Antenna Records is a completely independent record label. We pride ourselves on giving our artists the tools and resources to write, record, produce, promote, and perform their music at the lowest possible cost with the highest possible return that we can. All artists own the rights to their music, because it is their music. We’re as DIY as we can get, while still being an actual functioning label.

We believe that anyone who wants to be a musician can be a musician as long as they put in the work. We have a 100% anti-discrimination policy that we consider the most important part of our brand. We welcome the LGBT+ community, people of color, women, all religious backgrounds, and whatever it is that makes you different from the so-called “norm.” Our motto is “The most punk thing you can be is yourself.” You don’t have to wear leather and chains to be part of this scene. All you need is respect for others and a passion for music. If your music isn’t intersectional, it isn’t music.
**Title**

**Heading Pro**

ABDCEFHIJKLMNOPQRSTUVWXYZ

**Subtitle**

**Heading Pro**

ABDCEFHIJKLMNOPQRSTUVWXYZ

**Heading**

**Heading Pro**

ABDCEFHIJKLMNOPQRSTUVWXYZ

**Body**

Univers

ABDCEFHIJKLMNOPQRSTUVWXYZ

abcdeghijklmnopqrstuvwxyz

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**Typography**

**Title**

Here the title is seen with **Heading Pro Treble Heavy Italic** at 50 pt. This works great on top of images for promotional posters and for web advertising. If you need to put a short body of text on something, this is the go to.

**Subtitle**

The subheading uses **Heading Pro Treble Heavy** at 50 pt in a 1 pt white outline. This pairs well with the title typeface. It should never be used in place of the title typeface, only with it.

**Heading**

All headings will use **Heading Pro Smallcase Heavy**. Here it is shown at 30 pt.

**Body**

If a body of text is longer than three lines of text, use **Univers Roman**. Here it is shown at 12 pt. If Univers is unavailable for web, use Helvetica Neue or Open Sans in its place. Univers Roman can also be used for subheadings, as it is in this text body.
LOGO COLOR VARIATIONS

A. DARK BACKGROUND
This is the standard logo. All other variations are based on this.

B. LIGHT BACKGROUND
Use this version for white or light backgrounds.

C. ONE COLOR
Use this version when color options are limited or calls for a single color use.

D. GRAYSCALE
This is only to be used when color printing is not available. Never use this on top of a colored image.
SCALING

The Antenna records logo should never be scaled down smaller than 50px in digital and 75mm in print.

The Antenna Records icon should never be scaled down smaller than 25px in digital and 10mm in print.
Our logo and icon’s exclusion zone is demonstrated to the left. It is equal to the full height of inner white circle within the logo. Do not place anything within this exclusion zone. Breaking this rule prevents our logo from standing out and looking its best.
Here are examples of incorrect and correct ways to respect the exclusion zone.
Remember: the exclusion zone is just the minimum amount of space that must be between the logo and other objects. Feel free to give it a little more breathing room.
LOGO MISUSE

RULES FOR LOGO MISUSE:

- Do not add a gradient to the logo.
- Do not change the typeface of the logo.
- Do not change the color of the color to a secondary color of the brand or of a color outside of the brand.
- Do not stretch, twist, squish, pull, warp, or distort the logo in any form.
- Do not rotate or spin the logo.
- Do not manipulate or change strokes or shapes within the logo.
- Do not remove the antenna, the tower, or the record in the logo.
- Do not crop photos or patterns or make a mask out of the logo.
- Do not outline the logo.
The three main colors used for the brand are the Pantone Bright Orange, Black, and White. Everything else can be used for a secondary palette. Secondary colors should never appear without the Pantone Bright Orange.
THE MOST PUNK THING YOU CAN BE IS YOURSELF

COLOR USAGE

This image portrays an appropriate way to use the brand color palette. The Pantone Bright Orange and black are used for the logo, and the green used for the image. White helps balance out the colors in the composition.
PHOTOGRAPHY

Photos used to promote Antenna Records are to be edited as duotone images in the darkest black available and one other color within the Antenna brand. For posters and t-shirts, Dayglo ink is preferred with screen printing. For print and web, refer to the color portion of the brand guide.
THE MOST PUNK THING YOU CAN BE IS

THE ANTENNA CLUB REDUX
A REUNION BRINGS MODS AND ROCKERS BACK TO THE PUNK CROSSROADS.
BY CHRIS DAVIS

When it comes to the history of alternative music and culture in Memphis, all roads lead to the fabled Antenna Club, a grimy black hole of a bar once situated on the northwest corner of Madison and Avalon, between a pawn shop and a dentist’s office that was also — most conveniently — a leasing office for inexpensive Midtown rental properties. The Antenna, widely regarded as one of the first and longest-lived punk-oriented venues in America, closed 14 years ago. It was a hub for creativity in Memphis and is being remembered and celebrated with a 26-band concert August 14th and 15th at Murphy’s and at Nocturnal, the site of the original venue.

When the Crime played the Antenna Club in the early 1980s, lines would snake down Madison and spill around the corner onto Avalon. The band, which featured guitars and vocals by Jeff Golightly and Rick Camp, was a risky experiment in a city where all the good-paying gigs went to top-40 cover bands. But Golightly and Camp, who still tour together in a multigenerational band called the Everyday Parade, were on a quest to play new wave and punk music in Memphis and to eventually write their own songs. Before long, they were touring and playing bigger clubs and coliseums around the region. But no matter how big the gigs got, they always looked forward to coming home to the Antenna and to Memphis’ burgeoning punk-rock scene.

“We were part of smthing new,” says Golightly, who has a conflicting gig and can’t participate in this weekend’s reunion. “The folks we called ‘criminals’ were ready for us, and they were ready for the scene that developed around the Antenna. The room is magical. We packed the place on a regular basis, and the heat and sweat practically made the place rain inside. When you put bodies in that space, the sound was like nowhere else, and the Crime could make it pulsate.”

Panther Burns’ loquacious drummer Ross Johnson, who has attempted but never finished a book on the Antenna Club, confesses, only somewhat begrudgingly, that Golightly’s description of the early scene is accurate. As a part of the snottier, noisier art-rock side of Memphis punk, there was a time when Johnson couldn’t readily admit it was the Crime’s smart power pop that kept the club’s doors open. “We could be really cruel sometimes,” he says, remembering that he used to get a kick out of sitting at the bar and heckling other bands. “Time softens things,” he says, recalling the time he was thrown out of the club for throwing a beer at his sometime-bandmate Alex Chilton.

This is just an example of what an article would look like for Antenna Records. To read the actual article, go here: