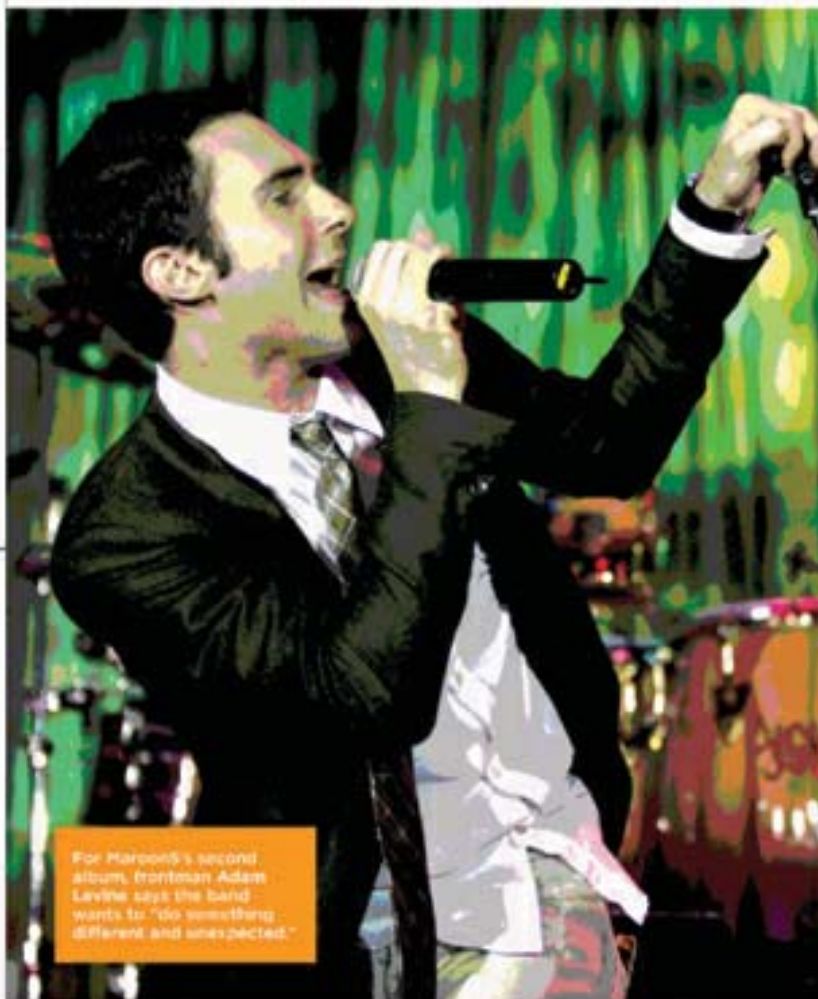
other than ourselves to tour, which is very cool.

MTV and VH1 edited your videos. How do you feel about that?
They got to do what they've got to do. I don't care. The kids know what I'm saying anyway. It's just a little sexuality; if that scares people, that's a shame. The lyrics are all euphemisms basically. There's a lot left to the imagination. It's amazing that adults are so much sicker than kids are. "I keep her coming every night" is a perfectly PG-rated sentence. But adults say, "Keep her coming? Holy shit!" "Sinking my fingertips into every inch of you." OK, maybe that's a little more risqué, but still, it's not that explicit. At least they're artistic. It's not like, "I want to do you, baby." It's not a tacky approach.

Do you enjoy making videos?
The band hates it, but I love it. I love being in front of a camera. It's fun. It's kind of like a weird fetish, it's exhilarating because I force myself to do it. It's kind of like masochistic behavior.

Sometimes when an artist becomes a sex symbol, as you have, he or she isn't taken seriously as a musician. How do you feel about that?
That's because they're jealous. We play music for ourselves, we have a great time doing it, and we are good musicians. If we were fat and ugly

continued on >>p44



For Maroon 5's second album, frontman Adam Levine says the band wants to "do something different and unexpected."

Welcome Home!

MAROON 5

Jordan Feldstein & Career Management, Rod MacSween and all at Octone, JRecords and SONY/BMG.

Thanks for two stunning performances at Rock am Ring & Rock im Park.

Mark Liborberg & Mario Mendrzyck



Q&A (cont.)

from p40

equipped to handle all the bullshit that comes along with it, because there is a lot of bullshit. You just need to be able to see it and acknowledge it.

What was it that attracted you to Octone?

We had the same vision, the same ideas about where we wanted to take everything, and we seemed to all be on par with each other. There was nothing that made us cringe about anything they said. They wanted to put us on the road, and we wanted to work our asses off for a long time. We were ready to go. They worked it out for us. They also delivered. Everything they said was going to happen happened. We established a pretty good bond with our label, which is almost impossible these days.

How important was it for you to establish yourself as a touring band before you had radio and video hits?

That was the goal behind the band in the first place. We had to establish ourselves as a band first and foremost, and all the other stuff would come into play later, like MTV and radio. The record was out a year before they even paid attention to us at all.

We're not going to ride on the coattails of that kind of mass media stuff to maintain a career, but it's nice to have all that other stuff, too. It even makes it prettier, but we certainly don't have to have that forever. We don't rely on anybody

other than ourselves to tour, which is very cool.

MTV and VH1 edited your videos. How did you feel about that?

They got to do what they've got to do. I don't care. The kids know what I'm saying anyway. It's just a little sexuality; if that scares people, that's a shame. The lyrics are all euphemisms basically. There's a lot left to the imagination. It's amazing that adults are so much sicker than kids are. "I keep her coming every night" is a perfectly PG-rated sentence. But adults say, "Keep her coming? Holy shit!" "Sinking my fingertips into every inch of you." OK, maybe that's a little more risqué, but still, it's not that explicit. At least they're artistic. It's not like, "I wanna do you, baby." It's not a tacky approach.

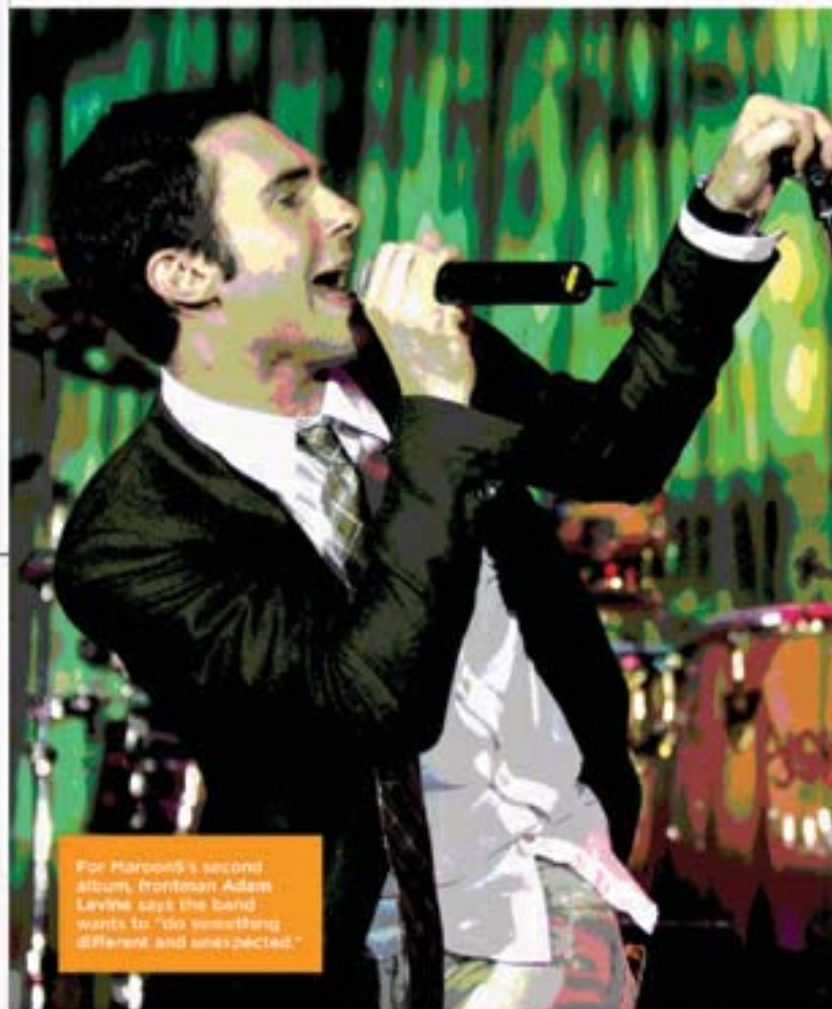
Do you enjoy making videos?

The band hates it, but I love it. I love being in front of a camera. It's fun. It's kind of like a weird fetish. It's exhilarating because I force myself to do it. It's kind of like masochistic behavior.

Sometimes when an artist becomes a sex symbol, as you have, he or she isn't taken seriously as a musician. How do you feel about that?

That's because they're jealous. We play music for ourselves, we have a great time doing it, and we are good musicians. If we were fat and ugly

continued on p44



For Maroon 5's second album, frontman Adam Levine says the band wants to "do something different and unexpected."

MAROON 5

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Q&A (cont.)

from **Exp42**

we'd be critically acclaimed. It's absolutely true. Because that whole [sex symbol] thing comes into it, it changes people's perception of our band. It's kind of an unfortunate byproduct of the way we are marketed. We're starting to take more control of that. All those things will be altered and hopefully repaired by the time we make the next record.

It was in college that you started getting into R&B. What do you listen to now?

I'm a huge fan of every kind of music. My biggest pet peeve is when you ask people what kind of music they're into and they say "indie" or "I like rap." Shut up. That's not true. You like everything.

I love every single kind of music. I like at least one aspect of every genre of music. I think everyone does. People aren't very honest with themselves. I was kind of snobby for a while, but I realized that even the most saccharine, sugary pop song can be the greatest thing ever.

But so can a 25-minute crazy avant-garde fusion track. Herbie Hancock jumps from the '70s.

There's so much great shit out there. I'm getting better at appreciating more of it. I think I can probably even open my mind a little more.

What advice would you give to young bands starting out?

Value each other's opinions. Don't let anyone take over, don't let a tyrannical narcissistic asshole frontman become the center of it all.

I think that any band that wants to make it has to apply [each member's] strengths equally, and it'll work. We've worked it out based on a lot of humility and a really nice democratic way of doing things. There's no resentment, there's no hard feelings, there's no bad blood; we're all really happy people and totally stoked to see all of this working out so well. We have really healthy relationships with each other. I learned everything from these guys. We all taught each other something valuable.



MAROON 5

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for letting us be part of your amazing
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2004 Mar. 28th Bla Vega - Cph Capacity 500 pers.	2004 Nov. 9th Valbyhallen - Cph Capacity 4800 pers.	2005 June 2nd Skive Beachparty - Skive Capacity 17500 pers.
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