

# MUSIC CONNECTION

EXCLUSIVE  
DIRECTORY

Managers  
& Booking  
Agents

**Timely Advice:**  
Managing Your  
Own Career

The Dynamic Duo  
Behind Lucha  
VaVOOM!!!

**Players:**  
How to Set  
Your Rate &  
Negotiate p.62

Ziggy  
Marley

**PLUS:**  
Joey Sturgis • John Long • Emmitt Rhodes  
Dierks Bentley • Michael Franti

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## Ziggy Marley

In our exclusive interview with the reggae royal, the seven-time Grammy winner speaks passionately about his songwriting process, the various lessons he has learned in the recording studio, his ongoing frustration with politics as usual, and much more.

**By Dan Kimpel**

All Photos by Gregory Bojorquez



## 44 Lucha VaVOOM!

MC explores the DIY origins of this one-of-a-kind spectacle.

**By Brett Bush**

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## Managing Yourself

More than ever before, artists are choosing to taking the reins of management, steering their own careers instead of entrusting someone else with the job. To help you understand the realities of self-management, we consulted with a group of experienced pros from across the industry.

**By Bernard Baur**



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## Directory of Managers & Booking Agents

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Frequency Response: 28Hz to 50kHz; Max SPL; **110dB**



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Frequency Response: 25Hz to 50kHz; Max SPL; **113dB**

## A8X-SUB12

The **A8X/Sub12** matched bundle extends the low-end to depths that will fill any control room with massive SPL and **EMOTION** the talent will love and with the accuracy you expect from Adam Audio. This bundle is now available at a **\$500 discount** (for a limited time with select partners)

Frequency Response: 22Hz to 50kHz; Max SPL; **120dB**



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# Elisabeth Howard

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## FITTING ROOM STUDIO

[fittingroomstudio.com](http://fittingroomstudio.com)

**A Relaxed, Comfortable Atmosphere:** Prominent on the home page of Fitting Room Studio is a quote from Jimi Hendrix that owner Steve Berns adapts as a credo for his work with independent artists: "Music doesn't lie. If there is something to be changed in this world, then it can only happen through music." Berns started recording bands he was managing in 1999 and by the early 2000s had a small facility on Sunset Blvd. with the name Fitting Room Studio. He has since created state-of-the-art studios in his homes in Studio City (2003-2013) and Canoga Park, where he has been since late 2013. Dedicated to helping artists in a multitude of "organic" genres (country, Americana, singer/songwriter and rock) bring their vision to reality, the owner/producer provides a relaxed, comfortable atmosphere conducive to the creative process.



**Major Studio Gear:** Berns uses much the same gear artists can find at major studios, and while the focus is on digital recording, everything is designed to capture the warmth and vibe of the performance. The rooms are treated for maximum sound control, allowing Berns to add the ambience that best fits the musical style. Fitting Room Studio's newest acquisition is the Toft ATB 24 console, used primarily for analog summing, warmth and monitoring in real time, in addition to mixing.

The studio has ribbon mics, diaphragm condensers and mics by Neumann, AKG, AEA, Miktek, Sennheiser, Shure and others. In addition to mic pres by API, Neve, Chandler, Universal Audio and AEA, Berns has outboard gear by Universal Audio, Empirical Labs, Avalon, Chandler, Rupert Neve and more. A/D conversion is done by an Antelope Audio Orion 32 and Lynx Aurora 16. Berns uses SONAR Platinum and Pro Tools 11 for recording and editing.

**Prominent Clients:** Alice Wallace's album *Memories, Music, and Pride* was released late last year and named a Top 20 Album of the Year by OC Weekly. Also recorded at Fitting Room was Calico the Band's album *Rancho California*, which reached the Top 45 on the Americana Radio chart and included songs featured in the TV shows *Nashville* and *Nightshift*.

Contact Fitting Room Studio, 310-717-4739,  
[fittingroomstudio@yahoo.com](mailto:fittingroomstudio@yahoo.com)



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## Donna Gryn

*VP, Marketing*  
Republic Records



Republic Records has promoted **Donna Gryn** to Vice President of Marketing. Gryn will continue to envision, build and implement immersive and inventive marketing strategies for artists across the label's roster. Acts include Ariana Grande, DNCE, Hailee Steinfeld, Jessie J, Jordan Smith, MisterWives, Oh Wonder and many more. Previously, she held executive positions at Polo Grounds Music, Virgin Records and Star Trak Entertainment in addition to consulting for Epic Records. She began her career in 2001, becoming an assistant at Roc-a-Fella Records while attending New York University. For more information, contact [Joseph.Carozza@umusic.com](mailto:Joseph.Carozza@umusic.com).

## Loren Robinson

*Director of Sales, Independent Accounts*  
LOUD Technologies, Inc.



**LOUD Technologies, Inc. (LOUD)** has appointed **Loren Robinson** to Director of Sales, Independent Accounts (North America) for the Mackie and Ampeg brands. Robinson comes to LOUD with an extensive background in the industry, having worked for Crown Audio for 10 years, where he called on both MI and Production and Installation accounts, as well as stints with Community and DAS Audio. Prior to Crown, he was an independent sales representative for GLS Marketing in Southern California. Robinson will be based out of the Woodinville, WA headquarters and working from his office in Southern California. Contact [Jessica.Bryner@loudtechinc.com](mailto:Jessica.Bryner@loudtechinc.com).

## Shari Hoffman

*Chief Operating Officer*  
AFM & SAG-AFTRA Fund



The **AFM & SAG-AFTRA** Intellectual Property Rights Distribution Fund has promoted **Shari Hoffman** to Chief Operating Officer. Reporting to Executive Director Dennis Dreith and based in Los Angeles, Hoffman will be responsible for overseeing all of the Fund's domestic and international operations. A 25-year industry veteran, Hoffman's extensive career spans the gamut from major record label promotion to managing operations in the fields of booking and touring, post-production, performance rights, royalty management and large-scale non-profits in the entertainment industry. For more information, contact [bstewart@afmsagaftrafund.org](mailto:bstewart@afmsagaftrafund.org).

## Meg Symsyk

*VP, International Marketing & Management*  
Entertainment One (eOne)



**Meg Symsyk** has joined **Entertainment One (eOne)** as Vice President, International Marketing & Management, eOne Music. Symsyk will oversee artist brand marketing efforts on a global basis for a roster of label and management clients across all genres for the division. In addition to her eOne responsibilities, Symsyk will continue her working relationship with SRO & Rush (Geddy Lee, Alex Lifeson, Neil Peart) in the handling of their media. She will also maintain her industry executive board positions as the President, Music Managers Forum Canada (MMF) and Vice-Chair of Factor. For more information, contact [gmelchiorre@entonegroup.com](mailto:gmelchiorre@entonegroup.com).

## Angela Villanueva Moreno

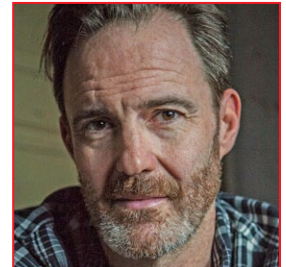
*Vice President*  
Reckoning PR



**Angela Villanueva Moreno** has joined music public relations and marketing consulting agency **Reckoning PR** as Vice President. Moreno has worked on a variety of projects in all genres including country, pop, hard rock, alternative rock, dance/EDM, singer/songwriter, tours and festivals, venues and various lifestyle campaigns with the likes of Wynonna Judd, Ryan Cabrera, Ozzy Osbourne, Steve Aoki, Vans Warped Tour, The Roxy Theatre and many more. At Reckoning, Moreno will work alongside founder and President Todd Brodgerski as well as fellow VP Aaron Feterl. For additional information, contact Moreno directly at [angela@reckoningpr.com](mailto:angela@reckoningpr.com).

## Dave Fortune

*VP, Touring*  
Huka Entertainment



**Huka Entertainment** has named **Dave Fortune** to the position of Vice President of Touring. Fortune, who has been promoting concerts since his high school days, has worked in the live music sector for more than 30 years, most recently serving as Vice President of Production for Live Nation Canada, where he oversaw more than 1,800 shows annually. His leadership resulted in 10 consecutive years of growth for the concert business. In addition, Huka Entertainment has announced several appointments to Fortune's team: Senior Talent Buyer Dan Merker and Talent Buyer Todd Coder. For additional information about this appointment, contact [jv@spinlab.net](mailto:jv@spinlab.net).

## Chris Humphrey

*VP, Marketing*  
QSC, LLC



**QSC, LLC** has appointed **Chris Humphrey** as Vice President, Marketing. He will oversee global marketing activities and initiatives for the Professional, Systems and Cinema Divisions of QSC. Humphrey joins QSC from Maxwell Technologies, where he was most recently Vice President of Strategy, Marketing and Business Development. He brings experience in technology oriented businesses, with more than 20 years of executive marketing roles at companies, which focus on enterprise software, embedded computing, storage networking, scientific instrumentation and security. For more information, contact [ray.vanstraten@qsc.com](mailto:ray.vanstraten@qsc.com).

## Kim Estlund

*VP, Music Department*  
Rogers & Cowan



**Kim Estlund** has joined entertainment PR and marketing communications agency **Rogers & Cowan** as a VP in the music department. Estlund brings experience from her stints as Senior Director, Media Relations at B/W/R PR, Senior Director of Publicity at Rhino Records/WSM and Director of Publicity/Head of West Coast, Jive Records. In addition, Estlund was also a publicist at both Atlantic Records and Geffen Records. At her new role, Estlund will continue to represent Guns N' Roses/Axl Rose, Bryan Adams, Avril Lavigne, Julian Lennon, "Weird Al" Yankovic, Nickelback, Billy Boyd and Ally Brooke. For additional information, contact [moconnor@rogersandcowan.com](mailto:moconnor@rogersandcowan.com).



◀ **CAKEWALK RAPTURE PRO SYNTH**

With major updates and Pro Tools AAX support, Rapture Pro (\$149 MSRP) is a virtual instrument that comes with 5.5 GB of sounds and a great new interface. Besides AAX support, both Rapture Pro and Z3TA+2 synths now include VST3 versions for Windows and MAC's El Capitan OS.

I downloaded Rapture Pro, D-Pro and Rapture Classic libraries, which at first glance seemed a bit daunting, but the Browser feature along with fast searching and the ability to preview made total sense after a couple minutes. I liked the Instrument page that changes according to the particular patch you've selected in the browser window.

For editing, there is the Mixer window that has adjustable levels for each Element of the patch plus filters, delays and mix. I liked the Options layer and the separate Element editing sub windows too.

Rapture Session (\$29 MSRP) is Cakewalk's new synth that uses the same sound expansion packs as Rapture Pro including: Rapture Pro, Dimension Pro, Rapture and the Cakewalk Sound Center.

[cakewalk.com/products/rapture](http://cakewalk.com/products/rapture)  
[cakewalk.com/Products/Rapture-Session](http://cakewalk.com/Products/Rapture-Session)

▶ **MOJAVE AUDIO MA-1000**

The MA-1000 is a large-diaphragm multi-pattern tube condenser microphone and the first model in Mojave's new Signature Series line. The MA-1000 has an original new old-stock 5840 (EF732) subminiature pentode tube, a 1-inch diameter 251-style capsule and a custom-designed transformer built by Coast Magnetics. The MA-1000 includes a remotely controlled and continuously variable polar pattern control knob located on the included power supply.

To facilitate recording loud sources, the MA-1000 has a switchable -15dB attenuator pad and also a switchable low frequency roll-off filter reduces excessive low frequency buildup due to the proximity effect when close miking vocals and instruments.

I like the stylish future-primitive look of Mojave Audio's new Signature Series microphones—the chrome, red badge logo, black body and shock mount look impressive!

The Mojave Audio MA-1000 sells for \$2,995 MSRP.  
[mojaveaudio.com](http://mojaveaudio.com)



▼ **MANLEY LABS ELOP+**

Manley's ELOP optical stereo limiter has been a mainstay tool in both recording and mastering studios everywhere; the sound of this all-tube dynamic processor has been heard on numerous popular recordings for over 25 years.

The improved ELOP+ now has an integrated stereo compressor with a 3:1 compression ratio but otherwise maintains the same controls and functionality as the original ELOP Limiter. Manley dramatically improved the ELOP+ look with a new solid metal chassis and faceplate design. The unit uses an all-tube signal path using 5751 and 6922 dual triodes and both the input and output stages feature Manley's IRON® transformers.

Other features are: switchable stereo linking, side-chain high pass filter, giant well-lit VU meters, bypass switching and the Automute circuitry allows time for tube warm up before passing audio.

With a worldwide, 90 to 250-volt auto-sensing power supply, the new ELOP+ sells for \$2,500 MSRP.

[manley.com/products/view/manley-elop](http://manley.com/products/view/manley-elop)



▶ **SONNOX OXFORD ENVOIION ENVELOPE SHAPER**

Sonnox Oxford Envolution is an envelope generator plug-in with separate Transient and Sustain sections. Both these sections have the ability to apply frequency-dependent spectral shape processing without splitting the signal into separate bands and both are usable separately with their amplitude envelopes displayed over a scalable time line.

Spectral shaping has separate filters to exclude processing on low or high frequencies, and the Focus mode applies either a band-pass or a band-reject filter to either boost/cut frequencies.

I found the Focus mode a great way to build up the low frequencies of a kick drum track when adding sustain only to a selected band of frequencies and not to the surrounding ambience or beater attacks.

By being able to exactly dial up/down the "front" or attack portion as well as sustain of an instrument, Envolution is capable of increasing peak levels and "punch."

The Warmth processing allowed a "spiked up" funky rhythm guitar track to retain just the right amount of attack versus tone once placed within the mix. Sonnox Envolution offers brand new ways to alter the sound of individual tracks, buses and master outputs in wild and wonderful ways.

Sonnox's Envolution comes either in AAX, AU and VST Native at \$270 or AAX DSP format at \$435 MSRP.

[sonnox.com/evolution](http://sonnox.com/evolution)





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LOS ANGELES

► **FOCUSRITE/SOFTUBE TIME AND TONE BUNDLE**

**Focusrite now ships** their Scarlett, Saffire and Clarett interfaces with Swedish-based Softube's Time and Tone bundle. Along with Focusrite's included Red 2 EQ and the Red 3 Compressor plug-ins, Softube's Time and Tone Pack complete a great set of plug-ins to go with your new Focusrite interface.

Valued at \$297 (bought separately), you get the TSAR-1R reverb, Tube Delay, Saturation Knob distortion and the Drawmer S73 IMP or Intelligent Master Processor.

I have been using TSAR-1R to add just the right amount of ambience and spaciousness to otherwise dry recordings—it works easily with a minimal number of parameters to adjust. Tube Delay is like an old analog tape delay echo unit. You can set it anywhere from tight and short flutter echoes all the way to slap back echoes.

Saturation Knob is the answer to “spanky” clean guitar sounds but don't let that limit your use to only guitars. I add subtle amounts of warmth distortion to main vocal tracks, backing vocals and other instruments.

The S73 IMP models the Drawmer 1973 three-band stereo FET compressor that has collections of presets arranged into three groups of mastering algorithms called Styles.

Free for all newly registered users (after Sept. 1, 2015) of Focusrite's Scarlett, Saffire and Clarett interfaces, the Softube Time and Tone Bundle is downloadable. [softube.com/index.php?id=news138](http://softube.com/index.php?id=news138)



◀ **SHURE KSM8 DUALDYNE CARDIOID DYNAMIC MICROPHONE**

**The KSM8 Dualdyne™** is the world's first dual-diaphragm dynamic handheld microphone. Primarily designed for live vocals, it features reduced proximity effect and exceptional off-axis linearity for better rejection of unwanted leakage from other instruments, monitors and front of house mains.

For live vocals I found the KSM8 to “p-pop” less severely—plosives still happen occasionally but most of the low frequency energy is greatly reduced. Another immediate difference is that the KSM8 has a much “drier” sound with less room tone and other off-mic sounds mixing in with the vocal signal. Compared to other dynamic mics it sounds like I'm in an acoustically treated space surrounded by absorption panels.

Along with the dryer sound comes much less handling noise—again there's a little but compared to typical dynamics, it is vanishing low in level.

The KSM8 also has an overall smoother sound with less mid-range “peakiness”—generally a good thing for most singers. On guitar cabinets, I found the KSM8 was also smoother with a slightly less gritty mid-range boost than my usual dynamic mic.

A great new choice for either studio use or live sound, the KSM8 starts at \$499 and is available in either black or brushed-nickel finishes.

[shure.com/americas/ksm8](http://shure.com/americas/ksm8)



◀ **STEINBERG ROCK ESSENTIALS VST SOUND INSTRUMENT SET**

**Rock Essentials** consists of especially recorded Styles that cover popular music grooves from slow, pop-rock ballads to aggressively hard-rock drum rhythms. Available for the Acoustic Agent drum kits of Groove Agent 4 and the Groove Agent SE 4 plug-in (included in latest versions of Cubase), Rock Essentials features 10 Styles. Styles consist of choices of intros, main grooves, fills and endings at different tempos and rhythms. Well musically laid out, all of these can be played instantly as the spontaneous mood strikes you on the pattern pads in Groove Agent.

The VST Sound Instrument Set Rock Essentials is available through the Steinberg Online Shop for \$24.99 MSRP.

[steinberg.net/en/shop/sounds/vst\\_sound\\_instrument\\_sets.html](http://steinberg.net/en/shop/sounds/vst_sound_instrument_sets.html)

► **RTW CONTINUOUS LOUDNESS CONTROL**

**RTW's Continuous Loudness Control (CLC)** software comes in both standalone and plug-in versions for either Macs or PCs. CLC allows you to adjust the loudness level of mono to 5.1-channel program audio against a selectable program-loudness standard such as EBU R128, ITU BS.1771, ATSC A/85 and others.

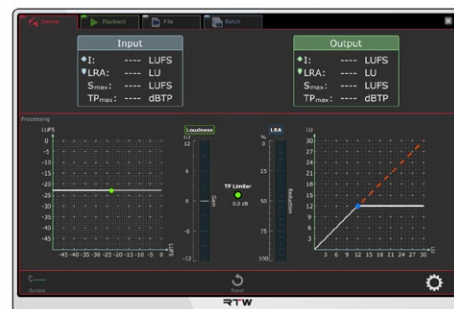
CLC is not a broadband or a multi-band system dynamics processor with the typical threshold, ratio, attack and release time parameters. The patented Adaptive Morphing Technology continuously synchronizes its time and frequency response with the signal itself and offers minimal unwanted sonic artifacts when setting a target loudness range.

Rather than sets of specific parameters grouped as presets, CLC offers numerous operation modes separated into categories describing the intrinsic nature of the program. CLC uses a “look ahead low latency” algorithm to allow loudness correction to a specific target without changing the original Loudness Range. It has an adjustable True Peak limiter and improved audio metering and monitoring facilities.

The standalone version CLC has the same GUI except that I could open interleaved stereo (or multi-channel surround) audio files directly into a window in the GUI.

RTW's Continuous Loudness Control software includes both the plug-in and standalone versions and sells for \$899 MSRP.

[rtw.com/en/products/software/clc.html](http://rtw.com/en/products/software/clc.html)



**BARRY RUDOLPH** is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. [barryrudolph.com](http://barryrudolph.com)



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# Mojave



MA-301fet



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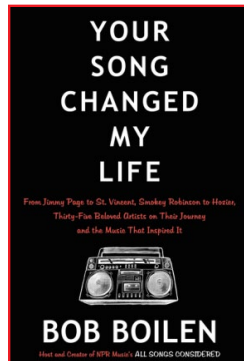


## BOOK STORE

### Your Song Changed My Life

By Bob Boilen  
(hardcover) \$25.99

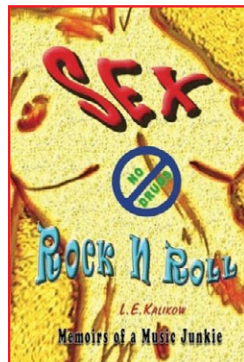
From the creator and host of NPR's *All Songs Considered* and *Tiny Desk Concerts*, Boilen's book is an oral history of modern music, told in the voices of legendary musicians. The premise of the book asks this very question: Is there an unforgettable song that changed your life? Artists such as Jimmy Page, Dave Grohl, Smokey Robinson, Philip Glass, St. Vincent, Jónsi and many more describe songs that inspired their own work.



### Sex, No Drugs, & Rock N' Roll: Memoirs of a Music Junkie

By L.E. Kalikow  
(softcover) \$14.99

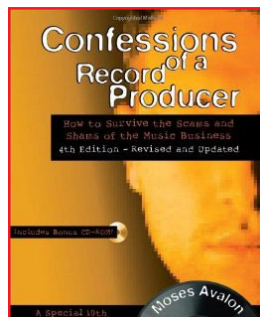
Before the author's career as a music exec, he was a singer/songwriter opening for legends like Jefferson Airplane, Richie Havens, Van Morrison and more. Kalikow tells his story, covering over 30 years in the music industry, including the political changes in the U.S., and he uses sex and rock & roll to relate his experiences in the entertainment world to the changes around him. Includes a companion soundtrack of songs the author had written during the time the book takes place.



### Confessions of a Record Producer

By Moses Avalon  
(softcover) \$29.99

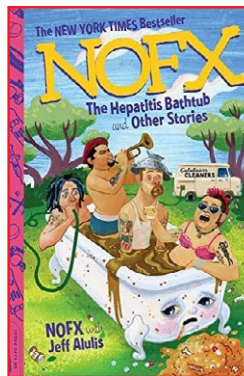
First released in 1998, the controversial and highly opinionated *Confessions* has uncovered inner workings of the industry, aiming to empower artists to protect themselves and their rights. Avalon dissects the industry, revealing what artists make from their "hits," and how labels, producers, lawyers and managers can rip them off. In its fifth edition, it evaluates intricacies of music streaming, and explains the reasoning behind industry trends and decisions.



### NOFX: The Hepatitis Bathtub and Other Stories

By NOFX with Jeff Alulis  
(softcover) \$22.99

Murder, suicide, addiction, riots, counterfeiting, terminal illness... These are just a few topics that power this autobiography from one of the world's controversial punk bands. These stories will shock fans and non-fans alike, told from each band member's perspective. The book encompasses over 30 years of fun, hardship and success, including the "horrific" experiences on the road to becoming DIY millionaires.



### I Have a Voice

By Tyler Williams  
(softcover) \$9.99

Based on his experiences as a country artist, a NASCAR racer and TV and film actor, Williams' book shows how, with great success, there are usually years of setbacks, failure and lost love. He recounts how he felt he had lost his "voice," literally and figuratively, and how he felt detached from himself and his passion for entertaining. The author helps guide readers, and lets them know how to deal with challenges and failures and how to be in the moment to live a happier life.



### Up From Where We've Come

By Charles Wright  
(softcover) \$24.99

Best known for his hit song "Express Yourself," Wright takes us back to his childhood days of growing up in the cotton fields of Mississippi during World War II and the social injustices he and his family experienced. Drama, action, romance and the fact that at age 8 Wright had to choose between picking 100 pounds of cotton a day or bear ferocious whippings, this book shows how one man started from the bottom and ended up as an influential figure in funk, soul, doo wop and American pop culture.



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**Engineering Driven Company:** Founded in Berlin in 1999, ADAM (Advanced Dynamic Audio Monitors) Audio has been developing, manufacturing and distributing loudspeakers in the Pro Audio field. Its birth was prompted by the development of X-ART (extended Accelerated Ribbon Technology) tweeter based on the '60s invention of the Air Motion Transformer by Oskar Heil. The company evolved with the use of modern materials like rare-earth magnets and high-strength diaphragm foils that made new driver technology possible. The newly developed tweeter design embodied the transparent, highly defined and authentic sound of ADAM's proprietary designs today. As evidence of the company's trademark organic manufacturing vibe, the people who created the company's latest woofer, tweeter and box taught the factory workers how to build it.



**Trademark Products:** ADAM Audio's biggest seller is the A7X, a two-way woofer and tweeter near field monitor, a 2015 Top DJ Award winner whose niche and success perfectly parallel the home studio boom. One of the most balanced and versatile speakers on the market, its X-ART tweeter produces detailed, uncompressed highs and upper mids without being tiring over long listening periods. Another bestseller is the S3X-H, a midfield monitor designed for a slightly larger control room. Designed as a three-way speaker, it includes two horizontally arranged 7.5" bass drivers, one 4.5" midrange speaker and the characteristic ADAM X-ART tweeter.

**Filling The Room With Confidence:** ADAM is currently on a mission to educate about the importance of subwoofers and how to match subwoofers with the proper monitor. The company is now offering three powerful 2.1 packages with two monitors and one subwoofer. The A3X-SUB7 bundle brings emotion to close field monitoring; it's small enough for desktop but loud enough to hype a crowd. The A5X-SUB8 bundle combines the ADAM Audio precision in the mids and highs with the Sub8's low-end extension, bringing the emotion of mid-field SPL. A subwoofer needs to match the transient response, dynamic range and SP of the near fields. Featuring iconic A7X imaging, detail and dynamic range, the A7X/Sub10 bundle is perfectly matched in all respects.

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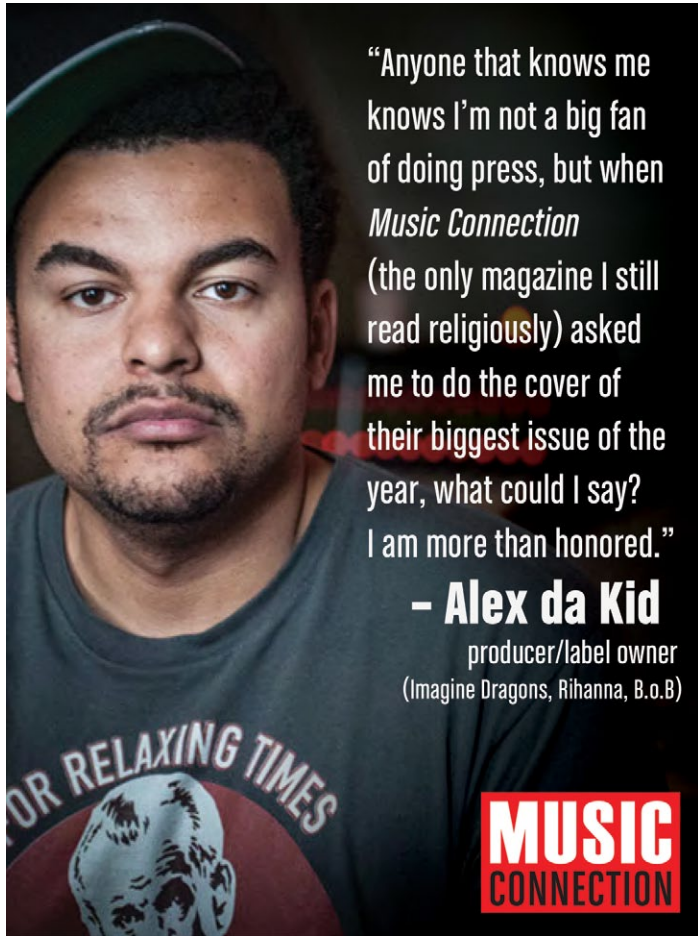
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*"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it's still on my regular reading list."*

— Neil Portnow,  
The Recording Academy  
President/CEO





“Anyone that knows me knows I’m not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored.”

**- Alex da Kid**

producer/label owner  
(Imagine Dragons, Rihanna, B.o.B)



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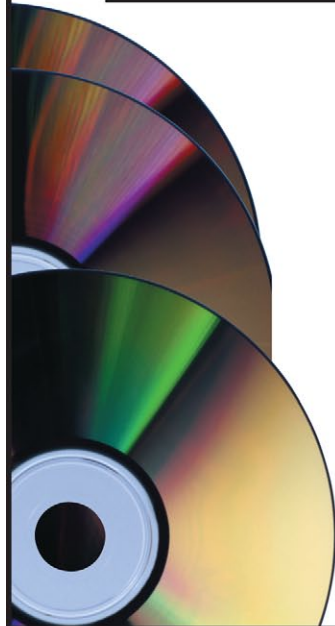
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**▲ The Waters Sing in Magic Closet**

Famed background vocal group The Waters sang on an R&B track featuring Ellis Hall and Tata Vega penned by Dennis Dreith in Dreith's Magic Closet Studio, which just upgraded to Lynx Converters and Pro Tools 11. Pictured (l-r): Maxine Waters, (rear) engineer Les Brockman, Dreith, Julia Waters and Oren Waters.



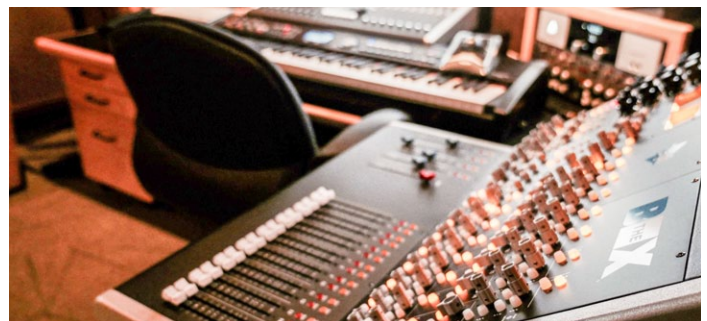
**▲ Shure-gar We're Going Down at Studio City**

Fall Out Boy lead singer, Patrick Stump (pictured right), came by Studio City Sound to record drums with engineer Andrew Schwartz (seated) in Studio A for a special performance for the Radio Disney Music Awards. The only casualty of the drum battle was a decapitated Shure Sm57 microphone. Drums were recorded through the studio's newly installed custom, classic vintage Neve 8068 MK II. For more info, visit [studiocitysound.com](http://studiocitysound.com).



**▲ Gear Expos Coming to L.A. and Nashville**

*Pensado's Place* and Vintage King are teaming up again to produce gear expos, set to take over Los Angeles and Nashville. Attendees will be able to demo gear, talk with manufacturer reps, watch live interviews, mingle with celebrity guests, win prizes, enjoy local food trucks and more. These free events will be hosted at Vintage King's facilities in L.A. and Nashville. Gear Expo Los Angeles takes place on June 11, and Nashville's lands on Oct. 22. Pictured at last year's Nashville Gear Expo (l-r): Emily Wright, Jacquire King, Trawick, Justin Niebank, Dave Pensado, Vance Powell and Ryan Hewitt.



**▲ Wright Gets BOXed In**

Award-winning gospel/Christian contemporary producer Paul Wright III purchased the API Audio BOX from Danny Watson at Ozark Pro Audio and had it installed at the 360MusicWorx studio in Nashville, TN, where it joined Wright's 3124+ and lunchbox®. He claims that the BOX has increased his ability to work faster and more creatively, crediting in large part the sheer volume of the feature set packed into the relatively small console. For more, visit [APIaudio.com](http://APIaudio.com).

**Producer Playback**

*"Relationships are important. You could be the best producer in the world, but if nobody likes you, you won't get far."*

— Frequency (producer, composer and DJ)





◀ **If They're The Devil...**

The fourth studio album from punk band *letlive.*, entitled *If I'm The Devil...*, will arrive on June 10 via Epitaph Records. The album is the follow-up to the band's 2013 release *The Blackest Beautiful*. The band recorded *If I'm The Devil...* at Kingsize Studiobars in Los Angeles, CA with co-producer Justyn Pilbrow. Pictured in studio (l-r): Jason Aalon Butler and Ryan Jay Johnson. For more information, visit [thisisletlive.com](http://thisisletlive.com).



▲ **A Masterclass with Lord of the Mix**

Multiple Grammy-winning producer and mix engineer Chris Lord-Alge held court at Vintage King Los Angeles. The "Lord of the Mix" presented an intimate workshop, exploring his mixing techniques and the use of his Waves plugin bundles: Chris Lord-Alge Compressors and the Chris Lord-Alge Signature Series.

**More Studio News**

The 2016 **Recording Industry Golf Tournament** will take place on June 20 at the Los Angeles **MountainGate Country Club** with the shotgun start at 12:00 noon. This year also features the first annual tennis clinic taught by a Country Club pro as well as a tournament for non-golfers. Proceeds from the event support the music program of **A Place Called Home**. For more information and to register, visit [2016rigt.eventbrite.com](http://2016rigt.eventbrite.com).

Multiplatinum artist **Nick Jonas** will drop his new album, *Last Year Was Complicated*, on June 10 via **Safehouse/Island Records**. The full-length includes collaborations with Grammy-winning producer **Max Martin**; writer/producer **Jason Evigan**; writers **Nolan Lambroza**, **Simon Wilcox**, **Julia Michaels** and **Justin Tranter**; producer duo **Mattman & Robin**; among others. For more info and tour dates, visit [nickjonas.com](http://nickjonas.com).



▲ **Another Lost Year Tracks in Cornfields**

The rock/alternative four-piece from Charlotte, NC, **Another Lost Year**, will release their next album, *Alien Architect*, on June 10 via **Mirage M'Hal Records/EMP**. The band took to the cornfields of Genseo, IL at **The Attic studios** and enlisted **Jose Urquiza (3 Years Hollow)** to help produce, mix and engineer their latest collection of songs. For more information and tour dates, visit [whoisALY.com](http://whoisALY.com).

"Pacifique is my favorite room to mix in when I'm in LA for one simple reason – the rooms Sounds Rad. The mains are tuned very well so when clients want to hear it up top, I'm not cringing" – Stuart White, Mix Engineer, Producer (Beyonce, Alicia Keys, Gun's N Roses, Jay-Z)



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## PRODUCER CROSSTALK

– ROB PUTNAM



## JOEY STURGIS

Producer, engineer and plug-in maker Joey Sturgis makes his home well out of earshot of any major metro area. His Foundation Recording Studio is in Connersville, IN, a town outside of Indianapolis, home to 13,000. Indeed, he often works from an even more remote location in Michigan. Despite his seeming geographic limitations, he's enjoyed a successful career and worked with a range of bands including Asking Alexandria, The Devil Wears Prada and Blessthefall.

Sturgis started the production path when a friend lent him the keys to his garage studio. It's where he began his self-led introduction to engineering. Through Myspace, he began to pick up work, including English metalcore band Asking Alexandria. He also landed his first label project with Rise Records and his manager Craig Ericson, owner of the label.

Surprisingly, it isn't difficult for him to find work in his far-flung studio. "My clients hear me and don't care where I am," he explains. "Being remote turned out to be a blessing in disguise because I'm away from all the distractions of city life. Managers and label people like the idea that a band comes to a cornfield to work on an album. They know they'll be productive."

He begins new projects in a variety of ways. "I always try to adapt myself to the scenario," he says. "Some producers insist on working in one way. I'm more open-minded. If I'm going to get the best take out of a vocalist at 3 a.m., that's something that's against my sleeping schedule but I'll be fine with it. This is art and you can't put it on a schedule. Working with musicians, sometimes you have to throw goals and schedules out the window."

A big shortcoming he's observed is one of education and understanding. "The public education system should spend more time teaching about taxes, business and law," the producer asserts. "I was surprised many times when I had to pay the government money. No one educated me about that. That's a big thing everyone should understand. And music law—there are many people that don't understand or know about it. Without my lawyer, Josh Warrum, I wouldn't be where I am today."

Through working at a local computer store in high school, he taught himself to program. He explored game development then segued into plug-ins. "I decided to start making my own when a friend suggested I try it," Sturgis recalls. "I began reading about plug-in design and days later I had a decent vocal compressor that I called Gain Reduction. What made it cool was that it had atypical compressor settings like 'slay' and 'body control.' I put it on a website and landed several hundred pre-orders. It wasn't perfect but that got me started. The reason it was successful was because I already had a fanbase through my productions." Gain Reduction Deluxe is the latest version of the plug-in and is available online.

The producer believes in self-sufficiency. "Some people go to Full Sail [University] and then move to L.A. and hope to start their recording career," he observes. "It's impossible to succeed [with that approach] now because that market's so saturated."

Sturgis earned a Gold record for the Asking Alexandria single "The Final Episode." He produced the band's *The Black*, which dropped on March 25. Early in 2015 he launched *Joey Sturgis Forum Podcast*. He also operates "Nail the Mix," whereby subscribers download a song, mix it and then submit it. A monthly winner is chosen by popular vote. He's now working on new plug-ins with several prominent artists.

Contact Joey Sturgis, joey@urm.academy, joeysturgistones.com

The three most important things he's learned as a producer and engineer are:

- You're not always right, even if you don't understand why. You have to learn to translate.
- If an artist says the bass is too loud, that might mean that the guitars are too quiet.
- Business is all about relationships and people. Especially in the music business. You'd better be a people person or you'll fail quickly.

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## Lawrence Vavra

Co-Founder  
Deckstar Management

**Years with Company:** 9

**Address:** Beverly Hills, CA

**Phone:** 310-207-1037

**Web:** facebook.com/deckstar.mgmt

**Clients:** Jane's Addiction, Rancid, Deorro, Fischerspooner, Steve Aoki, Smashing Pumpkins, Blink-182, Air, The Glitch Mob, Porter Robinson, Gigamesh.

### BACKGROUND

As a student at Hastings School of Law, Lawrence Vavra, otherwise known as LV, would throw concerts with his buddies. One artist he booked was the soon-to-become-legendary DJ AM. After graduation, LV made him his first management client and a career path opened. Along with partners Paul Rosenberg and Matt Colon, LV co-founded Deckstar, mushrooming his roster to more than 30 artists.

### The Personal Touch

The best way to find artists is word-of-mouth. We have about 50 people on staff, and when something is bubbling, they hear about it. That's the best way, not just finding them but also knowing someone's willing to put their name on [something] before showing it to you.

This has extended to lawyers, agents and promoters. We have a kid named Deorro that we found because a promoter friend said, "Hey, there's something about this kid, check him out." So it's still having a good network and the confidence to know there's something there.

### Fear Nothing and Introduce Yourself

Fear has to be an emotion you don't feel. You can't be afraid to ask people what they think, if they want to help you, what you can do to make yourself better. Be humble and take criticism. As long as you have your package together, start talking to people. A kid could move to L.A. and, if he goes out every night and does that for a month, he'll get a meeting with a manager, who will lead to a meeting with an attorney, who will lead to a meeting with an agent, who will lead to a meeting with another manager.

### Genre Neutral

The name of our company is kind of misleading, because of the first client being a DJ. That's where the name came from. The company is diverse—rock, indie, electronic. The area I would love to sign someone is hip-hop. My partner manages Eminem and other hip-hop artists, but I've never managed a hip-hop artist.

### Your Everything

The manager is an extension of the artist. We can't work miracles, but we can take the artist's art and shine a light on it. When I first came into this business, a manager's goal was to get a major label to sign an artist and let them do all the work. Those days are gone. Now, your manager is everything, from marketing to putting out your records half the time. So the most critical decision an artist will make is which manager they work with, because you're saying "This person is an extension of me."

When I was young, the value of managers



*"If you sign a band and don't have the expertise, chances are they'll want to sign with a bigger manager, so you're better off getting with a senior manager who's willing to mentor you."*

was primarily that they had relationships with label bosses and could get labels to spend money on a client or do more. Now, you have to act like the CEO of a company. These artists are like mini companies and you run them day-to-day. It's become an all-encompassing thing. A manager used to be about connecting the dots. Now, you're actually operating the dots.

### Relationships, Not Contracts

Some managers and artists like having contracts. I've never cared about them. If I'm worried about an artist screwing me over, I won't sign them. It's not like a job where you can shut it off. You sign an artist, you're 24/7. That person's a part of your life. So, if you feel you need a contract with this person, you're better off not signing it.

In the few times where we've parted ways with clients, I'm still friends with them. I still help if it makes sense. It's like dating, only you're allowed to have several spouses. If it doesn't make sense, you're both better off ending the relationship. I know some managers who've had the same client come back three or four times.

### Established Acts Vs. Baby Bands

Blink-182 has been in the business for 20 years. They understand it better than a developing artist, and the relationship becomes more collaborative versus [with] a developing artist, who doesn't know much about the business and you have to take more of a captain role. There's less explaining and more executing.

### Dividing Responsibilities and Being Flexible

Everyone works on behalf of every client here. You have a lead manager and typically a day-to-day manager as well. You have a point person in charge of your digital. If you're about to tour, you have a point person in charge of that.

But every artist is different. Billy Corgan talks to his manager, Peter Katsis, every day, but there are seven people on any given day doing something for Smashing Pumpkins. Travis Barker will call the digital team or walk in with an idea he wants to talk about without telling me.

### Getting Ahead of the Technology Curve

We like finding companies—Uber, Spotify, Eventbrite, Pinterest—that clients have some strategic value to. We'll go as far as having them invest in these companies. Half my phone calls are with venture capitalists or CEOs at tech companies, because we know how important they will be, if not already.

You know how labels have radio people? We have a staff of people who work with YouTube curation channels and different Spotify playlists in order to plug our music. The whole thing has changed because of what technology has provided.

### Mentoring

Growing up in L.A., the one guy I always heard of was Irving Azoff. When I started representing DJ AM, his daughter was representing Nicole Richie and the two of them had been dating. So, for a while there, I would get advice from Irving. At one time, I almost worked for him.

I clicked with one of my partners Paul Rosenberg. He's been a mentor to me. There was never a question too small where I didn't have access to him. There's never a phone call too little where he wouldn't be there for me. That's why I spend time with our younger staff every day, letting them ask me any questions. All our senior managers here do that, because mentorship was so important to us.

If you sign a band and don't have the expertise, chances are they'll want to sign with a bigger manager, so you're better off getting yourself with a senior manager who's willing to mentor you. At the end of the day, [an artist] just wants you to bring them more revenue.

### Presentation Counts

Managers will write something off if they go to an artist's Facebook or SoundCloud page and... It's not about numbers or views, because kids know how to fake that stuff. It's about the details. Do they have artwork on every song? Are they putting up crappy songs hoping for hits? Make sure your imaging is on point, because that's the first place any manager is going to look. Clean up your social and digital footprint before soliciting manager meetings.

### Top Priority is Loving Music

One thing that sucks about management is you don't control your destiny. I could work 22-hour days and if Blink decides they're not ready to go on tour, I don't make money. Money needs to not be the priority. It has to be that you love music so much you want to be around it at all times. I've had other opportunities to make more money, but what drives me today is being intoxicated by music. That has to be a quintessential part of your genetic makeup.

### Sunny Days Ahead

The aura of the business feels good again. My mom used to say, "You should have become an attorney. You'd be happier, make more money. I don't know why you want to be in the business. They don't even sell CDs anymore." That feeling around the business has evaporated. It feels positive again. You've got cool people coming into the business and you've got older guys who thought a certain way transitioning out. So it's a fun time to be in music.

**OPPS**

**San Francisco-based indie label Tricycle Records is seeking submissions for an upcoming compilation *The Friends of Tricycle Records*.** This will be the fifth compilation in the label's series. According to label co-founder **Julie Schuchard**, "We are looking for new songs and all genres are accepted. This is offered as a free promotional download to help artists gain visibility in the local and national music scene." If you want to submit, visit [tricyclerecords.com/friendssubmission](http://tricyclerecords.com/friendssubmission). Deadline is Oct. 2.

**Artists can "find money" by providing recordings of their shows as purchasable downloads on a new live music delivery service called Nugs.** According to founder **Brad Serling**, "For many artists their live download revenue will be their highest revenue stream aside from ticket sales. Higher than any merchandise item and much higher than their album royalties." **Nugs.net** offers fans a trove of recorded shows, as well as archives. As downloads and streams of live concerts become more essential to the concert experience, Nugs will serve as the platform that aims to bring fans and artists together.

**SoundExchange has launched a new ISRC Search Site, designed to benefit the industry.** ISRC stands for **International Standard Recording Codes**, which are digital imprints attached to each song on a recording—usually during the mastering process. They are used to monitor digital/online sales and uses. Chief Executive **Frances**

**Moore** explains, "The ISRC Search Site will give a new level of accessibility to help musicians, performers, managers, music publishers and others understand where their music has been sold and/or used while also facilitating accurate reporting by users of digital music." Go to [soundexchange.com](http://soundexchange.com). Registration is free.

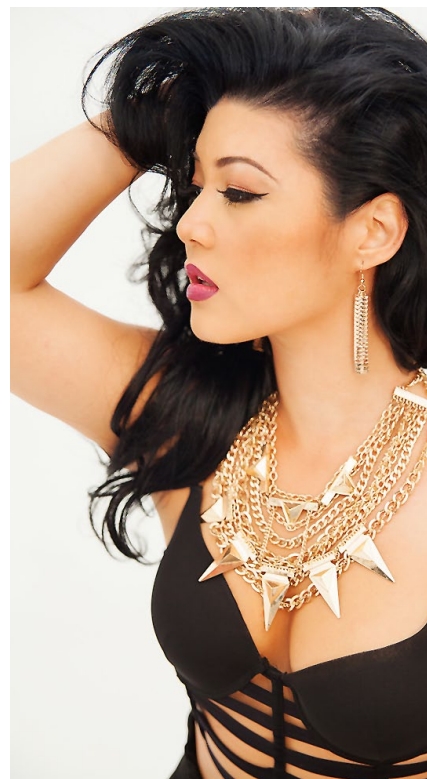
**Babygrande Records is looking for new talent.** This New York City indie label has a catalog of over 3000 albums, music videos and online content that includes hip-hop, indie rock, EDM and a bit of everything in between. As it heads towards its 15th Anniversary, Babygrande continues to focus on quality music and wants to work with artists whose work ethic, skills and talent are superior. Visit [babygrande.com](http://babygrande.com) for guidelines.

**Sound Affects is seeking artists that want to do their part in the fight against cancer.** Sound Affects crowdfunds biotech solutions and reaches people by aligning with artists to help raise awareness and funds for cancer fighting campaigns. With the support of independent and celebrity talents, Sound Affects brings the power and passion of people and music together to raise funds and awareness for solutions that promise to revolutionize treatments and survival outcomes. If you would like to donate your talents go to [soundaffects.org](http://soundaffects.org) and/or [facebook.com/soundaffectslife](http://facebook.com/soundaffectslife), and mention *Music Connection*.

For timely Opportunities and news, be sure to check out MC's home page each day at [musicconnection.com](http://musicconnection.com)!

**▶ THE VOICE WINNER TESSANNE CHIN RELEASES NEW SINGLE**

**Introduced to the world as a contestant on Season 5 of *The Voice*, singer Tessanne Chin already had a successful career back home in Jamaica. She charted with the reggae hit "Hideaway" and toured with the legendary Jimmy Cliff for three years. Even so, she was better known for her collaborations, such as the single she did with superstar Shaggy, titled "Never Let Go." After winning *The Voice*, she released her major label debut *Count on My Love* via Republic Records in 2014. Chin has now released a new single "Love Suicide," while she works in the studio on her third album. To learn more, visit [OfficialTessanneChin.com](http://OfficialTessanneChin.com).**



**LABELS • RELEASES SIGNINGS**

**"Zappa Plays Zappa" has officially changed its name to "Dweezil Zappa Plays Frank Zappa."** The **Zappa Family Trust**, which owns the rights to **Frank Zappa's** music, informed Dweezil that he did not have permission to tour as "Zappa Plays Zappa"—a trademark owned by the trust—and that he risked copyright infringement damages of \$150,000 each time he played a song without proper permission. Dweezil responded, "My last name is Zappa and my father was Frank Zappa. But I am not allowed to use his name on its own. I'm not allowed to use a picture of him. I'm not allowed to use my own connection with him without some sort of deal. I hope people will understand," he said, "the only thing I'm changing is the name of the show." Visit [dweezilzappaworld.com](http://dweezilzappaworld.com).

**Neil Young is releasing an album this month, titled *Earth*, via Reprise Records.** The album features songs from a range of Young's albums, including last year's *The Monsanto Years*, 1990's *Ragged Glory* and 1970's *After the Gold Rush*. The audio was captured during Young's 2015 tour with **The Promise of the Real**, fronted by **Lukas Nelson** (vocals, guitar) and **Micah Nelson** (guitar, vocals)—his sons. The tour included Young performing solo and with the band for a full electric show. For more, visit [neilyoung.com](http://neilyoung.com).

**Grammy-winning Rock and Roll Hall of Fame inductees Red Hot Chili Peppers will be releasing their 11th studio album, *The Getaway*, due from Warner Bros. Records this month.** The album was produced by **Danger Mouse** and mixed by **Nigel Godrich**. The band's previous album, *I'm With You*, was released in 2011 and topped the charts in 18 countries. The band will perform at a variety of music festivals around the world this summer, including headlining **Lollapalooza** in Chicago on July 30. For the latest news and upcoming dates, check out [redhotchilipeppers.com](http://redhotchilipeppers.com).

**Rock and Roll Hall of Fame member Ace Frehley has debuted a brand new music video for his cover of Free's 1970 hit "Fire and Water," featuring KISS frontman Paul Stanley.** "It was great working with Paul again and all the years we've spent apart doing other projects seemed to vanish once we hit the stage," said Frehley.

The video notches itself into rock & roll history as the first time in 14 years that the two shared a stage since KISS' appearance at the **2002 Winter Olympic Games**. And, it's the first time Frehley has released a music video since 1989, which was his cover of "Do Ya," released by both **The Move** and **ELO**. Finally, Frehley cracked the U.S. Top 10 with his latest effort **Origins: Vol. 1** charting at No. 1 on the **Billboard Hard Music Chart**, No. 3 on the **Billboard Rock Chart** and No. 6 on the **Billboard Current**



**▲ BLINK-182 SET TO DROP NEW ALBUM**

**Mark Hoppus and Travis Barker kicked off a new chapter with Matt Skiba, who joined Blink-182 as a singer/guitarist. Skiba's debut at the Musink Tattoo and Music Festival "was the best they've sounded in over a decade," according to The OC Weekly. The band went from playing out of a San Diego garage to rocking arenas and selling more than 50 million albums worldwide. Now, their seventh studio album, *California*, is set for release in July. Their single, "Bored to Death" premiered on L.A.'s KROQ radio station and is the first new music from the band since the *Dogs Eating Dogs* EP dropped in 2012. For additional info, go to [blink182.com](http://blink182.com).**

**Chart.** Fans can learn more about the Spaceman at [acefrehley.com](http://acefrehley.com).

**According to Consequence of Sound, “The band Train is about to desecrate Led Zeppelin’s legacy with a covers album of Led Zeppelin II... because life is bullshit.”** Indeed, the Multi-platinum-selling band, Train, is set to pay homage to one of their biggest musical inspirations with the first cover album of their career called *Does Led Zeppelin II*, which will be released this month. The nine-track collection follows the original track listing and includes classic hit songs such as “Ramble On” and “Whole Lotta Love.” Train’s lead singer **Pat Monahan** said, “We just want fans to enjoy the album. I would love it if people got a dose of what’s hiding underneath Train’s songs and our influences, but we basically did this for the fun of it.” One thing Consequence of Sound overlooked is that the project has a charitable angle. One hundred percent of all proceeds from the album will be given to **Family House**, a San Francisco-based nonprofit with close ties to the band. The organization provides temporary housing to families of ill children. You can go to [savemesanfrancisco.com](http://savemesanfrancisco.com) for additional details.

**PROPS**

**Prince has set a record with five albums in the Top 10 of the Billboard 200 Chart.** He is the first act to concurrently chart five albums in the top 10 of the **Billboard 200** since the list merged in 1963. The week following his untimely death, Prince’s catalog of albums and songs sold a staggering 4.41 million copies in the U.S., per **Nielsen**

**Music.** (In the tracking week before his death, Prince’s music sold comparably little: just 5,000 albums and 14,000 downloads). Over on the **Top Album Sales Chart**—which ranks the top-selling albums based on traditional album sales—Prince also has five titles in the Top 10. Last but not least, Prince’s albums also made a historic showing on the latest **Top Catalog Albums Chart**: He “owns” the entire Top 10 (a first) and a record 20 titles on the 50-position list. (Previously, **The Beatles** held the record for the most simultaneous titles on the chart, with 16 back in 2009).

**Cyndi Lauper turned her North Carolina show into a benefit for the LGBT community.** According to Lauper, “Sadly, once again, civil rights have been trampled with the recent passage of **HB2** in North Carolina. Me and my team at the **True Colors Fund** have been closely monitoring the situation and support the efforts of the **Human Rights Campaign, Equality North Carolina** and others to repeal **HB2** in the upcoming legislative session.” As such, Lauper and her team donated all of the profits and commissions from the show to Equality North Carolina. For additional information, visit [cyndilauper.com](http://cyndilauper.com) and [truecolorsfund.org](http://truecolorsfund.org).

**MC gives props to indie artist Justin Chart**, a native of Los Angeles who wrote “Los Angeles The Song” to express his love for the city, a place that has enchanted millions around the world. Chart reports that his music and lyrics have inspired listeners to appreciate the beauty, promise and power of Los Angeles. The artist also reports that Angelenos have proudly embraced



**▲ AFM & SAG-AFTRA MAKE RECORD-BREAKING DISTRIBUTION**

**AFM & SAG-AFTRA IPRD Fund made a record-breaking allocation of nearly \$53 million, more than doubling the previous distribution to non-featured performers and featured symphonic performers.** Executive Director **Dennis Dreith**, and newly promoted COO **Shari Hoffman**, cited the hard work and diligence of the dedicated staff as a primary factor in achieving the record-breaking disbursement. Pictured are the AFM & SAG-AFTRA Fund Trustees (l-r): **Bruce Bouton, Sam Folio, Co-Chair Ray Hair, Stefanie Taub, Jon Joyce and Co-Chair Duncan Crabtree-Ireland.** You can obtain additional information at [afmsagaftrafund.org](http://afmsagaftrafund.org).

**DIY Spotlight Diana Ebe**



Indie alternative-pop artist Diana Ebe defines the driven, self-motivated spirit of a DIY musician. Fiercely independent, she writes, produces and releases her dream-pop symphonies all on her own.

Hailing from Stockholm, Sweden, Ebe relocated to Los Angeles when she felt herself gravitating away from a modeling career. Indeed, she wanted to pursue a deeper passion: her passion for music. Starting with piano, she layers an ambient soundscape over pounding percussion, producing a sound not unlike that of Lorde and Lykke Li.

Ebe’s introspective lyrics and haunting melodies reflect the lonely, longing feelings of love and life so intensely she caught the attention of notable musicians, including The Doors’ guitarist Robby Krieger.

She recently released her latest single, “Elusive Pleasure,” a beautiful ballad about the struggle to navigate conflicting feelings. She wrote the song shortly after moving to Los Angeles and released a visually stunning music video to accompany it. The video was shot in the wilderness, a place where loneliness and foreboding abound. Stark, but beautiful, it perfectly captures the mood of the song.

Due to her relentless passion and unusual vision, Diana Ebe has quickly made a name for herself. And, with her dream-like vocals, soaring melodies and a knack for captivating hooks, she is forging her mark in the music scene. Her debut EP is scheduled for release this year.

For more information, visit [DianaEbe.com](http://DianaEbe.com) and [facebook.com/DIANA-EBE](http://facebook.com/DIANA-EBE)

Have a successful DIY strategy to share? Email [bbatmc@aol.com](mailto:bbatmc@aol.com)

the song, with many expressing appreciation for the positive light the song and video shine upon their city and the song’s celebration of the diversity of cultures in Los Angeles. See the latest at [youtube.com/watch?v=7r1Om46XbtQ](http://youtube.com/watch?v=7r1Om46XbtQ).

ownership of other music festivals is expected to increase.

**THE BIZ**

**Music festivals outshine album sales and individual tours.** It’s no secret that record sales have declined significantly over the past decade. As a result, musicians increasingly depend on live shows, particularly music festivals, to recover that lost income. In fact, according to **Nielsen’s Audience Insights Report**, about 32 million people attend at least one U.S. music festival each year. In response to the lucrative nature of festivals, entertainment companies are vying for ownership of every major festival. For example, **AEG Live** currently organizes and manages the popular festivals **Coachella** and **Firefly**, while **Live Nation** manages **Bonnaroo**, **Austin City Limits**, **Lollapalooza** and **Electric Daisy Carnival**. As festival popularity rises, competition for the

**Sixty-eight percent of U.S. Smartphone owners listen to streaming music daily.** New consumer research by **Parks Associates** showed that smartphone owners spend more time per day listening to music on their devices compared to other entertainment activities. “Currently **Amazon Prime Music** is the most popular subscription service among U.S. broadband users, but the streaming music war has intensified as entertainment companies are driving to consolidate their offerings,” said **Harry Wang**, Director of Mobile Product Research, Parks Associates. “**Apple** launched **Apple Music**, and **Google** is consolidating its offerings across its **Play** content store and **YouTube** platform. As a result, consumers are getting more music options as the competition for users escalates.”

**BERNARD BAUR** was voted one of the “Top Music Business Journalists” in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he’s a Contributing Editor at *Music Connection*.





# “I’m Smiling Because I Just Cashed Another Royalty Check”

*John Mazzei - TAXI Member*

**M**y music is played regularly on the top daytime TV talk show as a direct result of my TAXI membership.

I was a full-time gigging musician, playing covers to earn a living. I always thought that was the only way to make money with music. Sure, I’d heard of royalties, but I thought they were just for music industry insiders.

I saw the ads for TAXI but was skeptical that they could help me get an inside track to the music business. I’d always composed in my home studio, and really didn’t think my music would ever be heard by anyone but family and friends.

## **The Leap of Faith**

A few years and a corporate day gig later, I finally decided to give TAXI a try. Within a few months they started sending my music to some great companies. That encouraged me to attend my first

Road Rally – TAXI’s free, members-only convention. That gave me a huge jolt of inspiration and knowledge.

## **I Didn’t Have To Be An Insider...**

I just needed to write consistently great, *targeted* music and learn more about the business side of the music industry. I also learned that the music business is made up of some pretty cool people. I went home from the convention with renewed energy, kept submitting to TAXI, and used their feedback to hone my skills.

## **My First Composing Gig**

A couple of years later, I handed out my demo at the Road Rally. As a result, I was invited to compose

for the famous daytime TV talk show mentioned above. Needless to say, I said, “Yes!!”

Since then I’ve also signed with a number of Film & TV Music Publishers and my music’s been placed on HBO’s *True Blood*. In just three years I’ve signed publishing deals for more than 100 pieces of my music and have an open door to submit to those publishers any time. *All* of this was a *direct* result of my TAXI membership.

## **Quitting the Day Job...**

I can’t quit my day job just *yet*, but that day gets a little closer with each deal! Give TAXI a call. If you’re willing to work hard, learn from their feedback and have patience, you can hear your music on TV and cash royalty checks too.

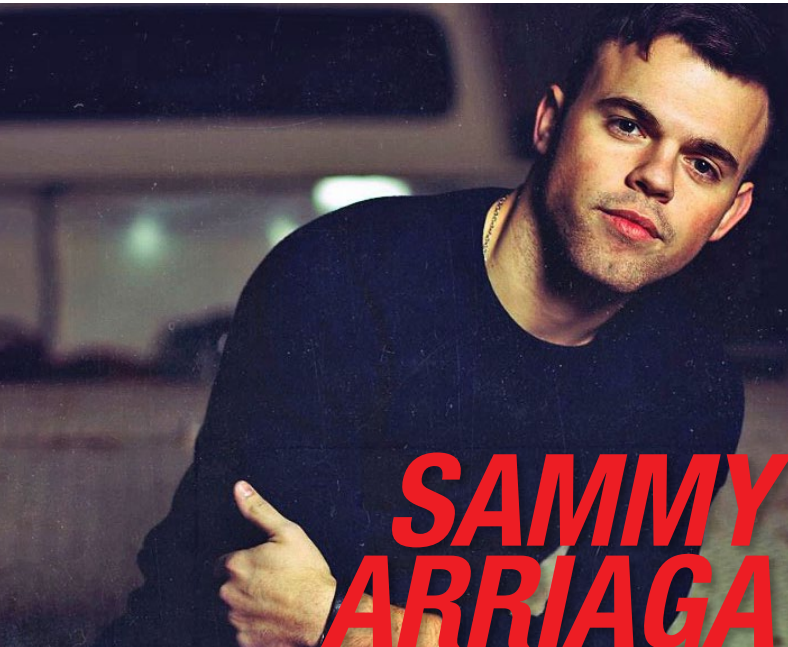
Thanks to TAXI, I’m smiling all the way to the bank! Give them a call.



# **TAXI**<sup>®</sup>

*The World’s Leading Independent A&R Company*

## **1-800-458-2111**



**Date Signed:** January 2016  
**Label:** Latium Records  
**Type of Music:** Modern Country  
**Management:** Charles Chavez  
**Booking:** Jake Kennedy - CAA  
**Legal:** Leslie Zigel  
**Publicity:** Jensen Sussman, jensen@sweettalkpr.com  
**Web:** sammyarriaga.com  
**A&R:** Jim Catino & Taylor Lindsay - Sony Music Nashville

**T**wenty-three-year-old Miami-born Cuban singer/songwriter Sammy Arriaga was raised on salsa and meringue music. But the sounds of classic and modern country are what really spoke to his soul. "I always appreciated the genre being so acoustically driven and the storytelling," says Arriaga. "And that kind of molded what my sound is today."

In 2011 Arriaga was writing songs and singing as, more or less, a hobbyist. He was also attending Full Sail University in Orlando studying recording engineering and production. But, ultimately, being on stage in front of an audience became his focus. "But," he says, "I didn't know anybody in Nashville."

The industrious young artist began adding himself to anyone on Facebook who seemed to have some type of relevant pedigree in the music business. His hope was that he would connect with someone in Nashville and, in relatively short order, that became a reality. "I caught the attention of hit songwriter Monty Powell," says Arriaga. "He listened

***"Nashville was the place to be, but I didn't know anybody there."***

to some of my demos and invited me to look him up if I ever came to Nashville.

On a wing and a prayer Arriaga moved to the country music capital. "I was only in Nashville a short time and BMI signed me up for this songwriting camp based in Beverly Hills, California," the singer/songwriter explains. "They needed a bunch of songs for this Mexican reality TV show. One of my friends from the camp was a road musician and he wanted me to come out to Los Angeles and meet this manager Charles. I came out and was only there three days when I came by the Latium Records offices."

He auditioned for the label's Charles Chavez who immediately wanted to work with Arriaga. That happened in July 2015 and it has been a career whirlwind ever since. Arriaga's current single, the self-penned "Cold in Miami," has received plenty of downloads and praise. An upcoming EP in the works. — **Eric A. Harabadian**



**Date Signed:** November 2015  
**Label:** Hopeless Records  
**Band Members:** Jordan Witzigreuter  
**Type of Music:** Pop/Alternative  
**Management:** David Conway - Working Group Management  
**Booking:** Mike Marquis - Paradigm  
**Legal:** Marty Frascogna - Frascogna Entertainment Law  
**Publicity:** natalie@bigpicturemediaonline.com  
**Web:** thereadysset.com; facebook.com/thereadysset  
**A&R:** Eric Tobin - Hopeless Records

**W**hile many artists dream of a record deal, Jordan Witzigreuter, an electro-pop singer/songwriter who performs as The Ready Set, recently inked his third one. It seems that even when he wants to strike out on his own, a record label pops up and grabs him. "I'm not sure why I keep getting signed and other acts don't," he muses. "Maybe it's because I've been working hard at it for a long, long time."

Indeed, Witzigreuter began his affair with music when he was just a kid, setting up shop in his parent's basement. At 20 years of age he signed with (Fall Out Boy) Pete Wentz's Decaydance/Sire Records. Since then he has released four studio albums, four EPs and seven singles via Decaydance/Sire, Razor & Tie and, now, Hopeless Records.

Why such a circuitous route? "I needed to find myself as an artist," he explains. "So I tried different paths to discover the real me." His earlier deals presented him as a singles-oriented popstar. And with his image it's easy to see why. "But," he recounts, "I didn't feel like I was progressing as

***"I'm not sure why I keep getting signed and other acts don't."***

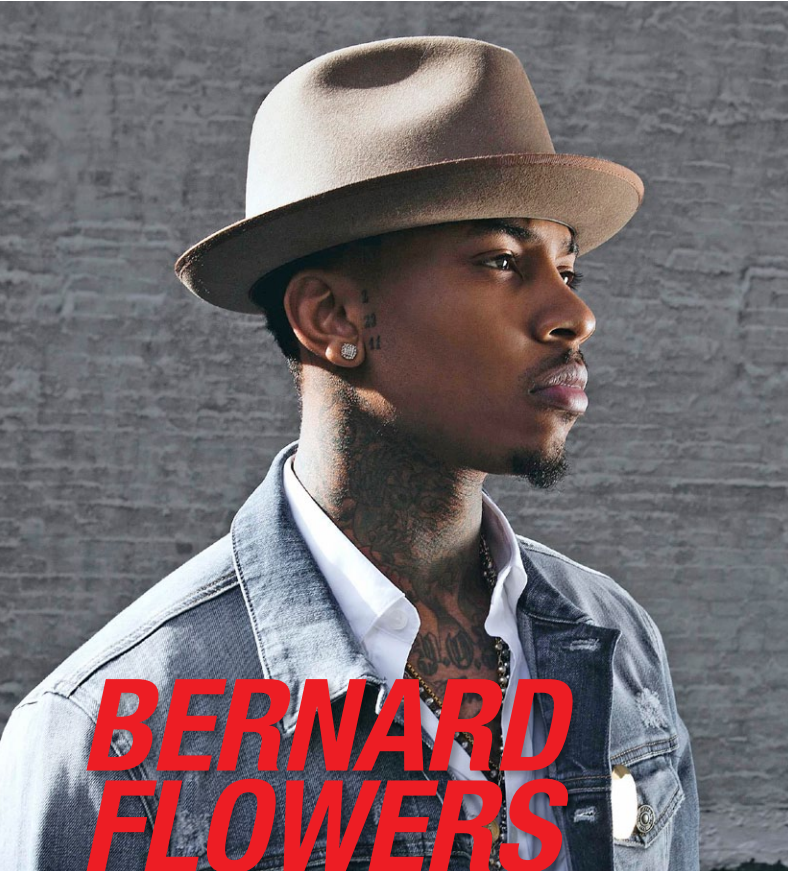
an artist. I was limited and I wanted to say and do more."

Consequently, Witzigreuter burned out and started a side project to fulfill his artistic cravings. "That helped a lot," he reveals. "I started writing from a different perspective and reevaluated everything. In the process I learned a lot about writing, recording and production. It felt like I was reinventing myself and that excited me."

Initially, the artist intended to release his new material independently. "I did everything on the latest record. I played almost every instrument, produced it myself, and even designed the artwork and merchandise. I was finally in control," he relates, "and that felt good."

The biggest difference is that he's releasing a full album and not worrying about singles. "All my other deals focused on singles," he notes. "But, I wanted to create a body of work that was a complete thought—something that would finally represent me."

Helping him do that is Hopeless Records who, according to Witzigreuter, is "more album oriented" than his other labels. The LP, *I Will Be Nothing Without Your Love*, is being supported by a nationwide tour. "I really hope this is a fresh start," he says. "I'm serious...because, this time, it's way more personal." — **Bernard Baur**



# BERNARD FLOWERS

**Date Signed:** December 2015  
**Label:** Music The Label Worldwide/Epic Records  
**Type of Music:** R&B/Hip-Hop  
**Management:** Anthony "T.A." Tate, a.tate@musicthelabel.com; Kevin Wales, greatmusic14@gmail.com  
**Booking:** N/A  
**Legal:** N/A  
**Publicity:** Renata.Muniz@epicrecords.com, 212-833-7945  
**Web:** Instagram.com/bflowers  
**A&R:** Zoe Young - Epic Records

**G**rowing up on the mean streets of Memphis, TN, Bernard Flowers fell into music when his sister's boyfriend brought him to a local studio. The die cast, he moved to Atlanta to pursue his passion at 20 years old.

In time, a friend suggested he knew someone who could take his career to the next level. Enter Anthony "T.A." Tate. They recorded numerous songs together, but "This Feeling" remained the standout. Just a whiff of Flowers' improvised hook compelled Tate to place his phone conversation on hold and listen closer. Tate mentioned Epic Records executive L.A. Reid would dig his style. "I was like, man... L.A. Reid?" recalls Flowers. "I'm in."

Flowers felt encouraged by Reid's attentiveness. "I thought he was going to be doing everything but paying attention to me," he remembers. "It was the total opposite. He really had respect for what I was doing." To

*"Being with Epic has given me stability."*

Flowers, it was like being welcomed into a family. "I ain't feel like I wanted to sign with nobody else at that point." While he has entered deals in the past, this is the artist's first official, major contract.

While Epic entertained some of Flowers' other songs, it's "This Feeling" that got their attention, especially when he played it for them live. "That was a good day for me," grins the singer. Their focus remains, for the time being, strictly on pushing that song; the future will tell when a full-length gets released.

As the artist puts it, "My aim is for this record to be playing in the year 3016.

"Being with Epic has given me stability," continues the scrappy performer. "I'm not going to be on the street. I'm not trying to survive. I know I'm going to have somewhere to sleep at night." — **Andy Kaufmann**



**Date Signed:** November 2015  
**Label:** Warner Music Nashville  
**Band Members:** Diego Navaira, bass, vocals; Derek James, guitar, vocals; Jerry Fuentes, guitar, vocals.  
**Type of Music:** Tex-Mex  
**Management:** Robin Hansel, robin@cherrytreemanagement.com, 310-955-5814  
**Booking:** Kevin Kastrup and Clint Wiley - Paradigm, 212-897-6400  
**Legal:** Lisa Donini - Sedlmayr & Associates, 212-925-3456  
**Publicity:** Mary Catherine Rebrovick, MaryCatherine@wmg.com  
**Web:** thelastbandoleros.com  
**A&R:** Scott Hendricks

**H**ow does a trio whose members are stretched across the country find time to record an album, much less land a record deal? Admittedly, it's hard. But it's not impossible. With Jerry Fuentes and Derek James in New York City and Diego Navaira in San Antonio, TX, The Last Bandoleros make the most of their limited time together.

Making substantial investments of time and money, they recorded their record independently. Ultimately, the gambit paid off with a Warner Music Nashville deal. "We were introduced to our manager Martin [Kierszenbaum] by a mutual friend about 18 months ago," Fuentes explains. "I played him some of The Last Bandoleros' stuff, which was a passion project for us. That's what he attached to. I didn't think a music exec in L.A. would get the Tex-Mex sound we were going for. But he put us in touch with Scott Hendricks at Warner, who heard 'Where Do You Go?' He got excited and came to see us at Austin City Limits festival." A deal followed soon after.

*"I didn't think a music exec in L.A. would get the Tex-Mex sound we were going for."*

But again, working as a band divided by a country seems certain to be fraught with challenges. "We have a set time to complete something—a song or a record—and they'll come to San Antonio or I'll go to New York," Navaira says of the trio's approach. "It costs a bunch of money to fly, so when we're together we value the time. We're more productive. Our first record was written in a matter of weeks. We'd wake up and crank 'em out."

"The minute you start spending your own money, that is the biggest leap that each of us made," Fuentes adds. "We invested in [the record] so we believe in it. You bet your ass that we'll make the most of those two weeks that we have together."

The single "Where Do You Go?" was released in May while the band continues work on its full-length album. A formal release date has yet to be set. — **Rob Putnam**

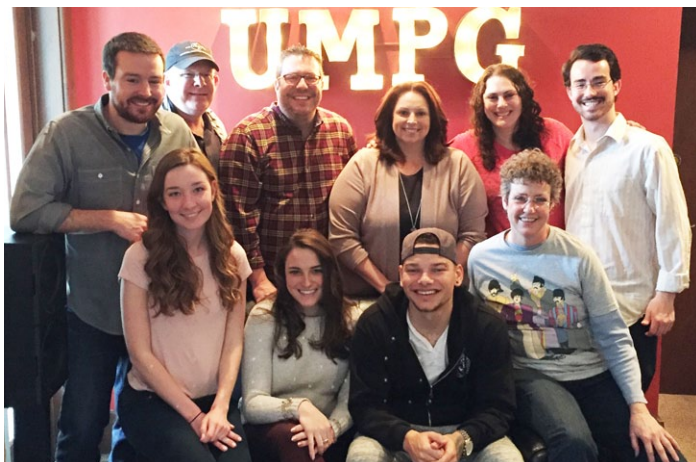


**▲ SESAC Pop Awards Honors Jimmy Napes**

SESAC hosted its 20th annual Pop Awards at Cipriani 42nd Street in New York City. Jimmy Napes (pictured) captured the evening's top honors by being named Songwriter of the Year and was honored with the Song of the Year Award for penning the Sam Smith-recorded hit "I'm Not The Only One." Universal Tunes was named Publisher of the Year for the 2nd consecutive year.

**► Ozier Upped for ole**

John Ozier has been promoted to the position of Vice President, Nashville Creative for ole. He serves as Executive Director of Association of Independent Music Publishers (AIMP) Nashville and is a platinum songwriter with cuts by Lee Brice, Kid Rock, Kelli Pickler, Charlie Worsham, Josh Thompson, Tyler Farr, American Young, Air Supply and others.



**▲ UMPG Raises Kane in Nashville**

Universal Music Publishing Group (UMPG) Nashville has signed artist and songwriter Kane Brown. His EP *Chapter 1* (RCA/Zone 4) was released in March and debuted at No. 3 on the Billboard Country Albums chart and No. 9 on The Billboard 200. Pictured with UMPG Nashville execs, back row (l-r): UMPG's Travis Gordon, Ron Stuve, Kent Earls, Cyndi Forman, Missy Roberts and Stephen Denninger. Front row (l-r): Katie Flynn, Amelia Varni, Brown and Tammy Helm.

**Songsalve! Offers Test Drive for \$1**

Since 1997, Songsalve! has been on a mission to educate and connect songwriters. As a global organization, Songsalve! is tapped into world markets, with members participating from all corners of the globe.

Now, SongsalveU, the organization's Songcraft Video series, allows access to videos and audio podcasts from a select group of master teachers. Songsalve! members have special access to these in the Members' Backstage, for viewing. Topics include songwriting structure, lyric writing, songwriting opportunities overseas, publishing, producing, getting songs placed in Film and TV, and so much more.

For a limited time Songsalve! invites potential members to test drive the organization for only \$1. All details are at [songsalve.org](http://songsalve.org).

**NMPA To Honor Sting**

The National Music Publishers' Association (NMPA) has announced that on June 8 it will honor singer/songwriter, musician and philanthropist Sting with its Songwriter Icon Award in Manhattan. Additionally, NMPA President & CEO David Israelite will host a keynote discussion with legendary manager, executive and visionary Irving Azoff.

The NMPA President's Award will be given to Congressman Hakeem Jeffries (D-NY) for his contributions to helping creators survive in the Digital Age. Additionally, esteemed attorney and music publisher John Eastman will be given the Lifetime Service Award and Pat Collins, Vice Chairman of SESAC, will receive the Industry Legacy Award.

Each year, the NMPA holds its Annual Meeting at the Marriott Marquis in Times Square the night prior to the Songwriters Hall of Fame Dinner. This June,

singer/songwriter Devin Dawson will kick off the event followed by the San Antonio-based band, The Last Bandoleros, plus a special performance by Sting. Israelite will deliver his yearly State of the Industry Address which will include new publishing industry data and a forecast for what's to come. See [nmpa.org](http://nmpa.org).

**Arielle MacArthur Co-writes with Jason Deere**

Producer/songwriter Jason Deere, who has signed a publishing deal with A Million Midnights Music, co-wrote several SHeDAISY singles and produced the new Marie Osmond album *Music Is Medicine*. A Million Midnights is owned by Diamond Rio keyboard player Dan Truman, Frank Larry and Karen Clark.

Among the songs Deere penned and produced for the Osmond project is "Love This Tough," a duet with Big & Rich's John Rich. One of Deere's cowriters on the song is Utah native, Los Angeles resident and Musicians Institute student Arielle MacArthur. The singer/songwriter, who performs regularly in Southern California, is completing her new EP, *These Were Supposed to Be Love Songs*. Check her out at [ariellemacArthur.yolasite.com](http://ariellemacArthur.yolasite.com).

**Americana Fest Gears Up**

The first 70 of the 2016 Americana Music Festival's 180 acts have been revealed. The Americana Music Association announced almost half of this year's performers. The 2016 Americana Music Festival & Conference is scheduled for Sept. 20 - 25 in Nashville. Registration for the event is currently open, and wristbands for evening showcases are now available.

Among Americana Fest's performers for 2016 are Amy Helm, Front Country, The Infamous Stringdusters, John Paul White,

**► BMI Unlocks Key West Songwriters Fest**

The 21st Annual Florida Restaurant and Lodging Association's Key West Songwriters Festival, presented by BMI, presented a distinguished slate of hit songwriters. Pictured (l-r): Steve Cropper ("Dock of the Bay") and David Preston, BMI.



Lee Ann Womack, Ryan Beaver, Wynonna & the Big Noise, Will Hoge and many others. The complete, extensive list of currently announced acts is available on the Americana Music Association's website [Americanamusic.org](http://Americanamusic.org).

### Hidden River Songwriting Camp in July

Hidden River Songwriting Camp is a weekend songwriting retreat in the Pacific Northwest. Songwriters gather for several days to write, share songs and enjoy the beauty of the natural site. Upcoming dates are July 20 - 24 (four days) and July 28 - 31 (three days). Emphasis is on crafting songs that ring true and express the unique voice and experiences of the writer. All levels are welcome. The event is limited to 30 participants per camp. This year's camps will be held on the shores of Willapa Bay near the town of Long Beach, WA. The 13-acre site is rustic and beautiful with camp sites, kitchen, fire circle, wood-fired sauna and showers, a great view of Willapa Bay, canoes and paddle boats for use in the bay and the Pacific Ocean a mile away.

Instructors are Matt Meighan who teaches the popular "Songwriting as Truth-Telling" class and hosts Songwriter Roundup at Artichoke Music in Portland. He is joined by Beth Wood, who has been featured on OPBs Artbeat and on Troubadour, TX and is on the staff of the Sisters Folk Festival and Americana Song Academy.

For more information or to register, email [matt@mattmeighan.com](mailto:matt@mattmeighan.com).

### Spirit Music Latino

Spirit Music Group has partnered with Latin music label and publisher Sunflower Entertainment Group to launch Spirit Music Latino, a new

division of Spirit Music Group dedicated to Latin songwriters, artists and catalogs.

The deal will have Spirit administering Sunflower's existing catalog and partnering on new signings. In turn, Sunflower will be incentivized to bring new signings to Spirit Music Latino. Sunflower, founded by Jamar Chess and Juan Carlos Barguil, has an extensive Latin publishing catalog that includes Colombia's fabled Discos Fuentes and Codiscos. Much of the music for Netflix series *Narcos* comes from Sunflower.

Spirit, founded in 1995, owns and manages over 75,000 songs, including a vast arsenal of standards including hits by Frank Sinatra and Elvis Presley and includes the complete catalogs of artists like Pete Townshend, Marilyn Bergman and The Marshall Tucker Band.

Since 2014, the company has been headed by chairman David Renzer. More details at [spiritmusicgroup.com](http://spiritmusicgroup.com).

### BMI Composer Fellowship

The BMI Foundation has reinstated the annual Pete Carpenter Fellowship, a competitive residency for aspiring film, TV and video game composers. The newly enhanced program will award a \$3,000 stipend for four to five weeks of intensive mentorship with award-winning BMI composers Christopher Lennertz and Timothy Wynn in Los Angeles, CA. The 2016 fellowship begins in October and also includes opportunities to consult with other distinguished composers and leaders in the entertainment industry. See [bmi.com](http://bmi.com).

**DAN KIMPEL**, author of six music industry books, is an instructor at Musicians Institute in Hollywood, CA. He lectures at colleges and conferences worldwide.



FREDERICK M. BROWN/GETTY IMAGES FOR ASCAP

### ▲ ASCAP Annual Pop Awards

On April 27, ASCAP celebrated the writers and publishers of the biggest songs of 2015 at the ASCAP Pop Music Awards. Max Martin broke an all-time ASCAP record by earning his ninth Songwriter of the Year award. John Mellencamp (pictured) accepted the ASCAP Founders Award from ASCAP President Paul Williams and talk show host/commentator Tavis Smiley and treated the audience to an acoustic version of "Longest Days."



LESTER COHEN/GETTY IMAGES FOR ASCAP

### ▲ ASCAP EXPO in Hollywood

MC was well represented at Annual ASCAP "I Create Music" EXPO in Los Angeles. The massive three-day event featured roster of classes, panels, conversations, opportunities and networking festivities for an appreciative congregation of songwriters from all around the world. Pictured (l-r): Singer Pat Benatar, Hana Giraldo, musician Neil Giraldo and ASCAP membership EVP John Titta.

### ► Chris Arena Celebrated at Gibson Showroom

Celebrating his recent Daytime Emmy nomination for Best Original Song in ABC's *General Hospital*, singer/songwriter Chris Arena played his grandfather's rare 1959 Gibson Les Paul on loan from the Grammy Museum. Pictured (l-r): Lynn Kowal, Society of Composers and Lyricists (SCL); Arena; and Ashley Irwin, SCL President.



### ▲ BMG Confab in L.A.

BMG's L.A.-based International Writer Services coordinated a groundbreaking conference/songwriters' camp designed to drive the careers of some of the company's most dynamic client songwriters. The event in Los Angeles included executives from BMG offices around the world. Pictured (l-r): Zach Katz, President, Music Publishing; Faye Medeson, BMG artist/songwriter; David Stamm and Aaron Sander, BMG; Chris Oglesby, BMG Nashville; and Marie Nowak, BMG France.

# Emitt Rhodes

Makes His Return Backed up by Aimee Mann, The Bangles' Susanna Hoffs and more

With his much-lauded solo debut in 1971, his capacity for playing multiple instruments and his aptitude for penning majestic pop anthems, Emitt Rhodes was heralded as a "one man Beatles." But tethered to a toxic record deal, the disaffected artist retreated to his home studio in Hawthorne, CA, a suburb of Los Angeles, to engineer and produce projects by others.

Decades later, musician and producer Chris Price reinvigorated the sequestered Rhodes to create a consummately crafted suite of songs revealing an artistry as fresh as if it has been preserved in some alchemy of sonic amber for the 43 years. The project is titled *Rainbow Ends*. "I've gotten all sorts of comments about it being vintage," says Rhodes. "I write a song and I think it's good when I consider that it touches my heart."

To craft the Omnivore Recordings release, Price assembled a cast of notable players as a core band and added special guests including producer/musician Jon Brion, vocalists Aimee Mann, Susanna Hoffs from The Bangles and Probyn Gregory, a multi-instrumentalist and a member of Brian Wilson's band. The instrumental tracks were all cut in two days, says Rhodes. "They took tracks that I wrote slower and played them faster," he laughs. "It was all done on a laptop. I am in awe of Pro Tools and the new technology. I think it's wonderful."

When he was writing the songs, Rhodes says that he was conveying his inner truth. "I never thought about what the record would sound like; I was trying to make sure the lyrics were from my heart and that everything was coherent, and did what I wanted them to do. Chris and the musicians made the record and they are wonderful players."

Prior to his foreshortened solo career, Rhodes was a member of two late '60s bands, as the drummer with The Palace Guard before joining Merry-Go-Round where he played a variety of instruments. The latter group scored modest chart placements including "Live," that hit No. 63 on the pop charts.

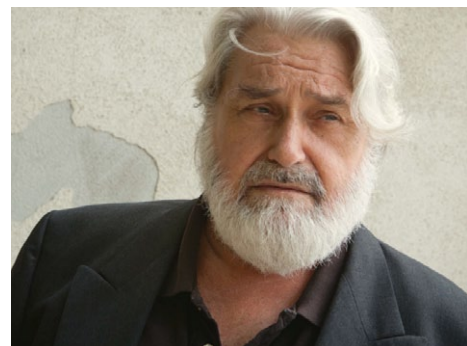
"The song 'Live' was one of the first things I wrote," Rhodes recalls. "I heard it in my sleep and got up and tried to replicate what I'd heard. I did a poor job of it, but got as close as I could. These days I am more meticulous. I love chords that progress in a manner that has a focus, and the lyric has to be focused on the chorus. I have all of these priorities that have to be followed, when at one point it was from the hip."

A collection of stuffed manila envelopes holds a wealth of lines that have yet to find melodies, according to Rhodes. "I write way more words than I wind up using. I have envelopes full of lyrics that are unused. One of these days one of the lyrics might end up in another song."

Despite his pop abdication and subsequent hermitage, the upbeat Rhodes sounds more philosophical than rancorous. "I worked for a major label and I signed a contract I shouldn't have signed. I knew it at the time but I was told to. I was 20 years old. Later I worked for Elektra-Asylum as an engineer and producer. It was a good job. Then I operated a studio. That's how I was employed."

Asked if this indicates that future projects may be in the works, Rhodes doesn't speculate that far ahead. But due to the doors that have been opened and the subsequent opportunities that exist because of *Rainbow Ends*, Rhodes is optimistic and ambitious. "No question about it. As a songwriter and an artist you do this to create an effect. So the bigger the effect, the better."

The title track "Rainbow Ends" is a poignant and openhearted litany of wishes and hopes. "I wanna be loved no matter what/Not just for now/Till better's got/I wanna be someone's only one/Not just for now/Till better comes." With his heart prominent on the proverbial sleeve, Rhodes reveals the essence of human need with lyrics of remarkable candor. "It's not difficult for me to be honest at all," he surmises. "I don't know anything else."



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Contact Cary Baker, conqueroo, 323-656-1600, cary@conqueroo.com



**KATHLEEN FARLESS**

**MASQUERADE Debut Album**

**Producers; Rob Seals & Blake Paulson**

**Mastered by: Reuben Cohen for Lurssen Mastering**

*Describing her sound as “Broadway meets Coldplay,” Farless aims right for the heart. But she also makes sure to get her point across with crisp lyrics, bright melodies and unruffled arrangements. Farless’ voice is bright and confident.*

**PETER HOLSLIN - Music Writer/Journalist**



[www.kathleenfarless.com](http://www.kathleenfarless.com)



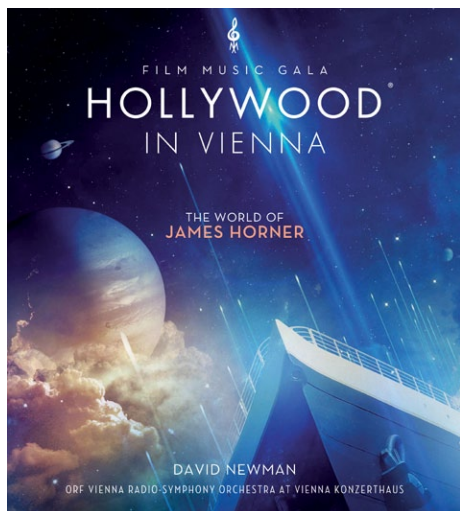
**DROPS**

Musician and producer **Timbaland**, who has helped the likes of **Jay Z**, **Kanye West**, **One Republic**, **Katy Perry** and **Missy Elliott** make their hits, has teamed with **Leftfield Pictures** to tell his own story through **Opera Noir**, a hip-hop musical based on and scored by Timbaland's upcoming autobiographical album of the same title. Timbaland will produce the work alongside **Jared Gutstadt** of **Jingle Punks** and **David George**, **Adam Sher** and **Will Nothacker** of **Leftfield**. **Opera Noir** will chronicle Timbaland's journey to success through poverty, substance abuse and crime. For details, contact Brittany Bell at [BBell@RogersAndCowan.com](mailto:BBell@RogersAndCowan.com).



**TIMBALAND**

**MTV Live**, MTV's 24-hour dedicated music channel, recently premiered a new season of **Live from Daryl's House**, a performance series in which **Daryl Hall** invites a musician—famous or emerging—to his club to perform each other's songs in each episode. Past episodes have featured **Ben Folds**, **Aloe Blacc**, **Aaron Neville**, **Gavin DeGraw**, **Joe Walsh**, **Kandace Springs**, **Billy Gibbons**, **Jason Mraz**, **Fitz & The Tantrums** and **Amos Lee**. Stay tuned this season for **Cheap Trick**, **Wyclef Jean**, **Elle King**, **The O'Jays**, **Anderson East**, **Daughtry**, **Grace**, **Kenny Loggins** and more. Email Jonathan Wolfson at [Jonathan@WolfsonEnt.com](mailto:Jonathan@WolfsonEnt.com) for more information.



**LIVE FROM DARYL'S HOUSE**

Those who miss two screenings of **Inside Metal: LA Metal Scene Explodes** in Hollywood on June 2 and June 6, can still get the two-volume DVD set, the first of which was released June 10 with the second due out in early August. With narration by **John Bush** of **Armored Saint**, the follow-up to the **Inside Metal** film **Pioneers of LA Hard Rock and Metal** focuses on the Los Angeles metal scene from 1981 to 1986 featuring interviews with musicians from **Great White**, **Metallica** and 60 other metal icons and pioneers. Managers, journalists and label executives are also interviewed about this era for the film, which includes rare archival concert footage, photographs and music. Inquiries should be directed to **Bob Nalbandian** at [BNalbandian@Roadrunner.com](mailto:BNalbandian@Roadrunner.com).

Recently **Varèse Sarabande** and **Tomek Productions** released a Blu-ray marking the first anniversary of the death of Academy Award-winning composer **James Horner** with **Hollywood in Vienna: The World of James Horner**. The film was recorded in Vienna, Austria, in honor of the life and music of Horner, who was best known for his work on **Titanic**, **Braveheart** and **Apollo 13**, and was honored by the City of Vienna with the **Max Steiner Film Music Achievement Award** at the annual film music gala. Sarabande's work includes performances from singer **Deborah Cox** and pianist and singer **Jeremy Schon-**

**feld**, who teamed up to perform "Somewhere Out There" from **An American Tail**, **Geza Fran** on bagpipes for music from **Braveheart**, and vocals from **Ildikó Raimondi** recreating **Titanic**. Contact Beth Krakower at [Beth@KrakowerGroup.com](mailto:Beth@KrakowerGroup.com) for more information.



**Red Bull Music Academy** presents **The Note**, a new digital television series that uncovers and examines the vital creative crossroads and engrossing personal journeys that have and continue to shape our sonic landscape in profound ways. Combining narrative journalism and unparalleled musical expertise, **The Note** brings to life the untold stories of the moments and creative minds that changed music forever.

The first season of **The Note** includes four episodes that will be released weekly on Tuesdays and features

documentaries about **Eddie Palmieri**'s politically charged Latin-funk masterpiece **Harlem River Drive**; the pioneering artist and engineer collaboration **E.A.T. (Experiments in Art & Technology)**; and Chicago's **Disco Demolition Night**. The series can be seen at [daily.redbullmusicacademy.com](http://daily.redbullmusicacademy.com) and on **Red Bull TV**. The first episode of **The Note** is centered around sound designer **Alex Rosner**. He was the sonic architect and guru of some of NYC's most iconic clubs, but he is perhaps most notable for his long relationship with **David Mancuso** of **The Loft**. **Alex Rosner: Shaping The**



**Sound Of New York** is an intimate portrayal of the soundsystem builder. The episode takes a look at his fascinating life story, and how Rosner—and others like him—fundamentally changed the way we experience dance music forever via their soundsystem designs for iconic clubs like The Loft, **Studio 54** and more.

## OPPS

**Fine Brothers Entertainment** is looking for a junior executive assistant who is able to coordinate schedules, travel, expenses, phone calls and other administrative work for the company's creative and production teams. The best applicant will support two executives and be able to respect confidentiality agreements. To apply, visit [FineBrosEnt.com/contact](http://FineBrosEnt.com/contact) for more information.

Los Angeles-based director **Chung Winner** is seeking a cinematographer for an upcoming documentary-style web series pilot. His self-described style is influenced by **Kar-Wai, Terrence Malick** and **Akira Kurosawa**. His reel and contact information can be found at [ChungWinner.com](http://ChungWinner.com) and [Vimeo.com/user3620496](https://www.youtube.com/user/3620496).

**The Douglas Coleman Show**, a radio show and Internet podcast, seeks guests from all sectors of the entertainment industry with a focus on musical artists, but also producers, directors, promoters and more. If that's you, contact show host Douglas Coleman at [Radio@DouglasColemanMusic.com](mailto:Radio@DouglasColemanMusic.com) with booking inquiries.

## PROPS

**LyricFind**, a leader in lyric licensing, recently announced a partnership with Japan-based **SyncPower**, which provides lyrics to multiple devices. This partnership will expand LyricFind's reach as a lyric provider to companies around the world, and increase SyncPower's catalog and global traffic. For more information, contact Odette Scott at [Odette@RockPaerScissors.biz](mailto:Odette@RockPaerScissors.biz).

Rights management company **ole** recently acquired independent production music library **5 Alarm Music**. The move adds 130,000 controlled tracks to ole's existing production music library, which now totals over 750,000 controlled tracks. In other ole news, the company's production music arm, **Jingle Punks**, has teamed with ole producer **Timbaland** to push original music toward TV and film scores, video game soundtracks and sponsorships. The first

project in the works is teaming up on a hip-hop docu-series by **Leftfield Pictures**. For more information, contact [MajorlyIndie@OleMM.com](mailto:MajorlyIndie@OleMM.com)

The 16th edition of the **World Soundtrack Awards**, set for Oct. 19 - 20, will showcase music composed for top contemporary television shows. This year, for the first time, the event will include two programs, the **World Soundtrack Awards Gala** on Oct. 19 and the **WSA Concert** on Oct. 20.

This year, there will be a new award: **Best Original Score for Television Series & Miniseries**. The Oct. 20 concert will showcase the best scores, some that have never been performed live. Both concerts will feature performances by

**Brussels Philharmonic** and the **Flemish Radio Choir**, conducted by maestro **Dirk Brossé**, and will be accompanied by projected film clips. Attendees can expect to hear scores from **Fargo, Homeland, House of Cards** and more. For more information, contact Riema Reybrouck at [riema@filmfestival.be](mailto:riema@filmfestival.be) and visit [WorldSoundtrackAwards.com](http://WorldSoundtrackAwards.com) for tickets.

Comedian **Jim Breuer** along with backing band **The Loud & Rowdy**, shows his devotion to heavy rock music with the new single "**Mr. Rock n' Roll**," which features vocals by **Brian Johnson** of **AC/DC**.

Says Breuer, "To me, Brian is the most powerful voice in rock & roll. He is also the funniest and most generous man I have ever known. I am still in awe of how he recorded the song and forever thankful."

The track comes off Breuer's musical debut, **Songs From The Garage**, which came out May 27 via **Metal Blade Records**. In addition to special appearances from Johnson, the album was also produced and features guitar by **Rob Caggiano (Anthrax, Volbeat)**.

Backing Breuer up in **The Loud & Rowdy** is **Mike Tichy** on drums and **Joe Vigliotti** on bass. The inspiration for all of this comes from Breuer's adolescent immersion in the world of heavy music, falling in love with **Judas Priest** and **AC/DC**, alongside the likes of **The Scorpions, Ozzy Osbourne, Metallica** and **Van Halen**.

Check it out at [officialjimbreuer.com](http://officialjimbreuer.com). For additional information about the project, email [pam@girlie.com](mailto:pam@girlie.com).

**JESSICA PACE** is a music journalist-turned news reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including *American Songwriter* and *Music Connection*. Contact her at [j.marie.pace@gmail.com](mailto:j.marie.pace@gmail.com).

## Out Take



## Steve Landes

Musician, Performer

**Web:** [RainTribute.com](http://RainTribute.com)  
**Contact:** [MHazek@AnitaDloniakAndAssociates.com](mailto:MHazek@AnitaDloniakAndAssociates.com)  
**Most Recent:** *RAIN*

On stages all over the world, musician and performer Steve Landes faces the challenge and lives the fantasy of personifying one of rock music's most iconic and talented musicians and songwriters: John Lennon. First there was *Beatlemania*, formed in 1980 and one of the longest-running Beatles tribute bands in the world. Now there's *RAIN*, a hit Broadway musical in which Landes frequently dons the dark sunglasses and Sgt. Pepper uniform alongside his band mates as Lennon. The faux-Beatle's career was rooted at home, listening to Beatles records like millions of other fans and teaching himself to play guitar at age 10.

"I found out about The Beatles from my parents," Landes says. "They were Beatles fans. I grew up with that music and listening to my parents' records, and I wanted to be a musician. Then I went to a *Beatlemania* show and thought I wanted to somehow be able to play their music. Now I perform the best music ever recorded."

When he auditioned for *Beatlemania* at age 17, Landes says he "just fit with the band, musically," particularly when it came to vocal harmonizing with "Paul McCartney." After touring the world with *Beatlemania*, he auditioned for and joined *RAIN* in 1998, where in his role as Lennon he was nominated for a BroadwayWorld.com Award for "Best Featured Actor in a Musical." Landes' acting skills (he had a role in the Tim Burton film *Mars Attacks!*) also help him to get inside the persona of John Lennon.

"The Beatles were the greatest musical group," Landes says, "and if you're going to pay tribute to them, you've got to hone your skills and be able to sing and play."

## MIXED NOTES

### ► Performance Royalties Rock ASCAP EXPO

Pictured (l-r) are AFM & SAG-AFTRA IPRD Fund COO Shari Hoffman and Rafael Moreira of *The Voice*. Hoffman spoke to the guitarist and other audience members following the Fund's packed event at the ASCAP "I Create Music" EXPO. The Fund had a record-breaking year, thus far distributing over \$52 million in performance royalties to session musicians and background vocalists. For more info, visit [afmsagafratfund.org](http://afmsagafratfund.org).



BRIAN STEWART

### ▲ Garbage Live in Studio at EastWest

Alternative rock band Garbage hosted an intimate album listening party at EastWest Studios in Los Angeles. In a live performance, the band debuted a couple of songs from their forthcoming album, *Strange Little Birds*, which will be released June 10.



MIKE SKILLIS



BRIAN STEWART

### ◀ Young Gods of the Garage

Los Angeles' historic Greek Theatre again hosted the Battle of the Garage Bands competition, put on by music hotbed John Marshall High School. The finalists performed for a panel of music industry judges that included Keith Barry, director of the Silverlake Conservatory of Music; Charlie Paakkari, audio engineer at Capitol Studios; Tony Sauza, L.A. Director of Little Kids Rock; Matt Flynn, drummer from Maroon 5; and Laurence Juber, studio musician and veteran of Wings/Paul McCartney. Five bands competed: Capri Sun Break Time, The Minorities, Fear No Evil, Static Waves and The Tristan Katz Experience. The winning band was Static Waves (pictured), with The Tristan Katz Experience and The Minorities tying for second.

## PENSADO'S STRIVE FOR EDUCATION

The Pensado Media Center held an event that drew top industry producers to its broadcast production studio in North Hollywood. The event launched the new multi-format educational program *Pensado's Strive*, an initiative spearheaded by Hal Leonard Group and *Pensado's Place*.



BRIAN STEWART

Pictured enjoying the event are (l-r): producer CJ Vanston, mastering engineer Bryan Lucey, *Pensado's Place* producer Herb Trawick and producer Ross Hogarth and Blackbird Studio owner John McBride.



BRIAN STEWART

Pictured (l-r): producer Joe Baressi, Westlake Pro president Joe Taupier, EastWest Studios manager Candace Stewart and producer/engineer/co-host of *Pensado's Place* Dave Pensado.

## Tidbits From Our Tattered Past



ALEX KLUFFT

### ▶ Arts Benefit at The Fonda

Adopt The Arts, founded by Abby Berman and Matt Sorum, hosted a benefit at the Fonda Theatre in Los Angeles honoring newly inducted Rock and Roll Hall of Famers Robin Zander (Cheap Trick) and Glenn Hughes (Deep Purple, Trapeze). Performers included Sorum, Billy Duffy, Gilby Clarke, special guest Joe Perry and many more who combined to deliver three hours of entertainment. For more photos, visit [bit.ly/PhotosAdoptTheArts16](http://bit.ly/PhotosAdoptTheArts16)



### 1984—Buckingham #19

In *Music Connection's* cover interview with Lindsey Buckingham, the former member of Fleetwood Mac stated, "Talent is meaningless unless you've got passion, discipline and a gratitude for your gifts." The issue also features Live Reviews of club bands Youth Brigade and Doll Congress, whose members included Michael Penn.



ALEX SVAY

### ◀ Guitars Take Over Malibu

The city of Malibu hosted the second annual Malibu Guitar Festival. The event provided a four-day platform to not only have fun, but to raise awareness and donations for three charitable organizations. Musicians such as Randy Jackson, Richie Sambora, Eddie Money, Cody Simpson, Kenny Wayne Shepard and more performed for attendees and supporters. Pictured are The Roman Helmets. For more photos, visit [bit.ly/MalibuGuitarFest](http://bit.ly/MalibuGuitarFest).



### 1993—En Vogue #5

Soul divas En Vogue graced this cover, and in our interview with the group's Terry Ellis she explained, "We have no time to do anything—not even go on vacation. We're constantly traveling. Even on days off it seems something pops up that needs to be taken care of." The issue also features a roundtable with prominent managers such as Harriet Wasserman, Ken Fritz and Mike Gormley.

### ▶ EastWest Introduces ComposerCloud X at ASCAP EXPO

EastWest introduced their new ComposerCloud Gold collection at the ASCAP EXPO. Their new subscription service has 10,000+ virtual instruments and counting for \$29.99 per month. Products that were previously priced at over \$12,500 are now available for a fraction of the cost. Pictured (l-r): EastWest staffer Linda Lind, Chief Marketing Officer of EastWest Sounds Blake Rogers, Director of Operations Eastwest Sounds Rhys Moody and Westlake Studios co-owner Al Machera. For more, visit [soundsonline.com/composercloud](http://soundsonline.com/composercloud).



BRIAN STEWART

**W**ith an instantly recognizable voice, a compelling and spiritually connected artistry and his undeniable legacy, Ziggy Marley is one of modern reggae's most treasured artists. By age 10 the first-born son of the legendary Bob Marley was witnessing his father's recording sessions. Fronting Ziggy Marley's Melody Makers and subsequently establishing his identity as a solo artist, over the course of a multi-decade career he has emblazoned an indelible stamp on the genre of music that is his birthright.

Marley has distilled his creative energies into a children's book, *I Love You Too*, a graphic novel titled *Marijuanaman*, Ziggy Marley Organics and a GMO-free product line including flavored coconut oils and hemp seed snacks now available in over 2,000 stores nationwide. His philanthropic contributions to a variety of causes are multitude.

These pursuits notwithstanding, with seven Grammys to his credit, music endures as Marley's most profound form of artistic expression. His ongoing evolution is revealed in his self-titled sixth solo studio album as he interjects political perceptions alongside songs possessed of appealing and upbeat messages.

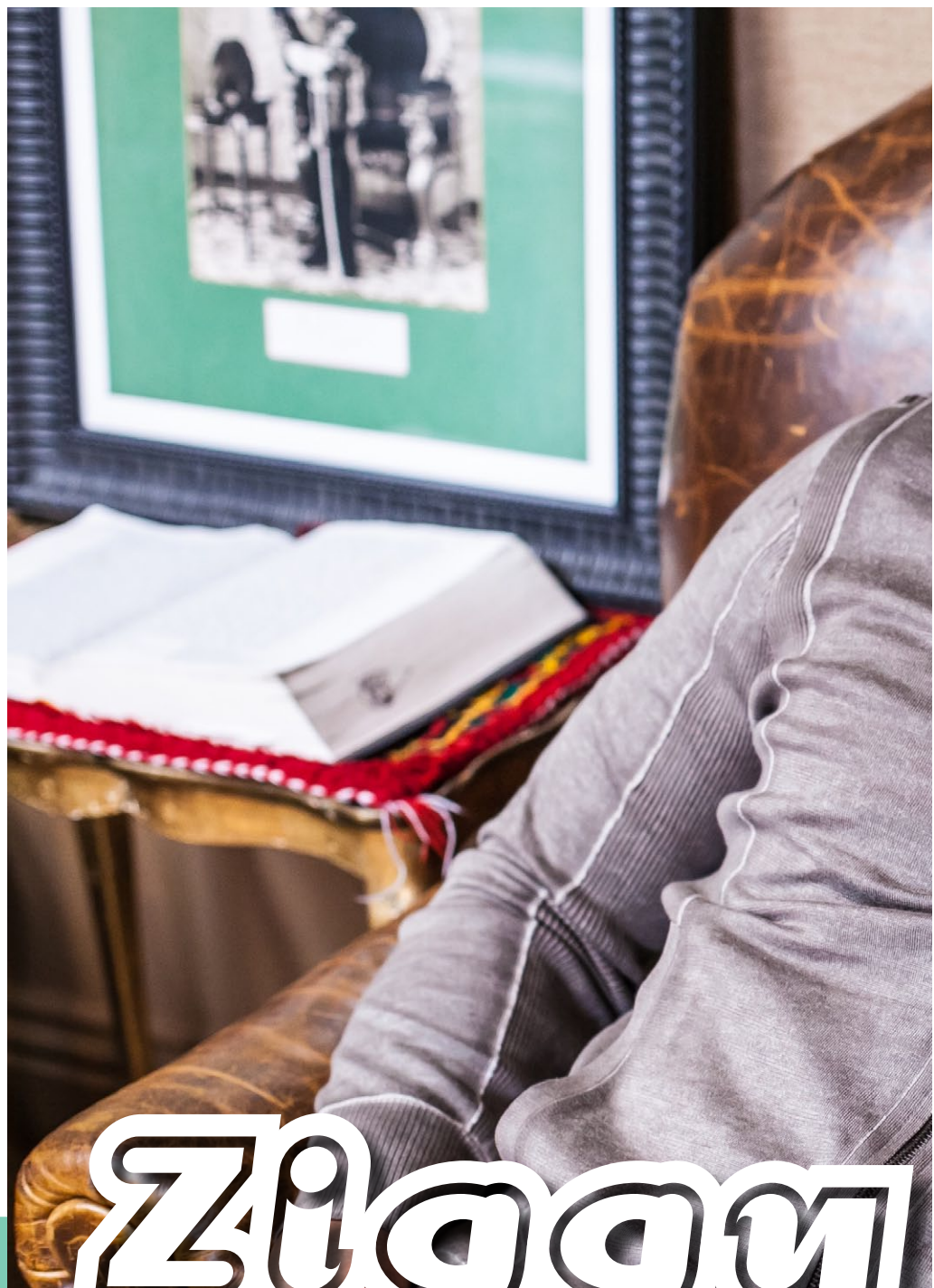
**Music Connection:** Your new record was tracked at a studio in Los Angeles that is very famous, Village Recorders.

**Ziggy Marley:** Yes, we started laying the foundation there, and then we finished it up at my home studio. I did my last record at Village Recorders also. The owner, Jeff Greenberg, is a good friend. The studio has a good vibe and a great energy.

**MC:** There are some familiar players on the project—guitarist Lyle Workman, who you've worked previously, and on bass, the great Abraham Laboriel. You've worked with Abe also, correct?

**Marley:** Yes. I started working with Abe in 1999 on a project produced by Don Was, *The Spirit of Music* (Ziggy Marley and the Melody Makers). He's a happy bass player. I love what he brings with his personality and his musicality.

**MC:** How essential is personality when you select the musicians for your recording projects?



**Marley:** It's vibes. We're not robots playing music. Human interaction has an effect, and we have an effect on each other.

**MC:** One of your standout songs from the new full-length, "Weekend's Long," features a complex number of interlocking textures. Do you configure your song arrangements well in advance?

**Marley:** Yes, I map them out ahead of time. I write the song and then I have my own studio where I work out the bass, guitar and drum ideas. Basically everything. Then Lyle Workman might come in and re-record what I did, but better, and everyone else brings their own ideas to complement what I do.

**MC:** You produced this project yourself. Is it difficult to maintain perspective wearing two hats as both artist and producer?

**Marley:** I've learned a lot from everyone I've worked with in the past; engineers and producers, so with this record and the last record (*Fly Rasta*) the ideas of what I wanted my music to sound like were represented. I think this record is connected to the last record. This record is what the last record should have been if I knew then what I know now.

**MC:** What specifically did you learn from the recording experience that you brought into the new project?



GREGORY S. TORQUEZ

# Marley

## New Music in Seasons of the Spirit

By Dan Kimpel

**Marley:** It's taking your time, not getting frustrated when you hit the roadblocks. We were joking when I was mixing because the songs that I thought were finished actually weren't finished. When I was mixing I was still making corrections. I think that's one of the points I reached. The expression in the studio was "No stone left unturned." That's what I learned. The last record would have been better if I would have had that attitude.

**MC:** In arranging or producing, do you ever run the risk of overthinking a song to the point where you lose the initial intent?

**Marley:** I've had to let go, even on this record. There is a point where you can overdo it, so just let it go. But I know when to stop myself.

**MC:** How has the process of songwriting evolved with your experience?

**Marley:** There is no secret. It is up to me to trust in the fact that it will come; it will happen. You have to keep working at it. I believe in the inspiration—that the words that I sing and what I sing about is not something that I make up myself, but it's an inspiration from another source that helps me to write the songs—another

power. The songs are messages to the people of the world, and something else is giving me the idea that these are messages that the people need. There is something behind myself helping me to write these songs.

**MC:** How essential is divining these messages? Are they clear at the onset of the writing?

**Marley:** The messages are in the music. That's the key. If I'm singing that I drive a fancy car,

where does that come from? I don't know. But I sing about a spiritual thing, then that has something to it. Not every songwriter or singer can use that answer as a fact, because not every artist has that message within the music that's affecting the people. There might be other sources, but my source is a righteous, godly and palliative source.

**MC:** In listening to the songs on the new record, especially "We Are More" and "We Are The People," there are powerful social and political currents are work.

**Marley:** Yeah, in past years I was trying to stay away from that a little bit. This time it's something that's inside of me that I wanted to get out. It's important to me to give a message on this album because of the way the world is going.

**MC:** "We are the People" has a line, "we are not donkeys or elephants," clearly an observation on the two-party system in the United States at this time.

**Marley:** I've been living in America for 10 years now, right? It really fascinates me how gullible we are as a people to be divided in such a way by the political machinery—that divides us not for our benefit but for their benefit. The division of the people doesn't help the people; it is there for the political machinery and the media who makes money from the division of the people. It's just so obvious to me, coming from Jamaica, where the division of the people was a prime experience of how people with money made others to fight and hate each other simply because of a certain political faction wanted to be in power.

**MC:** "We are the people, we are not corporations," is another one of the lines. You sing about lack of trust and faith in the power structure.

What do you see in this culture that relates to these lyrics and what solutions might you offer? **Marley:** I want the people to wake up to what's happening here. I can't believe the people of America are being used by the same tricks that happen in less affluent countries, because it's the same thing. It benefits those who use the division and emphasizes and exaggerates it, to achieve their own objectives that have nothing to do with what the mass majority of people need. It's so obvious to me—wake up! God! It's disgusting what's happening.

*"My writing has a season. When it's time to write songs, it happens, and I know then it's time to do an album."*

**MC:** These messages will no doubt resonate in this election year. We note that you have an extensive touring schedule this summer, especially with large-scale festivals. How big is your band?

**Marley:** There are 10 or 11 of us. It is a good-sized band. I wish it could be bigger. I wish I had horns because I have horns on the record. But there are limits that we have.

**MC:** Reggae works well in large open-air locales where that communal vibe certainly in evidence.

**Marley:** Reggae music is spiritual music. It's

vibe music, not angry and not offensive. The rhythm and the beats are meditative and spiritual and the messages are constructive. I think people relate to all of that. It's joyful, not morbid or negative energy.

**MC:** Do you have opportunities to watch other artists at the festivals?

**Marley:** I love hanging out, seeing what's happening, standing side stage. That's what I do. That's one of the fun parts of the festival—to listen to some of the other musicians. The younger generations of reggae musicians coming up are learning from what's come before.

**MC:** You have a song on the new record called "Marijuanaman." You also developed a comic book around this character. How did this evolve?

**Marley:** I'm a comic book fan, I've been reading them since I was a boy. In my mind I am still a little boy—my mind, my spirit and my outlook are still fresh—I'm still learning, I'm a kid.

**MC:** A kid with an expansive family too, including your new baby boy.

**Marley:** We have a new edition, Isaiah. I love seeing those creations. It's a miracle and it amazes me how life comes and the strength of my wife and of women. We have to respect them and treat them with love. It's an honor to see life being created and nurtured.

**MC:** You recently did an acting gig on *Hawaii Five-O*. How was that experience?

**Marley:** It opened my mind and expanded who I am. The acting thing is an art—to put aside my ego and play a part that's not me.

**MC:** How do you find the creative spirit in Hawaii?

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# Quick Facts

- As David Nesta Marley, the first-born son of Bob and Rita Marley, the name of “Ziggy” has two possible origins. One is that the nickname was bestowed upon him by his father and means “little spliff.” As alternately explained, the name was purloined from a David Bowie song, and reflects Bob Marley’s admiration for the late British artist.
- The Melody Makers consisted of Ziggy, and his siblings, Sharon, Cedella and Stephen. Their debut single, “Children Playing in the Streets,” was written by Bob Marley and all royalties were pledged to the United Nations for the Year of the Child.
- The Melody Makers did only one show on the bill with Bob Marley at the Roots Rock Reggae Concert in Kingston, Jamaica in 1979. Marley died in 1981 at age 36.
- The Melody Makers recorded for a succession of labels including Virgin and Electra Records.
- Ziggy’s wife, Orly Agai, who was an executive at William Morris Agency, oversees the Tuff Gong Worldwide label and is active in other Marley family business interests.
- Among Marley’s philanthropic endeavors is U.R.G.E. (Unlimited. Resources. Giving. Enlightenment.) This organization is dedicated to making enduring contributions to the children of Jamaica and Africa.
- In addition to playing the character Bones on TV’s *Hawaii Five-O*, an informant for the Hawaii PD who helps them catch bad guys in the human trafficking trade, two new Marley tracks were premiered on the show: “Week-end’s Long” and “Ceceil.”
- It is reported that Marley will guest on a forthcoming Florida Georgia Line collaboration on the duo’s third full-length release *Dig Your Roots*.

**Marley:** It has been an inspiration for me for a long time, ever since I left Jamaica. It’s been a sanctuary for me, a connection to the island energy.

**MC:** Have you heard the theory that islands hold more spiritual energy because they are surrounded by water?

**Marley:** No, but that is interesting and it makes some sense. Jamaica is an island, and it is a very spiritual place with spiritual people.

**MC:** Do you spend time in Jamaica now?

**Marley:** No.

**MC:** While there is technology evident on the new record, the instruments chosen are very true to classic reggae—guitars, bass, drums, vocals and horns.

**Marley:** There are certain choices made with mics, but for me it’s a Stratocaster and a Twin Reverb, and a Gibson for some of the fatter sounds. But I like the Strat; I am very comfortable with that guitar.

**MC:** To prepare for touring, do you work with a voice coach or do specific exercises?

**Marley:** I sing every day to get the muscle ready. That’s what I do.

**MC:** With a record label, writing children’s books, a line of Marley products and other endeavors, how do you find the time to work on all of your projects?

**Marley:** (laughs) Time finds me—I don’t find time. It’s the season. Everything has a season. My writing has a season. When it’s time to write songs, it happens, and I know then it’s time to do an album. I am not continuously out there. I wait on the moment that things come to me, if it’s a book, music, whatever. When the inspiration comes is when it’s time.

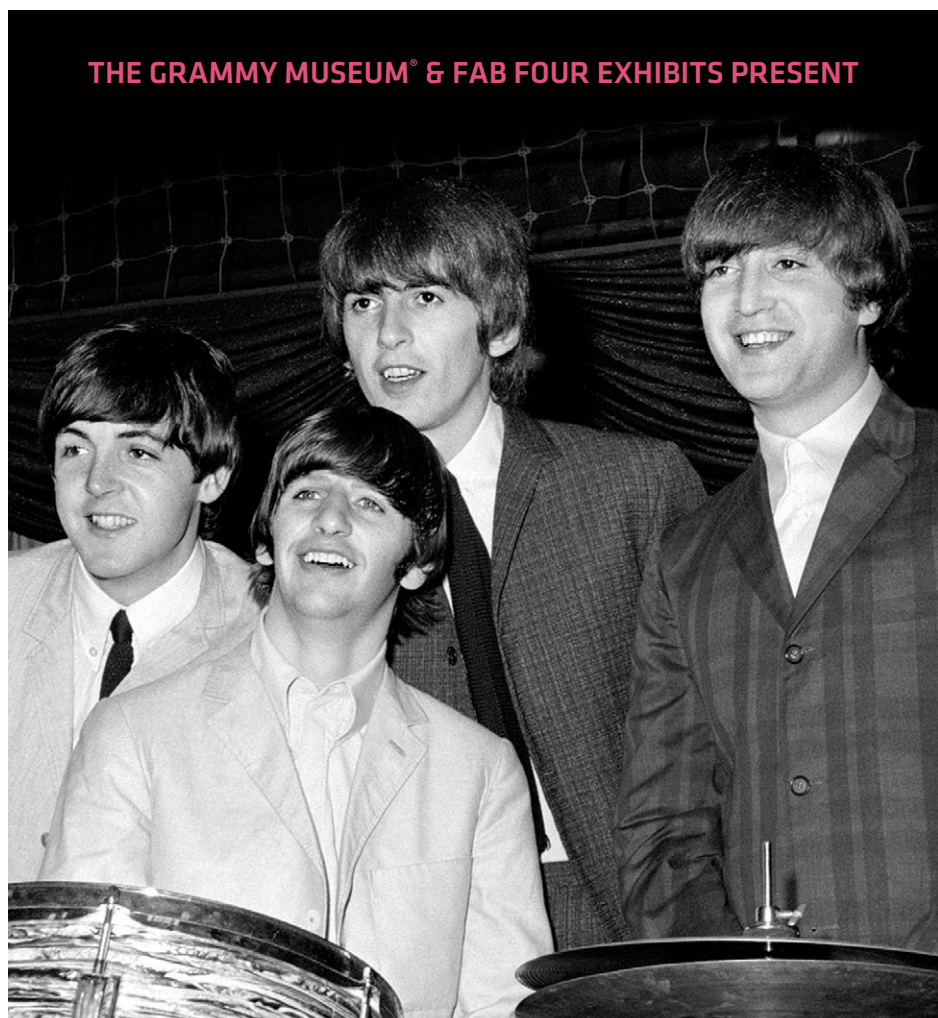
**MC:** What do you want to happen with this record?

**Marley:** I want to reach more people, those who haven’t heard it yet; to take the music to other places, to expand, to take it beyond. It’s all about the message. The more people who can hear it the better for me, the better for the world and the better for humanity. That’s how I feel about this record—that people need this message.

**MC:** Thanks, Ziggy. We get it.

**Marley:** I hope people get it. Thank you, brother.

Contact [greg.cortez@42West.Net](mailto:greg.cortez@42West.Net)



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# MUSIC CAREER TREND:

**ARTIST MANAGEMENT IS NOT WHAT IT USED TO BE.** In fact, management today requires a different set of skills. It's not just about getting a record deal anymore, it's about developing an identity and brand as well as multiple income streams. As a result, more artists are managing themselves than ever before. It's not a career in music that they envisioned; some do it because they have no choice, while others do it because they care more than anybody else. Either way, it's a music career trend that is increasing. With that in mind, we talked with artists and experts to see how this development is evolving and impacting the music scene.

## MITCH SCHNEIDER

Mitch Schneider Organization  
msopr.com

The Mitch Schneider Organization (MSO) is one of the world's premier PR firms. The MSO roster encompasses a variety of styles and genres that include superstars, musical legends, festivals, award shows and emerging artists. That diversity enables MSO publicists to obtain coverage in multiple outlets and mediums, from underground fanzines to mainstream media.

**Do you recall when you first noticed the trend toward self-management?**

There are many instances today, but the first time was one of the highlights of my career. I represented David Bowie when he managed himself. He had a business manager and consultant advising him, but he ran the show and called the shots. He would call and talk with me directly about his ideas and goals. He was brilliant and it was a fantastic experience.

**Is it more challenging to deal with artists directly?**

In many ways it is. You have to be very diplomatic and on top of your game. You also have to be patient and explain things if the artist doesn't understand how the PR business works. Because of that, decisions can take longer than they normally would if a manager was involved.

**Does MSO ever fulfill the functions of a manager?**

Sometimes we do, but we try to keep it on an advisory level. Managers typically have more industry connections than we do, and are known as deal makers. We, on the other hand, are publicists not negotiators.



**What's your opinion of artists who manage themselves?**

Every situation is different, but often artists have no choice. They either can't find the right manager, or can't attract one because they're not making enough money. I always suggest that they try to get a manager on board, especially if a record company is involved. But, until they do, they can manage themselves. Today, there are many tools available, along with online help, that allow artists to do just that. •

## DEAD ROCK WEST

Artists: Cindy Wasserman (CW)  
& Frank Drennen (FD)  
deadrockwest.com

Dead Rock West is a jangly West Coast alt-country act that veers into pop and punk territory. It's a dream combination for roots-inspired, punk-spirited rock fans. They are also serious road dogs, who have toured with legendary punk rockers X, as well roots-rockers Dave and Phil Alvin of the Blasters.

**Have you always managed yourself?**

(FD) We've had a couple managers over the years but they weren't a good fit.  
(CW) We seem to spend more time telling them what we didn't want, rather than agreeing on a plan. They just didn't get us.

**What's the best part about self-management?**

(CW) The freedom it gives you. Knowing that you can make things happen in your career is very rewarding.  
(FD) But you have to be determined and never give up...keep your head down and follow your heart.

**What's the hardest part about self-management?**

(FD) There's a learning curve (about the busi-



TODAY, QUITE A FEW ACTS  
MANAGE THEIR OWN CAREERS.  
NOT WITHOUT HELP, BUT WITHOUT  
AN OFFICIAL MANAGER.

You actually initiated this roundtable. You said that you were seeing more artists managing themselves. Why is that noteworthy?

It used to be rare for PR companies like MSO to represent artists without a manager. Now, however, it's so common it's almost a trend. Today, quite a few acts manage their own careers—not without help, but without an official manager.

**What's the biggest problem you've encountered with self-managed artists?**

When artists don't understand how the business works, they can get frustrated and dismissive. That kind of pushback can hurt a campaign and make our job harder. Additionally, some artists have very sensitive egos that are easily bruised. And, at times, their reactions can alienate team members and be counterproductive.



# MANAGING YOURSELF

BY BERNARD BAUR



(FD) Also, today artists can do a lot for themselves. We can license our music, book shows, get our own distribution and do it our way. A manager would have to do more than we can do. (CW) A manager would have to complement what we're doing and only commission what they bring to the table. Because, at this point, we're not desperate for management. •

## DAVE KUSEK

*New Artist Model*  
newartistmodel.com

**Dave Kusek is a multi-hyphenate: consultant, entrepreneur, author, speaker, educator and an artist development manager. He was Vice President at Berklee College of Music for 14 years where he created Berklee**



ness) that can take time, but you also learn more when you manage yourself. (CW) Time management is definitely a challenge, especially on the road. I frequently conduct business in the car on the way to a gig. Negotiating deals while traveling isn't ideal, and sometimes you have to fly by the seat of your pants.

### Do you each have specific areas you handle?

(FD) It turned out that way. We try to complement what the other person is doing and, in the process, we've learned what functions suit each of us. For example, Cindy is better at settling accounts (getting paid) at the end of a show.

(CW) That's not always easy. Music is very emotional and getting down to business after a performance can be difficult. But, I've done it so often it became easier.

### Do other people help you?

(FD) It's absolutely essential to have a team. You can't do it all on your own. So we have a network of people and industry professionals who help us out and give us advice, depending on the situation and their expertise.

### Do you follow a routine to keep organized?

(CW) It really depends on how busy we are. We have goals that have to be prioritized, but priorities change depending on what's happening. (FD) We always have a lot of irons in the fire. But we discovered that how things come together is often not up to us—it just happens, so we go with the flow.

### Would you consider hiring a manager?

(CW) It would be nice to have someone handle some of the things we do. But they would have to understand our vision and totally get who we are.

### What approach should artists take when managing themselves?

They should realize that business and art are two sides of the same coin. If they apply the same creativity to the business side (as they do to their art), it can be exciting and productive. And once they start to see progress, motivation really kicks in.

### You advise artists to form a plan. Can you explain the process?

They should ask themselves what they want to accomplish, what they like to do and what their definition of success is. The answers to those questions will help formulate a plan to reach their goals.

### That's a very business-like approach. Why should artists go down that road?

Today, artists need to be musical entrepreneurs. They need to develop their image and brand and know how to raise money and market their art. Often, if they don't do it—it won't get done. Artists have to realize that times have changed and they are responsible for their own success.

IF YOU'RE SERIOUS ABOUT A CAREER IN MUSIC, THERE IS NO ONE WHO WILL TAKE CARE OF YOU LIKE YOU WOULD.

**Online. In 2013, he founded the New Artist Model, an online alternative music business program for independent musicians, songwriters and producers.**

### You are a big proponent of artists managing themselves. Why is that?

Because artists should take control of their lives and careers. Although talent is important, the more artists know about the business the more successful they will be. If you're serious about a career in music, there is no one who will take care of you like you would.

### So, do artists need a manager?

I'm not saying artists should never have a manager or sign with a label. Both can be incredibly helpful. But, in order to attract either one you have to prove yourself and get results. And, most artists today have no choice but to manage themselves.

### What common mistakes do you see artists making?

Not knowing about the business, and thinking that someone is going to discover them and make them a star is the most common mistake I see. Additionally, not asking for help when they need it can hurt their progress. Lastly, not connecting with the right people. You know, DIY (Do It Yourself) isn't realistic anymore—there's too much to do. Today, you need a team...I call it "doing it with others."

### How successful can self-managed artists be?

Well, we have artists in our program who are making between \$50,000 and \$100,000 a year. It's not millions like a superstar, but it is possible to make a living with your music, as long as you work at it and keep moving ahead. •



Today, managers don't just develop artists for a record deal—they have to develop an act's brand and business model... and that takes a while.

**Are there any legal issues artists in groups/bands should know about?**

In almost every group, one person (sometimes two if they're lucky) takes care of business like a manager would. Their efforts will often determine whether the group succeeds or fails. As such, they may be entitled to a larger share of

I SEE MORE ARTISTS MANAGING THEMSELVES THAN BEFORE. BUT, IT CAN BE A FULL-TIME JOB.

revenue, or have greater voting power. Those issues should be addressed in a group/band contract.

*(Note: Nickelback paid lead singer Chad Kroeger a monthly salary to handle the band's business.)*

## EESEAN BOLDEN

VP A&R  
Epic Records  
epicrecords.com

**A 10-year veteran of the music business, Eesean Bolden has been involved with A&R for five years. He began his career at Capitol Records where he worked with Mary Lambert ("Same Love"), Silento ("Nae Nae") and hip-hop-crunk girl group PTAF ("Bone Ass Bitch"). Last year, he moved to Epic Records where he is responsible for scouting, developing and signing new talent.**

**Have you noticed an increase in self-managed artists?**

It does seem to be a trend. I see more artists managing themselves than before. But, it can be a full-time job. So I encourage them to seek out a manager when things start to get busy.

**What function does a manager fulfill when an artist is signed to a label?**

The best managers are liaisons between the artist and the label. They help facilitate the process so both parties can operate efficiently and equitably. Good managers not only look out for their artist's best interest, they also understand how a record company operates and what it takes to succeed in the music business today.

**Do you ever take on a manager's duties?**

I tend to find acts early, so about 90% of the time they don't have a manager yet.

But, management is not my forte. I'll give artists I'm interested in general advice and help develop them, but I also advise them to get a manager.

**What are the challenges of working with artists who manage themselves?**

It definitely involves educating them about the business. You also have to determine specific goals, which some artists aren't so clear about.

I need to know if they want to be a superstar or want to simply tour and feed a family.

**What does it take to be a superstar?**

The fact is most major labels prefer superstars. But, it's a different approach. You can have a successful career without being a superstar. Superstars generate hit records and get lots of radio airplay. They also usually have a "star" quality about them.

**Have you seen artists successfully manage themselves?**

I have and they're very driven. They learn everything they can about the business, but maintain a balance in their lives so they can still be a creator. They seek advice when they need it and know when to partner with an industry pro. •

## BEN MCLANE

Attorney  
McLane & Wong  
benmclane.com

**Ben McLane founded McLane & Wong 22 years ago. It is a full-service global law firm specializing in entertainment law and the music business. McLane's client list reads like a "who's who" of music, with an amazing array of superstars, record labels and general entertainment companies.**

**Have you noticed more artists managing themselves?**

Early in their careers most artists will manage themselves by default. Mostly because there are very few managers willing to take the time to develop them. The business has changed and the skill set for managers is different.



For a while Bon Jovi managed themselves and did a good job. In fact, there are many artists who managed themselves after they were well-known. However, most of them went back to management because it's hard and took time away from their music.

**You have managed acts before—would you consider doing so again?**

I'm not averse to it, but I'm more likely to give career counseling. I'm not a babysitter and it's difficult to find time to properly develop an act. But, if an act got me excited, I probably would consider it.

**When should an act consider management?**

If an act has a lot going on, management could be very helpful. Artists need to understand that managers work off of a commission, which only works if the artist is generating a significant amount of income. If an act is not making serious money most experienced managers will pass. Of course there are exceptions, but don't count on being that exception.

**Is self-management a good idea?**

I think so. At the very least, artists will learn about the business. And if they do well, they will attract a higher level of manager. They will also be able to evaluate whether or not their manager is doing a good job. •

**GILLI MOON**

Artist, CEO Warrior Girl Music  
The Creative Warrior Academy  
thecreativewarrioracademy.com

**A creative disruptor and multi-media entrepreneur, Gilli Moon has been a champion for thousands of independent artists with her companies, Warrior Girl Music, Songsalive! and, most recently, The Creative Warrior Academy. She is an award-winning recording artist in her own right, and an author of two books.**

**You've had a long career as a self-managed artist. Did you ever have a manager?**

Yes, I've had three managers in the past. I don't want to discredit their abilities, but it didn't work out because they didn't get who I was as an artist. I didn't want to limit myself, so I had to do it on my own.

**You are a real entrepreneur with several companies. What drives you?**

It's in my DNA. I wanted to achieve my dreams and have control over my career. But, when I started my own record label (almost 20 years ago), I was criticized and told it was unprofessional. Now, many artists have their own label.

**How do you balance art and commerce?**

Time management is the key—you need to set aside time for business and time for your art. You should realize that you don't need to know everything. You can learn as you go. You should

also seek out the right people, because no one can do it by themselves—you need a team to help you. You have to "do it together" (DIT). Fans are good in that regard. They'll do amazing things for you.

**What's the best approach to self-management?**

You need to decide what you want and what you want out of it. I like to write it down and visualize it. Ask yourself where you want to be in a year, two years, three years and so on—up to 10 years. Then plan it out, month by month. But, don't get overwhelmed by the big picture and think ahead too far or too fast. You can take baby steps and still succeed.

**What's the biggest challenge to managing yourself?**

Knowing when you need help and asking for it. You get so used to doing everything that you forget that some things can be delegated. Having an assistant or intern can be helpful. And associating with professionals in marketing or PR will let you focus on other things.



**TIME MANAGEMENT IS THE KEY. YOU NEED TO SET ASIDE TIME FOR BUSINESS AND TIME FOR YOUR ART.**

Your book *I Am a Professional Artist* has a formula for success. Can you describe it?

It's the three "Os"... Optimism (a positive attitude) and Organization (a plan) equals Opportunity. By approaching your career that way you can create your own opportunities. You just have to understand that real results take time and hard work.

**Would you consider hiring a manager or signing with a label?**

I would not reject a record deal or a manager if they were right for me. There are good people out there—even at labels—and they're doing good work. But our visions would have to be complementary, because I need some control over my life and career. No one is going to care as much about your career as you do.

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# Liz Fairbairn & Rita D'Albert

## *Origins of a One-of-a-Kind Spectacle: Lucha VaVOOM!*

In 2002, Liz Fairbairn and Rita D'Albert had a plan to combine performances from several local subcultures into one grand event. Combining Mexican wrestling with updated "punk rock" burlesque, and low-rider car enthusiasts into a spectacle in downtown Los Angeles, the first installment of Lucha VaVOOM debuted at the historic Mayan Theatre. "We put on that first show by the skin of our teeth," says Fairbairn. "And we broke even! So we knew we had something. Everyone demanded that we keep it going."

Fourteen years and dozens of shows later, Lucha VaVOOM continues to sell out, with six or so shows a year in Los Angeles and productions in New York City, Chicago and San Francisco. How did this labor of love keep on drawing an audience and sustaining profitability?

"We care about the quality of the show," says Fairbairn, who managed theatrical punk/metal band GWAR for several years. "We don't want to burn out the audience." The show changes content with each performance, and each show sticks to a loose theme. Valentine's Day, Halloween and Cinco de Mayo shows are annual traditions, with others throughout the year, including this June's Glam Slam, honoring the legacies of David Bowie and Prince.

Each performance includes professional "free style" Mexican wrestling, including masked combatants and a loose story line, as well as sexy burlesque dancers, a comedian emcee, aerial acts and other unique entertainers.

The concept originated with Fairbairn's fascination with the pageantry of Mexican wrestling, which germinated when she was a costume designer on a film shoot in Mexico City. "I was obsessed with

the culture. I met several wrestlers while I was working in Mexico City, and when I got back to L.A., I couldn't stop blabbing about it," she says.

Fairbairn was designing costumes for friend Rita D'Albert and her burlesque troupe Velvet Hammer when the pair came up with the idea to combine the two concepts and put together the first show. "Over the years, there have been some hard times in the world, and Lucha VaVOOM is a safe place to have fun and be distracted for a while," Fairbairn says. The two create the shows together, with input from the performers and crew. Much of the content is finalized at the last minute. "We work together like a writer's room, but without a script!"

The spontaneity of the production results in a semi-chaotic, but ultimately well-orchestrated show. "We have two show runners who work the stage cues, and we just do basically a



lighting and sound check before the shows," notes Fairbairn. There are no full-on rehearsals or run-throughs. It is, however, a professional production. "We don't use volunteers. Everyone gets paid." For a recent show, she notes, there were about 40 people on payroll. For the car clubs that escort the performers to the show and line up outside in a grand vintage car parade, the company pays for their gas. The Aztec dancing troupe that performs gets paid a lump sum, "and however many dancers show up, show up."

Co-conspirator D'Albert had been in bands in Los Angeles in addition to the Velvet Hammer

***"We put on that first show by the skin of our teeth. And we broke even! So we knew we had something. Everyone demanded that we keep it going."***

troupe. "This is a lot less heartbreaking than being in a band," she says, regarding the audience response. "At our first show, when I saw the audience reaction, I thought, 'This isn't the L.A. audience I know.' They were going crazy!"

D'Albert believes that Los Angeles is always the toughest crowd. "They've seen too much," she explains. "So we have to keep the show changing, keep tightening the pace. The show has to keep US entertained! We aren't ironic—our shows are a joyous approach to entertainment. They are open-minded and not cynical."

When taking the show on the road, the producers tap into local talent. "Thanks to social media, we have access to a talent pool around the world," D'Albert explains.

Social media was in its infancy during those first few years. "At one point, we hired a social media company and that didn't work," recalls Fairbairn. "They posted things that we would never post, quotes we would never say." The producers have kept the social media in-house since, maintained by D'Albert's husband, Segan Friend, who also creates the graphics and handles the merch for Lucha VaVOOM (luchavavoom.com).

D'Albert and Fairbairn advise those considering launching an ambitious project to "just do it!" Adds D'Albert, "If you have a clear vision and you can be theatrical, go for it, because I want to see it!"

Contact Mike Gowen, MSO PR,  
mgowen@msopr.com

# What You Should Know About Alternative Dispute Resolution

What is Alternative Dispute Resolution? ADR is a method of resolving disputes by the informal process of mediation and/or arbitration rather than litigation in court. Often it can be faster and less expensive to have your dispute decided by ADR rather than a lawsuit. To learn much more about it, read on as this experienced music attorney lays it all out for you:

## 1. What's the difference between mediation and arbitration?

Mediation is a nonbinding settlement conference before a retired judge or experienced attorney. If the parties have agreed to mediate they can choose a mediator. The mediation will be scheduled and the parties and their attorneys attend. But the mediator cannot compel either side to settle.

Binding arbitration is like an informal trial where the rules of evidence are relaxed. It usually takes place in a conference room with a retired judge who issues an award.

## 2. What types of disputes can be resolved by ADR?

Basically any type of music industry dispute can be resolved by ADR if the parties agree to it. Sometimes contracts provide for binding ADR to resolve any disputes. However, even if your contract does not provide for it, the parties can always agree (stipulate) to binding arbitration at any time, even after a lawsuit is filed.

Typical music industry disputes that are arbitrated are claims for breach of contract, fraud or copyright infringement. For instance, an artist might sue for breach of a recording, publishing or management agreement. In these instances, if litigation is instituted it can be costly and expensive—and even if you win, the losing side can appeal. But with a binding arbitration there is no appeal except in very limited circumstances.

Before even going to a binding arbitration it is sometimes advisable to try to schedule a mediation if both parties seem interested in a settlement.

## 3. ADR Contractual Provisions

When negotiating your music industry contracts you can try and include a binding arbitration provision so that any dispute will not end up in court. These provisions can have many variations (including some that provide for mediation before arbitration). But they often say something like this: "All disputes arising under this agreement shall be resolved by binding arbitration before one arbitrator in Los Angeles, CA. The Award of the arbitrator shall be final and can

be enforced in any court in LA County. The prevailing party shall be entitled to recover his or her reasonable attorney's fees."

Recovering your attorneys fees from the other side sounds like a good idea, unless you are the losing party and have to pay the other side's attorneys fees!

A contractual provision for binding arbitration can also specify who will arbitrate the dispute. There are private arbitration companies (JAMS and ARC, for instance) that provide retired judges to arbitrate and mediate disputes as well as conference rooms to conduct proceedings.

## 4. Initiating Arbitration

Let's assume you have a dispute and the



contract provides for binding arbitration. But what if the other side refuses to cooperate? You can petition the court to compel arbitration. If the other side does not show up for the hearing, it can proceed without them.

Assume you have a binding arbitration provision in your contract but the other side files a lawsuit against you? You can petition the court to stay (stop) the litigation and let the arbitration proceed. The judgment entered is just as valid as if you had a trial in court and obtained a judgment.

## 5. Choosing the Arbitrator

If the parties agree to arbitrate, the first step is to agree on an arbitrator (or a panel of arbitrators). This can be crucial. You must research the arbitrators to try and determine how sympathetic they may be to your case. You will be given a list of potential arbitrators along with their resumes. The parties can

agree on one of them; or if they can't, the arbitration company you are using will have a procedure for choosing one.

## 6. Discovery

The method by which the parties obtain evidence from the other side is called discovery. For instance, you can ask questions (interrogatories) that the other side has to answer under oath or take depositions of the parties and witnesses. Usually in arbitration, discovery is much more limited than in litigation, which can offer a cost savings. The parties can agree on if and how to limit discovery.

## 7. Arbitration Hearing

The hearing can last one or more days depending on the complexity of the issues and the number of witnesses. The hearing will proceed like an informal trial. The parties will make opening statements, call witnesses and make closing statements. Sometimes the parties file pre-and/or post-hearing arbitration briefs.

## 8. The Award

After the arbitration hearing, the arbitrator will issue a written award, often within 30 days. The parties can agree on a "reasoned award," meaning rather than just stating who wins, the arbitrator will discuss the issues and evidence and the reasoning behind the award.

## 9. Post Award Proceedings

After the award is issued the winning party may enforce it by filing a petition (within four years in California) asking the court to enter a judgment based on the award. These petitions are routinely granted. However, there are very limited grounds to vacate

an arbitration award, such as an arbitrator's failure to disclose a conflict of interest.

*Disclaimer: This article is not intended to be specific legal advice for any particular case. You should retain an experienced music litigation attorney to advise you about the best method to resolve your dispute.*

**GLENN T. LITWAK** is a veteran music and entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, successful music producers and hit songwriters as well as management and production companies, music publishers and independent record labels. Litwak is also a frequent speaker at music industry conferences around the country such as South by Southwest and the Billboard Music in Film and TV Conference. Email him at [glenn@glennlitwak.com](mailto:glenn@glennlitwak.com) or check out his website at [glennlitwak.com](http://glennlitwak.com).

**The Viper Room** West Hollywood, CA

**Contact:** media@persistentmanagement.com

**Web:** disciplesofbabylon.com

**The Players:** Eric Knight, lead vocals, rhythm guitar; Ramon Blanco, lead guitar; Gui Bodi, bass, backing vocals; Chris Toeller, drums.

**Material:** Disciples of Babylon made a strong statement with a lone EP in 2015. Within three songs, we get a taste of frontman Eric Knight's vocal versatility as well as the quartet's ability to string the EP together with their instrumentation and lyrics.

Their mid-tempo anthem "The Great Pretend" introduces the listener to a familiar blend of classic and modern rock elements à la Muse, Foo Fighters and Queen.

**Musicianship:** Each member of the band commands attention without the need to hog the spotlight. Knight's vocal artistry has a structured chaos feel where he can easily go from a haunting whisper to an operatic rockstar persona in a few notes.

Drummer Chris Toeller and lead guitarist Roman Blanco hypnotize you with their technique while bassist Gui Bodi adds depth with his backing vocals and musical execution. In the end, they form a natural partnership that very few local bands can match.

**Performance:** Disciples of Babylon were completely at home at The Viper Room. Their pure hard rock, arena grunge sound, paired with mesmerizingly cohesive band energy, made their performance so natural that you felt like you were a part of the family.

The set delivered versatility, with clean



**DISCIPLES OF BABYLON**

HEATHER ALLEN

transitions from faster paced tracks to mid-tempo/slow. They also introduced the audience to brand new songs, creating their own spin on Royal Blood's "Little Monster," and entranced their crowd with an impressive rendition of Prince's "Purple Rain."

Charismatic vocals from Knight, strong four-part harmonies and high energy from the entire band brought the music to life, which made for a thrilling rock show.

**Summary:** Having already opened up for some of the biggest rock acts in the world (KISS, Aerosmith, The Dave Matthews Band) and having performed at many large music festivals (Van's Warped Tour), the Disciples of Babylon are a tight, professional unit. They have the perfect combination of theatrics and humility to win over unsuspecting audiences and encourage fans to stick around.

– Heather Allen

**The Mint** Los Angeles, CA

**Contact:** pr@artismusical.com

**Web:** gussiemiller.com

**The Players:** Gussie Miller, lead vocals; Herman Matthews, drums; Jay Gore, guitar; Edwin Livingston, bass; Noriko Olling, keyboard; Dwight Rivera, keyboard; Laura Dickinson, backup vocals; Etan G., rapper; Rick Keller, saxophone.

**Material:** If you're a fan of Seal you may enjoy the work of Gussie Miller, who has been a backup vocalist for the artist in the past. What you are getting here is all original, self-categorized as neo-soul and performed by top-of-the-line world-class players with impressive resumes. Band members have worked with the likes of Mindi Abair, Chaka Khan and Tower of Power. Funk guitar rhythms from Gore commence the show right off the bat on "What More Can I Say?" The lyrics range from playful love songs like "When Your Eyes Met Mine" to deeper reflections like "Life Lessons."

**Musicianship:** There isn't much to critique when you have a collaboration of musicians of this caliber. That said, the musicians had to face the same issues in a live setting and that was no exception for Keller, who struggled with the sound man at times, and Rivera, who seemed to be buried in the overall mix.

Despite this the band was able to coordinate their dynamics flawlessly, coming down for individual solos and verses. Olling's background in musical directing was apparent



**GUSSIE MILLER**

RAY IZAD-MEHR

throughout the show as she stayed in constant communication with the group, rounding them in for perfect breaks and finales. Keller nailed his outro on "When Your Eyes Met Mine" while Livingston provided great support for Gore's extensive solo on "The Arms Of Love."

**Performance:** Miller gave it his all. At one point he paused for what he called a "James Brown moment" and wiped the perspiration from his brow. The band joined in on the fun banter, spontaneously incorporating tidbits from Madonna and Huey Lewis. "Wantin' You" featured special guest Etan G, aka The Jewish

Rapper, who kept his part tight and succinct. Olling also joined in on vocals and continued to do so during "The Arms Of Love" along with Dickinson and Miller for lovely triple harmonies.

**Summary:** Miller can definitely hit the high notes. It may help with the pacing of the show to limit those peaks on fewer occasions, maybe saving just a few for the crescendo of the set. While Dickinson and Miller did sing to each other on "When Your Eyes Met Mine" there is potential for more theatrical interplay. Overall this is definitely a show to see!

– Brooke Trout



**Gasoline** Green Bay, WI

**Contact:** ericmahnke@hotmail.com

**Web:** facebook.com/sprucebringsteen

**The Players:** Eric, vocals, bass; Jon, vocals, drums; Benj, vocals, guitar.

**Material:** Spruce Bringsteen is a Sheboygan, WI pop-punk band. Their set consists mostly of songs from the band's previous four EPs, as well as previously unreleased songs, including "Coming for Me," a song about being

abducted by aliens. Their music is reminiscent of '90s pop-punk before it was polluted by the mainstream and became cliché and politically correct.

**Musicianship:** Three talented musicians, Spruce Bringsteen's style of pop-punk demands rapid chord changes, sudden key shifts, breaks and breakdowns, and the band was extremely tight and nailed all of it. While everyone in the band sings along on anthem-like choruses and backing vocals, bassist Eric

sings lead on most songs. He has a good, strong voice that is well-suited to the band's type of music. Along with Jon on drums, he provides a strong foundation with his running bass lines for Benj's fast and quirky rhythm/lead guitar stylings.

**Performance:** Opening for Parasites, who are on tour, Spruce Bringsteen started off their set with a high-energy singalong song, "Beer Can Beach." During the catchy, "Heat It Up," the band seemed like they were warmed up and having fun. "B.U.D.L.I.G.H.T. Lime" was funny and short and ran non-stop into "Pizza Song." An enthusiastic crowd began to grow.

The band had humorous stage banter in between songs. Then they went back into their set with the slightly slower, "Jack-O-Matic." They brought things up again with "Expect The Worst (From Kjell)" and got the crowd dancing with "Ollie Queen."

Benj announced from the stage, "This song is about spiders. If you like spiders, you suck!" as the trio broke into the silly, hilarious tune, "Fuck Spiders." They followed it up with the Ramones-esque, "God Bless Destruction," with its infectious chorus. The set closed with "Degenerated," as performed in the movie, *Airheads*, by the fictional band The Lone Rangers (originally by Reagan Youth). It was a fun and fitting ending to their lively set.

**Summary:** Spruce Bringsteen are entertaining to watch. Their dialogue between band members and exchange with the audience is amusing. These players seem comfortable on stage and have great songs. Although the band began as a joke, they are serious fun!

— Mary Lemanski

**The Mint** Los Angeles, CA

**Contact:** pr@conspiracyofbeards.com

**Web:** conspiracyofbeards.com

**The Players:** vocalists: John Burger, Mark Christiansen, Bobby Coleman, Joshu DeLeon, Jeff Fitzsimmons, Ken Greenstein, Neil Hébert, Daryl Henline, Sloan Looney, Christopher Pepper, Rusty Rebar, Anthony Ryan, Mike Scalisi, Christophe Silvey, Clay Eugene Smith, Rich Stone, Scot Velardo, Josh Warren, Robert Williams, Chris Xiques, Sylvie Simmons, Peter Whitehead, guitar.

**Material:** Conspiracy of Beards is unlike any cover band you have ever experienced. The concept? What if a men's choir were to sing all of Leonard Cohen's songs? The result? Nothing short of a heavenly experience. Many Leonard Cohen songs feature female backup vocalists, so this all-male choir is a unique approach. The group makes "Tower Of Song" their own with a fun doo wop spin, while "Waiting For The Miracle" becomes an improvisational rant by Rebar about the freeway and Facebook.

**Musicianship:** Given this a cappella group, musicianship is sparse. The question from the audience is: how are they going to fit everyone up there? Four risers spread across the stage to successfully arrange the 21 members. Some debate occurs regarding microphone placement and monitor levels, but this attention to detail results in a well-rounded sound; not a lot of feedback and just the right touch of reverb. The one instrument is Whitehead on a



jangly guitar for the rockin' arrangement of "The Gypsy's Wife," a highlight of the night.

**Performance:** The group began the show by entering from outside The Mint to surround the perimeter of the interior before bowing their heads, clapping their hands and tipping their hats for, "The Rain Falls Down On Last Year's Man." By the time the group reached "Who By Fire" the audience was hushed. The set was further differentiated by barbershop quartet performances for songs like "Why Don't You Try." "Tonight Will Be Fine" featured the tenor and bass combination of Xiques and Warren, while tenors Smith and Christiansen took the

lead solos for "Is This What You Wanted" and "So Long, Marianne." The audience participation reached a peak at "The Gypsy's Wife" with plenty of hand clapping and stomping of feet.

**Summary:** Conspiracy of Beards has been a functioning 501c-3 non-profit organization for the past 15 years. Overall the set took off running from the start with Cohen staples, but it may help the overall show to sprinkle those more familiar songs throughout the set to keep the pace going rather than placing them nearly back to back. Want to become a member? Annual dues are on a sliding scale ranging between \$150-\$200.

— Brooke Trout

**Rockwood Music Hall** *New York, NY*

**Contact:** jodieandthenormals@gmail.com  
**Web:** jodieandthenormals.com  
**The Players:** Jodie Levinson, vocals, keyboard; Luis Camacho, vocals, percussion; Zack Schwartz, guitar.

**Material:** An intriguing mix of pop, R&B and soul is at the heart of Jodie and The Normals' accessible, feel-good originals. The material is uplifting, infusing a silver lining even when they express conflict or uncertainty. Tender ballad "Here" asks for breathing room in a new relationship while assuring her partner she wants him in her life: "I don't know where this will lead but I guess I need some time to breathe. Is that alright? Because I just want you here..." The song starts with solo acoustic guitar and kicks into a rolling, insistent rhythm. "Magic," written by Camacho, pays tribute to someone who brings out the best in you: "There's magic in your hands, this feeling comes over me and I no longer doubt myself, just want to break free."

**Musicianship:** Levinson fronts the band as spokesperson and main vocalist, but the group's strength lies in their keen ability to work cohesively. Levinson's voice has a soulful, honey-like quality, which is never forced, while Camacho's leans more toward the robust end of the soul spectrum. When the two join forces, the result is an underlying power topped with a gentle overlay. Levinson's tasty electric



# JODIE AND THE NORMALS

MARK SHWOLICH

keyboards supply the foundation to set the mood and tone for the band. The percussion consists of a cajon, a box-like instrument that Camacho plays so skillfully that he accesses a multitude of sounds that vary each song's flavor. Schwartz's sensitive guitar work fits the outfit perfectly, with gentle picking or percussive energy when called for.

**Performance:** The performance's appeal lies with the versatility in material and an emphasis on rhythmic variation. Levinson and Camacho alternate singing lead, reminiscent of '70s bands like Fleetwood Mac and The Doobie

Brothers where leads were handled by the member who best represented the song. The band played an Alison Krauss cover, "Let Me Touch You For A While," wisely associating themselves with a high profile act and song.

**Summary:** Jodie and The Normals are about musical and spiritual synergy with uplifting songs. Honing their image and further solidifying their direction will move them closer to the next step in their career, putting finishing touches on an already musically polished act.  
**— Ellen Woloshin**



# VAPORS OF MORPHINE

APPLE KAUFMANN

**Atwood's Tavern** *Cambridge, MA*

**Contact:** deltabillyboy@gmail.com  
**Web:** vaporsofmorphine.com  
**The Players:** Dana Colley, electric baritone sax, harmonica, vocals; Jeremy Lyons, vocals, guitar, 2-string slide bass, electric bouzouki; Jerome Deupree, drums.

**Material:** In 1999, Mark Sandman, lead singer of Morphine, died on stage in Italy of a heart attack. A decade later, the remaining members

of the groundbreaking alternative delta blues/psychedelic jazz outfit reunited (with vocalist Jeremy Lyons taking Sandman's place), cycling through multiple names before settling on Vapors of Morphine. As one might expect, their sound is not just similar but overlapping, incorporating classic Morphine tunes like "Sheila" and "Candy" into their set.

**Musicianship:** It's no surprise a critically acclaimed band signed to DreamWorks would bleed impressive skill. Every note

undulates with shimmering grace, sinister in undertone yet imbued with a gentle, soothing feel that persistently threatens to break loose. Sandman's lyrics sport a beat poet's sensibility, laden with existential images both abstract and personal, and Lyons' vocal intonations trod a similar path.

**Performance:** Vapors of Morphine's waking dream aesthetic lends itself to their understated presentation. Dressing conservatively and remaining virtually still, they're content with letting their music speak for itself. When they do address the audience, it's Colley who does so via monotone, deadpan humor, which oddly works. Besides calling out the group's name and spotlighting the individual players, amusing interludes include games like "Where Are You From?," which, you might accurately assume, involves posing that very question to a random audience member. Some form of branding, namely a logo, would help spice their mild visual presence.

**Summary:** Vapors carry on the vision paved by Sandman, whose unusual oeuvre some would argue created an entire subgenre, one the Cambridge, MA band labeled "low rock." In a way, it is equally beautiful and inspiring to observe such devotion to their late friend, evangelizing his brilliance with unmatched finesse. Simultaneously, it's mildly heartbreaking to witness insanely talented players hemmed in by their past. An imminent album may dispel the curse of this double-edged sword, but the final outcome, good or bad, won't change the fact that great material endures forever.  
**— Andy Kaufmann**



**Vanna**

*All Hell*

Pure Noise

Producer: Will Putney

For their sixth full-length recording, Boston's Vanna throw down 10 fresh slabs of melodic, post-hardcore sludge. On the plus side, *All Hell* is chockablock with riffs so malevolent they'll flush out your digestive tract. On the negative, their scream-o vocals wear thin fast, especially on "Flower," which attempts to showcase their delicate side. Other tunes, like "Leather Feather," "Wounded Young" and "Candle Limbs," reek of pretension. While doing justice to the flag of punk allegiance they wave so proudly, one struggles to envision this entry outperforming their last disc, *VOID*, which cracked Billboard's Top 200. — **Andy Kaufmann**



**Michael Franti & Spearhead**

*Soulrocker*

Fantasy Records

Producer: Michael Franti, Stephen McGregor & Dwayne Chin Quee

Franti defines a "soul rocker" as an individual who "lives from the heart and has compassion for all, with a tenacious enthusiasm for life and the planet." Tracks like "Crazy for You" take a personal love song and give it an expanded world view via an infectious horn chart and bubbling grooves. "Once a Day" delivers a message of brotherhood propelled by a jubilant chorus. All in all, Franti and company have delivered a baker's dozen songs dedicated to make your spirit soar. — **Eric A. Harabadian**



**Mel Carter**

*Mel Carter Continues...*

CSP Records

Producer: Mel Carter

Over half a century after releasing his trademark pop-soul classic "Hold Me, Thrill Me, Kiss Me," 77-year-old Mel Carter remains in fine voice, blending playful swing, lush balladry and some spirited spicing of funk and gospel. Backed by the horn-fired arrangements of John Rodby and featuring a stellar crop of musicians (including guitarist Grant Geissman), Carter joyfully rolls through standards ("Pledging My Love"), Little Willie John classics and dynamic originals from his show "Legends of Rock and Roll – The Balladeers," whose title track is presented as a high-energy "bromance" by Carter and fellow '60s soul singer Lenny Welch. — **Jonathan Widran**



**Lauren White**

*Out of the Past: Jazz & Noir*

Café Pacific Records

Producer: Mark Winkler

On her exquisite and imaginative third album, versatile jazz stylist Lauren White brings the past into a fresh, hip and delightful present, fashioning colorful new twists on inspiring and dynamic but often obscure tunes from classic film noirs, including "He's Funny That Way" from *The Postman Always Rings Twice* and "I'd Rather Have The Blues" from *Kiss Me Deadly*. Finding emotional sweet spots amid the lush and vibrant production of Mark Winkler, the embracing arrangements of Kathryn Bostic and some top sidemen, White alternates beautifully between moments of deep, haunting intimacy and lively sass, wit and swing. — **Jonathan Widran**



**Dierks Bentley**

*Black*

Capitol Nashville

Producer: Ross Copperman

Brilliantly eschewing the popular though much maligned "bro-country" aesthetic of some of his contemporaries, two-time CMA Award winner Dierks Bentley mixes deep sensitivity toward females amid the wistful personal reflections and bursts of whimsical humor. Painting spirited portraits of break-ups, hookups, mess-ups, makeups and hopeful re-dos, the singer—who co-wrote seven tracks—creates a thoughtful and empowering relationship-driven set. On hand to help him negotiate the highs and lows are New Orleans jazz great Trombone Shorty, along with Elle King and Maren Morris, who offer keen and refreshing female insight. — **Jonathan Widran**



**Årabrot**

*The Gospel*

Fysisk Format

Producer: Milton von Krogh

*The Gospel*, according to Årabrot frontman Kjetil Nernes, is about a warrior's re-entry into the world after a bloody battle. The saga is very much his own, with the singer having written it while conquering throat cancer. And, in true Årabrot form, it's a story told in dismantled, warped verses. Melody arrives as a life preserver, like on the 10-minute slab "Faustus." But, by and large, the album is a celebration of life out of joint. The enigmatic Norwegian leaned a little on Steve Albini, Steven O'Malley of SunnO))) and Ted Parsons of Swans. Fans of the latter in particular, or experimental rock generally, should get right with *The Gospel*. — **Kurt Orzek**



**Saoin**

*Along the Shadow*

Epitaph Records

Producer: Chris Sorenson

Anthony Green has returned to the group he paved the post-hardcore path with in 2003. *Along the Shadow* features familiar tones, but with a maturity in songwriting—something scenesters will either grow to admire or instantly reject. The album's opener, "The Silver String," perfectly encompasses what listeners can expect throughout: heavy rhythm guitar below harmonic leads, A.D.D. drumming and a dual threat of throat screaming slash syrupy clean vocals from Green. Though marketed as "Saoin Featuring Anthony Green," this is Saoin in its purest form in well over "7 Years." — **Andy Mesecher**



**John Long**

*Stand Your Ground*

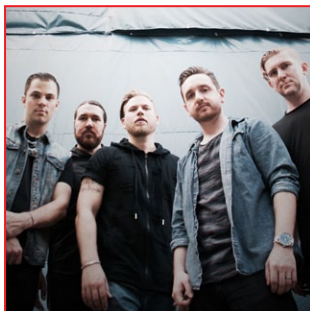
Delta Groove Music

Producer: Jeff Scott Fleenor

Long is what you call "the real deal." He's a singer/songwriter who blends blues, folk and country into a rich melting pot that rings authentic and true. He embodies roots music masters like Woody Guthrie, Muddy Waters, Sonny Boy Williamson and the like and puts his own stamp on it. Long's cover choices are rare and tasteful, but he really shines on his own compositions. Tracks like "Red Hawk" and "One Earth, Many Colors" are spiritually stirring and emotionally full. Whether performing solo or with a band he is a tour de force who deftly bridges the present with the past. — **Eric A. Harabadian**



To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.



## Rival Tides

**Contact:** rivaltidesmusic@gmail.com  
**Web:** rivaltides.com  
**Seeking:** Label  
**Style:** Rock/Alternative

These post-hardcore alt-rockers are radio-ready, and a label like Rise might want to give them a holler. While the Tides do not put a new twist on the genre, they're expertly handled by producer Erik Ron (The Mighty, Hands Like Houses). Songs like "Bleed Me Out," "I Want More" and "Better" are deftly arranged and sonically impactful, with heat-ups, cool-downs and choruses that'll get a room moving. Their skilled guitar noodling, muscular drumming and lead vocals that pack both sincerity and intensity in equal measure. (Love the line "On the day I was born I crawled into the light," demonstrating the band's tenacious optimism.) Solid all around, these guys are ready to take on Warped Tour.

- Production ..... 9
- Lyrics ..... 8
- Music ..... 8
- Vocals ..... 9
- Musicianship ..... 9

**SCORE: 8.6**



## The Hip Abduction

**Contact:** crissa@masonjarmedia.com  
**Web:** thehipabduction.com  
**Seeking:** Label  
**Style:** Indie/Rock, Reggae

A seasoned festival-circuit act, this Florida septet delivers an effervescent synth-driven sound, spiked with a tropical fizz, that aims to uplift anyone's spirit. Lead vocals are just right but do not dominate, instead allowing each band member to make an impact. The listener is invited to join in on infectious sing-along choruses, especially "Before We Lose Our Mind," which will motivate any beachparty-goer to kick up some sand and "Come Alive!" The synth keyboards provide a swirling modernism that holds sway until the mostly organic arrangement of "Stand Up For Love," a world-pop tune augmented by an acoustic West African instrument and sweet saxophone. These catchy, feel-good tunes have film/TV possibilities.

- Production ..... 8
- Lyrics ..... 8
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 8

**SCORE: 8.0**



## Matt Rouch

**Contact:** mrouch@gmail.com  
**Web:** mattrouch.com  
**Seeking:** Label, Bking, F/TV, Mgmt, P'lishing  
**Style:** Indie Folk, Country

There's a remarkable depth and subtlety to this Denver-based artist's work, a consistent gift for arrangements that enable his songs to resonate. And his appealing tenor has a human quality that might lure the ladies. "I'm No Angel" has banjo and harmonica licks that we dig, adding to an arrangement that builds patiently for impact. "Black Noon Dawn" paints a rustic scene, using a fiddle to suggest the wind and a piano riff that's catchy. Perhaps most affecting is "Bus to Chilllicothe," a bittersweet love story where Rouch uses a lonesome steel-guitar and a mesmerizing celestial hum to engage the listener's emotions. More folk than country, you can tell Rouch is an artist who has done his homework and can pass the test.

- Production ..... 8
- Lyrics ..... 8
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 8

**SCORE: 8.0**



## Soulmedic

**Contact:** fadamedic@yahoo.com  
**Web:** reverbnation.com/soulmedic  
**Seeking:** Booking, Film/TV, Label  
**Style:** Reggae, Dancehall, Hip-Hop, Soul, R&B

Mixing the traditional with the modern, artist Soulmedic presents a higher-conscious brand of reggae music and makes it all go down smooth thanks to his alluring voice. While the message of mercy and love in "Crown Me" is fine, and we love the deep bad-ass bassiness of the track, the song presents a pretty standard groove and didn't catch our ears. We like "The Bizness" better due to its hip-hop elements and a horn section that really leans in for impact and contributes to the song's heavy/dubby stance. Best of the bunch, we feel, is "Five Star General," which has a catchier, more commercial hook and nice backup vocals and actually inspired one of our group to want to check out more reggae music!

- Production ..... 8
- Lyrics ..... 7
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 8

**SCORE: 7.8**



## boigirl

**Contact:** casperpurtlebaugh@gmail.com  
**Web:** boigirlofficial.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Alt-Rock

Spearheaded by Casper Purtlebaugh, this foursome generates a well above-average brand of punk-fueled alt-rock—tight and downstroked—with erupting drums and blended vocals that italicize the pointed lyrics. "Casualty Count" and "Unapologetically" define the band's sound and vision, with its trans lead-singer voicing impassioned lyrics from an outcast's point of view. There's no doubting the authenticity of this message (though lyrics could be clearer in the mix). Our preferred song is "Over & Over"—from its poignant, delicate intro, to its intense, guitar-driven riffs, to its message about struggling to overcome self-doubt, the song delivers an absorbing listening experience.

- Production ..... 8
- Lyrics ..... 8
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 7

**SCORE: 7.8**



## Kylie Odetta

**Contact:** Lori@kylieodetta.com  
**Web:** kylieodetta.com  
**Seeking:** Booking Partner, Film/TV, P'lishing  
**Style:** Indie/Pop, Singer/Songwriter

Combining moody material with her aching voice, piano-based Kylie Odetta is by turns familiar and distinctive, evoking comparisons to Norah Jones, Rachael Yamagata and perhaps Lana Del Rey for the haunting drama that oozes from her tracks. Unfortunately each song on this talented artist's new EP is smothered in effects that overwhelm her vocals. The seductive "High Dreamer" would be much better without all that sonic sauce. (There's a really good song in there somewhere!) Same goes for the bluesy "Can't Erase It" and the gloomy "When It Rains." The insistently ponderous production, instead of augmenting the songs, actually detracts. Still, the music's aura of mystery has film/TV prospects.

- Production ..... 7
- Lyrics ..... 8
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 8

**SCORE: 7.8**

**Music Connection's** executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



## Hollow Bones

**Contact:** hollowbonesny@gmail.com  
**Web:** facebook.com/hollowbonesny  
**Seeking:** Label, Booking, Mgmt  
**Style:** Metalcore/Melodic Hardcore

A tight NY-based five-piece, Hollow Bones emit all the hallmarks of their genre (screamo vocals, pummeling percussion triggers, relentless riffs, hard/soft dynamics, suicidal desperation) and do it all so well on "Wandering Sparrow" and "November Diaries," both songs building to an epic froth. Patrick Anthony proves himself a more than able vocalist, handling the demands of the gig with merciless ferocity. What's especially cool, however, are the band's unexpected moves, not the least of which is when Sharon Malfesi takes the mic on "Lionheart, Execution." Her tone and attack are such a marked contrast with Anthony's that it adds a whole 'nother dimension to the band's sound.

- Production ..... 8
- Lyrics ..... 7
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 8

SCORE: 7.8



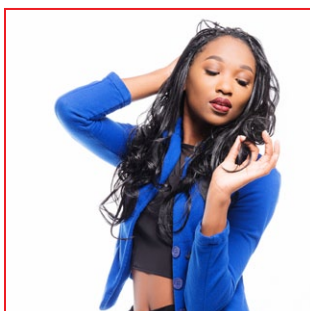
## MARKS

**Contact:** lindsaymarcusmusic@gmail.com  
**Web:** marksmusicla.com  
**Seeking:** Label, Film/TV, Booking  
**Style:** Synth-Pop

Lindsay Marks has placed her music in indie films and ads, and here she's a sultry vocalist and deft producer with a gift for sonic shades and colors. Built on a classic-cool synth-pop beat (and punctuated by awesome kettledrum eruptions) the midtempo "Heartbeat" is a real standout, despite its need of trimming. "The Modern Life" picks up the pace, though the song is overly long. "Boom" has a nice chorus and seems to be her most commercial tune. Ultimately, Marks' superior production skills (there's vast depth and width in every recording) enhances material which is solid enough but not quite so killer as the best synth-pop. Still, there're plenty of sections here that are ripe for film & TV uses.

- Production ..... 8
- Lyrics ..... 7
- Music ..... 8
- Vocals ..... 8
- Musicianship ..... 8

SCORE: 7.8



## Dominique Stewart

**Contact:** DominiqueVStewart@gmail.com  
**Web:** dominicestewartmusic.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** R&B, Pop, Soul

Dominique Stewart will remind listeners of the genre's most prominent stars. At the same time, she's working to carve a niche of her own with a lengthy, ambitious song such as "Start Over," which, with a resonant church choir underneath, builds and builds oh-so-gradually. We only wish its peak/climax were bigger and grander. The song simply doesn't pay off. Stewart does well on the inspirational piano ballad "The Light," though we suggest she try even harder on the high notes—we wanna hear you carry it! The Demi Lovato-influenced "It's Love" delivers a big beat and lots of pop-radio production punch (but with perhaps a too-heavy hand on the bass knob?). Stewart has work to do in developing her material.

- Production ..... 8
- Lyrics ..... 7
- Music ..... 7
- Vocals ..... 8
- Musicianship ..... 8

SCORE: 7.6



## Kathleen Farless

**Contact:** kathleenfarless@yahoo.com  
**Web:** kathleenfarless.com/epk.html  
**Seeking:** Film/TV, Label, Distribution  
**Style:** Pop, Singer/Songwriter

A native of the Philippines, where she's had success as a songwriter, the artist's self-described "Broadway-meets-Coldplay" sound is a fair description of her work. An excellent technical singer with spot-on diction and phrasing, she brings a pronounced theatrical sweetness to her songs, such as "Masquerade," whose crafty DNA is absolutely Broadway. (The song could really connect if she would only dare to reach for a golden high note at the song's peak.) Her duet with Trent Stroh is the personification of Disney wholesomeness, while "Dreams" with its unabashedly inspirational lyrics suggests Farless would be the perfect choice to craft a young person's musical-theater spectacle a la *Frozen*.

- Production ..... 8
- Lyrics ..... 7
- Music ..... 7
- Vocals ..... 8
- Musicianship ..... 7

SCORE: 7.4



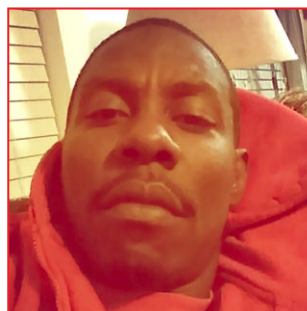
## Farahri

**Contact:** farahrifarahri@gmail.com  
**Web:** farahri.com  
**Seeking:** Label, Distr., Booking, Film/TV  
**Style:** Pop/R&B

Canadian solo artist Farahri definitely has a voice for pop/R&B, but inconsistent diction and her recordings' huge production ambitions often overpower the singer's lead vocals and obscure her message. "Tug of War" is typical of the artist's songs, which deal with relationship battles. The stabbing cello section starts it all off with a stately urgency then gives way to a full 4-on-the-floor dance workout. It's an intricate song that could improve its impact with some careful tightening and editing—less is more. On "Perfect Shadow" she's the oppressed one; on "Work For Me" she's the oppressor. There are nice touches here and there, but the tracks are cluttered, sometimes chaotic and overly complex.

- Production ..... 7
- Lyrics ..... 7
- Music ..... 7
- Vocals ..... 8
- Musicianship ..... 7

SCORE: 7.2



## Jakpot

**Contact:** jakpeasy@gmail.com  
**Web:** reverbnation.com/jakpot  
**Seeking:** Booking, Radio, TV, Label  
**Style:** Hip-Hop

There's nothing like poor production to undermine an artist's talent, and that's what we hear in these tracks by producer/artist Jakpot. His tracks are not ambitious by any means, he's not trying to dazzle you with his sounds so much as communicate his truth. But "Time For A Change" would sound much better if the mix wasn't so muddy—and if the female chorus did not eclipse the main verse flow. (The song's piercing "hi-hat" sound is another handicap.) The lead vocals are much brighter in the mix in "pennies,nickels,dimes," which focuses on lethal doings and the futility of struggling on the mean streets of the concrete jungle. We urge this artist to get with a mixer/engineer who can level him out.

- Production ..... 6
- Lyrics ..... 7
- Music ..... 7
- Vocals ..... 7
- Musicianship ..... 7

SCORE: 6.8

**SUBMISSION GUIDELINES:** There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to [musicconnection.com/get-reviewed](http://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.

Updated for 2016, MC's exclusive, national list of professionals will help connect you to those who can handle your career interests and arrange live bookings for you. (For MC's list of Music Attorneys, please visit [musicconnection.com/industry-contacts](http://musicconnection.com/industry-contacts).)

## MANAGERS

### 5B ARTIST MANAGEMENT

220 36th St., Ste. B442  
Brooklyn, NY 11232  
310-450-7132  
E-mail: hello@5bam.com  
Web: www.5bam.com  
Styles: Metal, Rock, Alt.  
\*No unsolicited material

### Additional location:

12021 W. Jefferson Blvd.  
Culver City, CA 90066  
310-450-7132

### AAM

7 W. 22nd St., 4th Fl.  
New York, NY 10010  
212-924-2929  
E-mail: info@aaminc.com  
Web: www.aaminc.com  
Contact: Matthew Clayman  
Styles: Alt., Rock, Pop, Indie  
Clients: Call for roster  
\*No unsolicited material, represents producers only

### Additional locations:

5979 W. 3rd St., Ste. 204  
Los Angeles, CA 90036  
310-271-9350

1600 17th Ave., S.  
Nashville, TN 37212  
615-742-1234

### ABBA-TUDE ENTERTAINMENT

311 N. Robertson Ave., Ste. 505  
Beverly Hills, CA 90211  
818-991-7399  
E-mail: kingabba@aol.com  
Contact: Mark 'Abba' Abbattista  
Styles: All  
Services: Personal management, legal  
\*Accepts unsolicited material

### AFRICAN MUSIC SOURCE

1225 Everett St.  
El Cerrito, CA 94530  
510-778-1885  
E-mail: kaokololo@aol.com  
Web: www.africanmusicsource.com  
Contact: Baba Ken Okulolo  
Styles: African  
Clients: Baba Ken and Kotoja, Baba Ken and Afro-Groove Connection, West African Highlife Band, Baba Ken Okulolo and the Nigerian Brothers  
\*Accepts unsolicited material

### AMERICAN ARTISTS ENTERTAINMENT GROUP

29 Royal Palm Pointe, Ste. 5  
Vero Beach, FL 32960  
772-226-7201  
E-mail: online@aaeg.com  
Web: www.aaeg.com  
Styles: pop, rock, R&B, country, s/s  
Clients: Jenny Galiardi, Mike Guerriero, Lyrical Eye, Baha Men, Frank Stallone  
\*Accepts unsolicited material, but not seeking new clients

### ANGELICA ARTS & ENTERTAINMENT

Nashville, TN  
615-794-0485 Fax 615-591-1463  
E-mail: mgmt@angelica.org  
Web: www.angelica.org  
Contact: Jules Delgado  
Styles: ambient, lounge, new age, pop, world, Film/TV  
Clients: Seay, Pat Thomi  
\*No unsolicited material

### ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., Ste. 1502  
Hollywood, CA 90028  
323-465-0533  
E-mail: oscar@discoverhollywood.com  
Web: www.arslanianassociates.com/who.html  
Contact: Oscar Arslanian  
Clients: Fabian, Chris Montez, Little Peggy March, Kathy Young, Johnny Tillotson, Merrilee Rush, Brian Hyland  
Styles: Classic Rock  
Services: personal management  
\*No unsolicited material

### ARTIST IN MIND

14100 Dickens St., Ste. 1  
Sherman Oaks, CA 91423-4236  
818-906-8020 Fax 818-924-1000  
E-mail: info@artistinmind.com  
Contact: Doug Buttlerman  
Clients: Sanders Bohlke, Jeffrey Cain, The Verve Pipe, Brian Vander Ark  
Styles: rock, modern rock, pop, adult  
\*No unsolicited material

### ASTI ARTIST MANAGEMENT, LLC

212-529-6400  
E-mail: info@astientertainment.com  
Contact: Kristi Clifford, Kelly Hogan  
Styles: rap, hip-hop, pop, rock  
Clients: Kid Capri, Styles P, Camp Lo, Republic of Loose, Technician the DJ, The Lox, Tyler Woods, Lil Wah  
\*No unsolicited material

### AZOFF MUSIC MANAGEMENT

1100 Glendon Ave., Ste. 2000  
Los Angeles, CA 90024  
310-209-3100  
Styles: All  
\*No unsolicited material

### ELLEN AZORIN, MANAGER, PEDRO GIRAUDO JAZZ ORCHESTRA

157 W. 79th St., Ste. 4A  
New York, NY 10024  
212-724-2400  
E-mail: ellenazorin@gmail.com  
Web: www.pedrogiraudo.com, www.cantaloupeproductions.com  
Styles: Jazz  
Client: Pedro Giraudo Jazz Orchestra  
\*Accepts unsolicited material

### BACKSTAGE ENTERTAINMENT

5018 Franklin Pike  
Nashville, TN 37220  
615-325-9997  
E-mail: staff@backstageentertainment.net  
Web: www.backstageentertainment.net  
Contact: Paul Loggins, John Stevens, Laurent Stoekli  
Styles: All  
Services: full-service radio promotion, publicity and PR, radio programming/consulting, personal management, entertainment consulting/marketing  
\*Accepts unsolicited material

### BANDGURU MANAGEMENT

P.O. Box 11192  
Denver, CO 80211  
303-477-6987  
E-mail: mark@bandguru.com  
Web: www.bandguru.com  
Contact: Mark Bliesener  
Styles: All Styles  
Clients: The Third Degree, Baxter Black, Ronny Cox, Highway 101, Nitty Gritty Dirt Band  
\*No unsolicited material

### BBA MANAGEMENT & BOOKING

12400 Hwy. 71 W., Ste. 350-177  
Austin, TX 78738  
512-477-7777  
E-mail: info@bbabooking.com  
Web: www.bbabooking.com  
Contact: Laura Mordecai  
Styles: rock, jazz  
Clients: Matt Wilson, Beto and the Fairlanes, Javier Chapparo  
Services: specializes in placing musicians for recording sessions and back up for touring acts, must read sheet music  
\*No unsolicited material

### BEAR CREEK PRODUCER MANAGEMENT

6313 Maltby Rd.  
Woodinville, WA 98072  
425-481-4100 Fax 425-486-2718  
E-mail: mannyhadlock@hotmail.com  
Web: www.bearcreekstudio.com  
Contact: Manny Hadlock  
Styles: intelligent rock, indie rock, rock nervous, folk, renaissance, rock, jazz  
Clients: Gordon Raphael, Ryan Hadlock, Holy Ghost Revival, Sony Records, Sub Pop, Vertigo, Warner, Transgressive  
\*No unsolicited material

### BEDLAM MUSIC MANAGEMENT

550 Queen St. E., Ste. 310  
Toronto, ON M5A 1V2

416-585-7885 Fax 905-248-3195  
E-mail: contact@bedlammusicmgt.com  
Web: www.bedlammusicmgt.com  
Clients: Alexisonfire, City and Colour, Doldrums, Moneen, Monster Truck, The Sheepdogs

### BIG HASSLE MANAGEMENT

244 E. Durham St.  
Philadelphia, PA 19119  
917-670-6023, 215-248-2064  
E-mail: maska@bighassle.com  
Web: www.facebook.com/BigHassleManagement  
Contact: Michael Maska  
Styles: alt., indie, rock, pop  
Clients: Sabina Sciubba La Maison Tellier, Andrien Reju, Mary Lee Kortez  
\*Accepts unsolicited material

### BIG NOISE

11 S. Angell St., Ste. 336  
Providence, RI 02906  
401-274-4770  
E-mail: al@bignoiseno.com  
Web: www.bignoiseno.com  
Contact: Al Gomes  
Styles: pop, rock, R&B, metal, jazz, acoustic, blues, punk, techno  
Clients: Christina Aguilera, Katharine McPhee, Alice Cooper, Little Anthony and the Imperials, Jay Geils, Jim Brickman, Melba Moore  
\*Accepts unsolicited material—please call or e-mail first.

### BITCHIN ENTERTAINMENT

1750 Collard Valley Rd.  
Cedartown, GA 30125  
678-901-0162  
E-mail: ty@bitchinentertainment.com  
Web: www.bitchinentertainment.com  
Styles: rock, pop, hip-hop, Americana, country, R&B, jazz, punk, metal, rap, folk, s/s  
Clients: Blackhawk, Blue Oyster Cult, Charlie Allen, Gary Campbell, Kansas, Judas Priest, Nickel Creek, Steve Miller Band  
\*Accepts unsolicited material

### BLACK DOT MANAGEMENT

6820 La Tijera Blvd., Ste. 117  
Los Angeles, CA 90045  
310-568-9091 Fax 323-777-8169  
E-mail: info@bkdot.com  
Web: www.bkdot.com  
Contact: Raymond A. Shields, Pat Shields  
Clients: producers, engineers, marketing, production  
Styles: R&B, jazz, urban adult contemporary  
Services: personal management, marketing  
\*No unsolicited material

### BLACK ROSE

409 Rte. 112  
Port Jefferson Station, NY 11776  
631-367-8544  
E-mail: admin@blackroseproductions.com  
Web: www.blackrosemusicpub.com  
Styles: jazz, rock, R&B, gospel, hip-hop, country, blues, pop  
Clients: Conan Horn Section, Black Rose Band, Organic Sound Project, Chris Patti of Modern Voices, IndiMusicTV, John Pandolfo, Roger Evans, Tito Batista featured on vocals with Conan Horn Section and Black Rose Band  
\*No unsolicited material

### Additional location:

15 Gloria Ln.  
Fairfield, NJ 07004  
631-367-8544, 973-575-7460

### BRENT MUSIC MANAGEMENT

(submission address)  
14431 Ventura Blvd., #306  
Sherman Oaks, CA 91423  
818-535-6696  
Contact: Bobby Brent, Elysia Skye  
Styles: All styles—always looking for outstanding songs  
Services: Personal management, contract negotiations, deal shopping, consulting, music and video productions  
\*Accepts unsolicited material—call first  
\*Not accepting rap or hip-hop at this time

### BRICK WALL MANAGEMENT

39 W. 32nd St., Ste. 1403  
New York, NY 10001

212-501-0748 Fax 212-268-3544  
E-mail: bwmgmt@brickwallmgmt.com  
Web: www.brickwallmgmt.com  
Contact: Michael Solomon, Rishon Blumberg  
Styles: pop, rock, country, singer/songwriter  
Clients: Cherry Poppin' Daddies, The Clarks, Marshall Altman, William Fitzsimmons, Vanessa Carlton, Michael Counts, Nevada Color, Lonesome Animals, Adam Landry, Jarett Ballucci  
\*No unsolicited material

### BRILLIANT PRODUCTIONS

Decatur, GA 30030  
404-312-6237  
E-mail: Nancy@brilliant-productions.com  
Web: www.brilliant-productions.com  
Contact: Nancy Lewis-Pegel  
Styles: roots, rock, jam, Americana, blues  
Clients: Webb Wilder, Geoff Achison, Yonrico Scott, Randall Bramblett, Peter Karp, Glenn Phillips/Cindy Wilson of B-52's  
Services: A boutique agency that gives personal attention to musicians  
\*No unsolicited material

### BROKAW COMPANY, THE

9255 Sunset Blvd., Ste. 804  
Los Angeles, CA 90069  
310-273-2060 Fax 310-276-4037  
E-mail: brokaw@aol.com, db@brokawcompany.com  
Web: www.brokawcompany.com  
Contact: David Brokaw, Joel Brokaw, Sanford Brokaw  
Styles: All  
Services: Full service  
\*No unsolicited material

### BULLETPROOF ARTIST MANAGEMENT & BOOKING

241 Main St.  
Easthampton, MA 01027  
413-527-9393  
E-mail: patty@bulletproofartists.com  
Web: www.bulletproofartists.com  
Contact: Patty Romanoff  
Styles: folk, pop, rock, country  
Clients: Nerissa and Katryna Nields  
\*No unsolicited material

### BURGESS WORLD CO.

P.O. Box 646  
Mayo, MD 21106  
410-798-7798  
E-mail: info@burgessworldco.com  
Web: www.burgessworldco.com  
Contact: Richard James Burgess  
Styles: rock, alt., singer/songwriter, blues, jazz  
Clients: Jimmie's Chicken Shack, Ace Elijah, The Electrofied Blues Band  
\*No unsolicited material

### BUSYBOY PRODUCTIONS

17 13th Ave. NE, Ste. 112  
Minneapolis, MN  
651-230-4362  
E-mail: info@busyboyproductions.com  
Web: www.busyboyproductions.com  
Contact: Ella Reid  
Styles: rock, pop, country, alt.  
Clients: Michelle Ella Reid, Lorenzo, Lizzy Borden, White Lion, Gin Blossoms, Anita Baker  
\*Accepts unsolicited material

### CASE ENTERTAINMENT GROUP, INC.

102 E. Pikes Peak Ave., Ste. 200  
Colorado Springs, CO  
719-632-0227 Fax 719-634-2274  
E-mail: rac@crfr.net  
Web: www.newpants.com, www.oldpants.com  
Contact: Robert Case  
Clients: Silence, Lisa Bigwood, C. Lee Clarke, Kathy Watson, Todd Harris, Sherwen Greenwood, Chad Steele, James Becker, Stephanie Aramburo, Rocky Shaw, John Ellis  
Styles: pop, rock, country  
Services: personal management, record promotion  
\*No unsolicited material

### CELEBRITY ENTERPRISES

New Mexico  
800-700-3898, 505-281-1149  
E-mail: lisa@ent123.com  
Web: www.ent123.com  
Contact: Lisa de Wolf  
Styles: Variety  
Clients: The Pink Flamingos, The 3 Painters,

Art Explosion, ARTRAGEOUS!  
\*No unsolicited material

**Additional locations:**

Las Vegas, NV  
702-425-4040  
**E-mail:** gaelan@ent123.com  
**Contact:** Gaelan de Wolf

**CHAPMAN MANAGEMENT**

14011 Ventura Blvd., #405  
Sherman Oaks, CA 91423  
818-788-9577 Fax 818-788-9525  
**E-mail:** info@chapmanmanagement.com  
**Web:** www.chapmanmanagement.com  
**Styles:** contemporary smooth jazz  
**Clients:** Rick Braun, Richard Elliot, Gerald Albright, Mindi Abair, David Benoit, Jeff Golub, Euge Groove, Jeff Lorber, Al Stewart, Peter White  
\*no unsolicited material

**CLASS ACT PRODUCTIONS / PETER KIMMEL'S MUSIC CATALOG**

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Sherman Oaks, CA 91413-0252  
818-980-1039 Fax 818-903-6518  
**E-mail:** peter.kimmel@sbcglobal.net  
**Contact:** Peter Kimmel  
**Styles:** All  
**Services:** Professional Music Licensing; Publishing, Personal Management  
\*Call for approval before sending material

**COAST TO COAST MUSIC, ARTIST DEVELOPMENT, BOOKING AND PROMOTION**

P.O. Box 18334  
Encino, CA 91416  
818-376-1380  
**E-mail:** ccmusicbooking@yahoo.com  
**Web:** www.positivemusicprograms.com  
**Contact:** Chris Fletcher  
**Clients:** Harold Payne, Faith Rivera, Gravity  
**Styles:** All  
**Services:** Management, Promotions and Booking expert  
\*E-mail for permission to send your materials

**COLLIN ARTISTS**

Pasadena, CA, CA 91104  
323-467-4702  
**E-mail:** collinartists@gmail.com  
**Web:** www.collinartists.com  
**Contact:** Barbara Collin, Robert Sax, Goh Kurosawa  
**Clients:** Mary Stallings, Carmen Lundy, Charmaine Clamor, Thelma Jones, Jackie Ryan, Annie Sellick, Bonnie Bowden, Amber Weekes, Kevin Mahogany, Andy Bey, Dori Caymmi, Mon David, Sam Harris, Mr. Z, Nat Adderley, Jr. Maiden Voyage, Pete Escovedo, Susie Hansen Latin Jazz Band, The Impressions, Ray Bailey, the Langston Huges Project  
**Styles:** jazz, blues, world, Latin, R&B, doo wop/classics and beyond  
**Services:** Management, promotion, consulting, booking, workshops  
\*No unsolicited material

**COLUMBIA ARTIST MANAGEMENT, LLC**

5 Columbus Cir.  
1790 Broadway  
New York, NY 10019  
212-841-9500  
**E-mail:** info@cami.com  
**Web:** www.cami.com  
**Contact:** Tim Fox  
**Styles:** instrumental, classical, jazz, world, celtic, vocalists  
**Services:** one of the world's largest Classical music management firms  
\*Accepts unsolicited material

**COOKMAN INTERNATIONAL**

10627 Burbank Blvd.  
North Hollywood, CA 91601  
818-763-1397  
**E-mail:** info@cookman.com  
**Web:** www.cookman.com  
**Contact:** Tomas Cookman  
**Styles:** Latin, alt., rock, pop  
**Clients:** Fabulosos Cadillacs, Manu Chao, Bostich and Fussible, Vicentico, Alex Anwandter  
\*No unsolicited material

**CORE ENTERTAINMENT ORGANIZATION**

14724 Ventura Blvd., Penthouse  
Sherman Oaks, CA 91403  
818-986-9680  
**E-mail:** info@coreentertainment.biz  
**Web:** www.coreentertainment.biz  
**Contact:** Bill Siddons, Toni Profera  
**Clients:** Jerry Cantrell, Alice in Chains, Elayne Boosler, Fu Manchu, KMFDM, Stabbing Westward, Jonathan Butler, Pat Benatar, Jackson Browne, David Crosby, Crosby Stills and Nash, Graham Nash, Van Morrison, Robert Palmer, Poco, John Klemmer, Sparks,

the Doors, Sharon Little, String Theory, The Original Voices of Little River Band  
**Styles:** rock, pop, Film/TV  
**Services:** Personal management  
\*Accepts unsolicited material

**CORNERSTONE MANAGEMENT**

830 Traction Ave., Ste. 3F  
Los Angeles, CA  
213-217-4500  
**E-mail:** info@cornerstonepromotion.com  
**Web:** www.cornerstonepromotion.com  
\*No unsolicited material

**Additional locations:**

London  
3 Perseverance Works, 1st Fl.  
38 Kingland Rd.  
London, E2 8DD  
+44 207-729-2637

New York  
71 W. 23rd St., 13th Fl.  
New York, NY 10010  
212-741-7100

**COUNTDOWN ENTERTAINMENT**

110 W. 26th St., 3rd Fl.  
New York, NY 10001  
212-645-3068  
**E-mail:** brenda@countdownentertainment.com  
**Web:** www.countdownentertainment.com, www.facebook.com/CountdownEntertainment  
**Styles:** urban, hip-hop, pop, rock, country, alt., dance, club, DJ  
\*Accepts unsolicited material, see site for submission details

**CRUSH MANAGEMENT**

60-62 E. 11th St., 7th Fl.  
New York, NY 10003  
212-334-4446  
**E-mail:** info@crushmm.com  
**Web:** www.crushmm.com  
**Styles:** rock, pop, indie, hip-hop, s/s, punk  
**Clients:** Sia Furler, Wavves, Hole, Train, Fall Out Boy, Panic! at the Disco, Travie McCoy/ Gym Class Heroes, White Sea and Cobra Starshi  
\*No unsolicited material

**DAS COMMUNICATIONS**

83 Riverside Dr.  
New York, NY 10024  
212-877-0400  
**Styles:** rock, pop, hip-hop  
**Clients:** Black Eyed Peas, Fergie, Jim Steinman, Carney, Spin Doctors, Toby Gad, The Veronicas, Taylor Momsen and The Pretty Reckless, Sean Paul, Prince Royce, Katy Tj, The Lone Bellow  
\*No unsolicited material

**DAVE KAPLAN MANAGEMENT**

1126 S. Coast Hwy. 101  
Encinitas, CA 92024  
760-944-8800 Fax 760-944-7808  
**E-mail:** scott@surfdog.com  
**Web:** www.surfdog.com  
**Contact:** Nola Schoder  
**Style:** Rock  
**Clients:** Brian Setzer, Stray Cats, Dave Stewart, Glen Campbell, Joss Stone, Gary Hoye, Dan Hicks, Rusty Slightly Stoopid, Dan Hicks, the Burning of Rome, Butthole Surfers, Pato Banton, Richard Cheese, Mom  
\*We accept all unsolicited materials

**DAWN ELDER MANAGEMENT**

303 Loma Alta Dr., Ste. 31  
Santa Barbara, CA 93109  
Global: 805-963-2415, 805-637-1178  
**E-mail:** demgmt@aol.com  
**Web:** www.demgmt.com  
**Contact:** Dawn Elder  
**Styles:** world, rock, pop, jazz, roots, traditional, classical, international, Central-South Asian underground, Middle Eastern, North African, Mediterranean  
**Clients:** Souad Massi, Mayssa Karraa, Simon Shaheen and Arab Orchestra, Simon Shaheen and Near Eastern Ensemble, Simon Shaheen and Qantara, Bassam Saba, Kadim Al Sahir, Cheb, Sabbah and 1002 Nights and many more.  
**Services:** specializing in Middle Eastern, Central and South Asian, North African, West African and Mediterranean  
\*No unsolicited material

**DCA PRODUCTIONS**

302A 12th St., #330  
New York, NY 10014  
800-659-2063, 212-245-2063  
Fax 609-259-8260  
**E-mail:** info@dcaproductions.com  
**Web:** www.dcaproductions.com  
**Contact:** Daniel C. Abrahamson  
**Styles:** pop, folk, rock  
**Clients:** Andjam Band, Backbeat A Tribute, Alison Fraser, Fiesta, Rockspolsion, Lisa Bouchelle, Vladimir & Nadia Zaitsev, Acrobats of Cirquetacular

**Services:** variety performers, comedians, musical performers, theater productions and producing live events  
\*Accepts unsolicited material

**DEEP SOUTH ENTERTAINMENT**

P.O. Box 17737  
Raleigh, NC 27619  
919-844-1515  
**E-mail:** info@deepsouthernentertainment.com  
**Web:** www.deepsouthernentertainment.com  
**Styles:** pop, rock, alt., country, AC, Christian  
**Clients:** Marcy Playground, Vienna Teng, Tres Chicas, Parmalee, I Was Totally Destroying It, Michael Sweet, LanCo, Katie Garfield  
\*Accepts unsolicited material.  
\*\*Please NO CALLS

**DENNY BRUCE MANAGEMENT & PRODUCTIONS**

Burbank, CA  
**E-mail:** dbrucemgt@aol.com  
**Contact:** Denny Bruce  
**Styles:** veteran artists only  
**Services:** personal management, production, publishing, label consultant  
\*No unsolicited material

**DIRECT MANAGEMENT GROUP**

8332 Melrose Ave., Top Floor  
Los Angeles, CA 90069  
310-854-3535  
**E-mail:** info@directmanagement.com  
**Web:** www.directmanagement.com  
**Clients:** Ferras, Adam Lambert, K.D. Lang, Katy Perry  
**Styles:** All  
**Services:** Personal management  
\*No unsolicited material

**DREAMCATCHER ENTERTAINMENT**

2910 Poston Ave.  
Nashville, TN 37203  
615-210-2270  
**E-mail:** jmazza@dreamcatchermgmt.com  
**Web:** www.dreamcatchermgmt.com  
**Contact:** Jim Mazza  
**Styles:** Country  
\*No unsolicited material

**EAST END MANAGEMENT**

13721 Ventura Blvd., 2nd Fl.  
Sherman Oaks, CA 91423  
818-784-9002  
**Contact:** Tony Dimitriadis  
**Styles:** rock, pop  
**Clients:** Billy Idol, Tom Petty and The Heartbreakers, Regina Spektor, The Shelters  
\*No unsolicited material

**ELLIOT CAHN MANAGEMENT**

44 N. San Pedro Rd.  
San Rafael, CA 94903  
510-652-1615  
**E-mail:** cahnman@aol.com  
**Web:** www.elliottcahn.com  
**Contact:** Elliot Cahn  
**Clients:** Goapele, Luce, Daisy Grace Vardell, Kevin Jorgeson  
**Styles:** All styles  
**Services:** Personal management  
\*No unsolicited material

**EMCEE ARTIST MANAGEMENT**

189 Franklin St., Ste. 294  
New York, NY 10013  
212-925-6458  
**E-mail:** liz@emceeartist.com  
**Web:** www.emceeartist.com  
**Styles:** jazz, rock, blues  
**Clients:** Medeski Martin and Wood, the Wood Brothers, Piers Faccini, John Medeski, Jenny Scheinman, Gill Landry, Kate Davis  
\*No unsolicited material

**EMPIRE ARTIST MANAGEMENT**

235 W. 23rd St., Fl. 6  
New York, NY 10011  
212-343-9383 Fax 212-343-9429  
**E-mail:** info@ultrarecords.com  
**Web:** www.ultrarecords.com  
**Clients:** Deadmau5, Tiësto, Armin van Buuren, Ferry Corsten, Paul Oakenfold, David Guetta, Wolfgang Gartner, Roger Sanchez, Above & Beyond, Kaskadee, Steve Aoki, Armand Van Helden  
**Styles:** electronic, club, techno  
\*No unsolicited material

**ENTERTAINMENT SERVICES INT'L**

1819 S. Harlan Cir.  
Lakewood, CO 80232  
303-727-1111  
**E-mail:** randy@esientertainment.com  
**Web:** www.esientertainment.com  
**Contact:** Randy Erwin  
**Styles:** Rock, Classic Rock  
**Clients:** The Nylons, Brewer and Shipley, Carl Dixon, The Guess Who, Humble Pie, Iron Butterfly, Mitch Ryder and The Detroit Wheels, The Ozark Mountain Daredevils, Powder Mill, Rare Earth, The Creek Rocks

**ERIC NORWITZ ARTIST MANAGEMENT**

3333 W. 2nd St., Ste. 52-214  
Los Angeles, CA 90004-6149  
213-389-3477  
**E-mail:** enorwitz@pacbell.net  
**Contact:** Eric Norwitz  
**Styles:** alt., dance, pop, R&B, rock  
**Services:** management & legal  
\*Accepts unsolicited material

**FIRST ARTISTS MANAGEMENT**

4764 Park Granada, Ste. 110  
Calabasas, CA 91302  
818-377-7750 Fax 818-377-7760  
**E-mail:** fam-info@firstartistsmgmt.com  
**Web:** www.firstartistsmgmt.com  
**Styles:** film, S/S  
**Clients:** film composers, music supervisors, music editors  
\*No unsolicited material

**FITZGERALD HARTLEY COMPANY**

34 N. Palm St., Ste. 100  
Ventura, CA 93001  
805-641-6441  
**Styles:** Country  
\*No unsolicited material

**Additional location:**

1908 Wedgewood Ave.  
Nashville, TN 37212  
615-332-9493

**FLEMING ARTISTS, INC.**

543 N. Main St.  
Ann Arbor, MI 48104  
734-995-9066 Fax 734-662-6502  
**E-mail:** jim@flemingartists.com  
**Web:** www.flemingartists.com  
**Contact:** Jim Fleming  
**Styles:** rock, pop, s/s, contemporary roots  
rock, folk, bluegrass, improv comedy  
**Clients:** Ani DiFranco, Baskery, Brian Vander Ark, Capitol Steps, Cheryl Wheeler, Connie Kaldor, Damien Dempsey, Dougie MacLean, Eddie From Ohio, Ellis Paul, Garnet Rogers, Glen Phillips, Grant-Lee Buffalo, Gregory Alan Isakov, Jane Siberry, Jeff Daniels, Krista Dotor, Lucy Kaplansky, Peter Mulvey, Richard Shindell, Robbie Schaefer, the Second City, The Verve Pipe, Toad the Wet Sprocket, Tom Paxton, Willy Porter

**FRESH FLAVA ENTERTAINMENT**

2705 12th St. N.E.  
Washington, DC 20018  
202-832-7979  
**E-mail:** freshflava1@aol.com  
**Web:** www.freshflava.com  
**Contact:** Emmanuel Maurice 'Moe' Yeoman  
**Styles:** hip-hop, R&B, jazz, gospel, rock  
**Clients:** Elliot Lavine, Tabbo, DJ Sir Jamm  
\*Accepts unsolicited material

**GARY STAMLER MANAGEMENT**

P. O. Box 34575  
Los Angeles, CA 90034  
310-838-1995  
**E-mail:** garystamler@me.com  
**Web:** www.gsmgmt.net  
**Contacts:** Gary Stamler, Nancy Sefton  
**Clients:** Pete Molinari, Tchad Blake, Lynda Kay, Dave Alvin, Jamestown Revival  
**Styles:** All  
**Services:** personal management  
\*No unsolicited material

**GENUINE REPRESENTATION / GENUINE MUSIC GROUP**

11271 Ventura Blvd., Ste. 225  
Studio City, CA 91604  
**E-mail:** mav@genuinemusic.com  
**Web:** www.genuinemusicgroup.com  
**Styles:** R&B, hip-hop, pop, pop rock  
**Clients:** J Grace  
\*No phone calls please

**GOLIATH ARTISTS**

270 Lafayette St.  
New York, NY 10012-3311  
212-324-2410  
**E-mail:** howard@goliath-management.com  
**Contact:** Paul Rosenberg  
**Styles:** rap, hip-hop  
**Clients:** Eminem, Xzibit, D12, Blink-183  
\*no unsolicited material

**GOODMAN AND ASSOCIATES MANAGEMENT, MARKETING & PR**

11271 Ventura Blvd., #341  
Studio City, CA 91604  
818-760-6700  
**E-mail:** goodmanjo@me.com  
**Contact:** Joseph L. Goodman  
**Styles:** rock, alt., pop  
**Services:** Full-service management, marketing, public relations  
\*Accepts unsolicited material

**GREG JACKSON MEDIA GROUP, LLC**

Kansas City, MO

**Email:** greg@gregjacksonmedia.com  
**Web:** www.gregjacksonmedia.com, www.twitter.com/GregJackson1  
**Contact:** Greg Jackson  
**Styles:** Pop, Rock, R&B, AC, Urban, more.  
**Roster:** Marc L.  
**Submission:** Follow online submission policies found at www.gregjacksonmedia.com

**HALFPIPE ENTERTAINMENT**  
 P.O. Box 10534  
 Hollywood, CA 90213  
 310-651-6233  
**E-mail:** info@halfpipemusic.net  
**Web:** www.halfpipe-entertainment.com  
**Contact:** Lee Scheinbaum  
**Styles:** alt., rock, indie, s/s, surf pop, electronic, lounge, remixes, psychedelic, hip hop, R&B, nu soul, jazz, underscores  
**Clients:** Jeff Martin, Greg Camp, Aidan Lavelle, Ceiri Torjussen, Erik Godal, Tommy Coster, Kiran Shahani, Scott Thomas, Jaymay, Mark Tschanz, Trevor Shand, Mike Semple, Ben Lee, Nina Gordon, Stefano Tomaselli  
 \*Accepts unsolicited material--web streaming audio submissions only, prefer SoundCloud or similar.

**HEADLINE TALENT**  
 P.O. Box 131518  
 Staten Island, NY 10313  
 212-581-6900  
**Styles:** classic rock, oldies, soul, hip-hop, a cappella  
**Clients:** The Drifters, The Coasters, The Platters, The Dubs, The Marvelettes, The Persuasions  
 \*Accepts unsolicited material

**HEART & SOUL ARTIST MANAGEMENT, LLC**  
 Miki Mulvehill  
 Minnesota Office  
 1885 Shady Beach Ave.  
 Roseville, MN 55113  
 651-755-7944  
**E-mail:** mvt@utrmusicgroup.com  
**Web:** UTRMusicGroup.com  
**Clients:** Otis Clay, Syl Johnson, David Z, Lisa Wenger

**HOFFMAN ENTERTAINMENT**  
 New York, NY 11019  
 212-765-2525  
**Contact:** Randy Hoffman  
**Styles:** R&B, rock, pop, country  
**Clients:** John Mellencamp, Hugo, Carlene Carter  
 \*No unsolicited material accepted

**HOWARD ROSEN PROMOTION, INC.**  
 1129 Maricopa Hwy., #238  
 Ojai, CA 93023  
 805-382-2200  
**E-mail:** info@howiewood.com  
**Web:** www.howiewood.com  
**Contact:** Howard Rosen, Siri Rosen  
**Clients:** Paula Abdul, New Boyz, Stone Sour, Green Day, Jaicko, James Otto, Girl in a Coma, We the Kings  
**Styles:** All  
**Services:** Personal management, shop for distribution and record deals. Production and remix with major producers  
 \*Accepts unsolicited material

**IMC ENTERTAINMENT GROUP, INC.**  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**E-mail:** sr@imcentertainment.com  
**Web:** www.imcentertainment.com  
**Contact:** Sylvester Rivers  
**Clients:** Paul Riser, T. Renee  
**Styles:** pop, R&B  
**Services:** full service  
 \*No unsolicited material

**IMPACT ARTIST MANAGEMENT**  
 293 Tinker St.  
 Woodstock, NY 12498  
 212-280-0800 Ext. 22  
**E-mail:** info@impactartists.com  
**Web:** www.impactartist.com  
**Styles:** jazz, world, rock, pop, blues, R&B, folk, alt. country  
**Clients:** Gipsy Kings, Jon Cleary, Cassandra Wilson, Thomas Dolby  
 \*No unsolicited material

**IN DE GOOT ENTERTAINMENT**  
 119 W. 23rd St., Ste. 609  
 New York, NY 10011  
 212-924-7775 Fax 212-924-3242  
**E-mail:** tcouch@indegoot.com  
**Web:** www.indegoot.com  
**Contact:** Tony Couch  
**Styles:** rock, pop  
**Clients:** 10 Years, Adelitas Way, Bel Heir, Black Stone Cherry, Chevelle, Highly Suspect, Halestorm, In This Moment, Kyng, Neon Trees, New Medicine, Nightmare and the Cat, Robert Fenn, Sevendust, Shinedown, Story of The

Year, Theory Of A Deadman  
 \*Accepts unsolicited material--Attn: Michael Lurato

**Additional location:**  
 10 Greenland St., 4th Fl.  
 Camden, London, NW1 0ND  
 England  
 +44 77 84110102

**INDIE MUSIC CONSULTING GROUP**  
 Indie Artist & Label Publicity, Marketing & Consulting  
 888-242-9331  
**Web:** www.indiemusicconsultant.com  
 \*Voting Member the Recording Academy\*

**INTERNATIONAL CREATIVE MANAGEMENT (ICM)**  
 10250 Constellation Blvd.  
 Los Angeles, CA 90067  
 310-550-4000  
**Web:** www.icmtalent.com  
**Contact:** Carol Goll  
**Styles:** dance, classical, jazz, folk, world, contemporary, R&B, hip-hop  
 \*No unsolicited material

**Additional locations:**  
 730 5th Ave.  
 New York, NY 10019  
 212-556-5600

Marlborough House, 3rd Fl.  
 10 Earlham St.  
 London, WC2H 9LN, England  
 +44-0-20-7836-8564

**IN TOUCH ENTERTAINMENT**  
 5 Columbus Cir., 8th Fl.  
 New York, NY 10019  
 212-714-7722 Fax 212-202-7579  
**E-mail:** info@intouchhome.com  
**Web:** www.intouchhome.com  
**Contact:** Charles Carlini  
**Styles:** All Styles  
**Clients:** Irene Cara, Michael Carvin, David Chesky, Suzanne Ciani, Elisha Abas, Equie Castrillo, Larry Coryell, Mamma Freedom, George Garzone, Eumir Deodato, Keith Emerson, Kenia, Craig Handy, Paulette McWilliams, Captain Beyond  
 \*Accepts unsolicited material. See website for instructions.

**INTRIGUE MUSIC MANAGEMENT**  
 24 Preble St., 3rd Fl.  
 Portland, ME 04101  
 207-221-3311  
**E-mail:** staff@intriguegroup.com  
**Web:** www.intriguemusic.com  
**Styles:** rock, pop  
**Clients:** Waterson, Artem Korolve, Shana Farr, Old Man Canyon, Rene Fries  
 \*No unsolicited material

**INVASION GROUP**  
 1133 Broadway, Ste. 919  
 New York, New York 10010  
 212-414-0505 Fax 212-414-0525  
**E-mail:** webinquiry@invasiongroup.com  
**Web:** www.invasiongroup.com  
**Styles:** rock, world, folk, s/s  
**Clients:** Gail Ann Dorsey, Caravan of Thieves, David Krakauer, Jennifer Knap, Jai Uttal, Bill Laswell, Maiysha, Ryan Dahle,  
 \*Accepts unsolicited material

**JAMPOL ARTIST MANAGEMENT**  
 8899 Beverly Blvd., Ste. 812  
 West Hollywood, CA 90048  
 310-654-1900  
**E-mail:** assistant@jaminacla.com  
**Web:** www.wemanagelegends.com  
**Contact:** Jeff Jampol  
**Clients:** The Estates of the following: The Doors, Janis Joplin, Peter Tosh, Jim Morrison, Ramones, Michael Jackson, Rick James, Johnny Ramone, Henry Mancini  
 \*Does not accept unsolicited material

**KAHN POWER PICTURES**  
 433 N. Camden Dr., Ste. 600  
 Beverly Hills, CA 90210  
 310-550-0770  
**E-mail:** Artists4Film@gmail.com  
**Web:** www.artists4film.com  
**Styles:** Film/TV scores, composer/performer/director representation  
**Clients:** Eva Babic, Nancy Bishop, Stewart Copeland, Robert Domheim, J.P. Dutilleul, Claudio Faeh, Jiri Madi, Eric Neveux, J. Peter Robinson, Peter Golub  
 \*No unsolicited material

**KARI ESTRIN MANAGEMENT & CONSULTING**  
 P.O. Box 60232  
 Nashville, TN 37206  
 615-262-0883

**E-mail:** kari@kariestrin.com  
**Web:** www.kariestrin.com  
**Contact:** Kari Estrin  
**Styles:** folk, Americana, AAA, roots  
**Clients:** David Wellwyn, Janis Ian, Tony Rice, Bluegrass/Newgrass legend, Suzanne Vega, Kanda Bonga Man, Papa Wemba, Kevin Brown, 3 Mustaphas 3  
 \*Accepts unsolicited material

**KBH ENTERTAINMENT GROUP**  
 7646 Kester Ave.  
 Van Nuys, CA 91405  
 818-786-5994  
**E-mail:** info@kbhentertainment.com  
**Web:** www.kbhentertainment.com  
**Contact:** Brent Harvey  
**Styles/Specialties:** All styles, entertainment consulting, artist management, publicity, music placement/licensing and live event production  
 \*No unsolicited material

**KBM**  
 310-234-0280 Fax 310-234-0282  
**E-mail:** kbmgt@aol.com  
**Contact:** Brent Harris  
**Clients:** Tony! Toni! Tone!, Sounds of Blackness, Jamell  
 \*No unsolicited material

**KILL NERVE MANAGEMENT**  
 Los Angeles, CA  
**E-mail:** info@killnervegmt.com  
**Web:** www.killnervegmt.com  
**Contact:** Jesse Ramirez  
**Styles:** Alt., Indie, Rock, all genres  
**Services:** Personal management and other services.  
 \*Accepts unsolicited material.

**KRAFT ENGEL MANAGEMENT**  
 15233 Ventura Blvd., Ste. 200  
 Sherman Oaks, CA 91403  
 818-380-1918  
**E-mail:** info@kraft-engel.com  
**Web:** www.kraft-engel.com  
**Contact:** Richard Kraft  
**Styles:** Film Composers  
 \*No unsolicited material

**KRAGEN & COMPANY**  
**E-mail:** info@kragenandcompany.com  
**Web:** www.kragen.com  
**Contact:** Ken Kragen  
**Clients:** Suzanne Whang, Ronn Lucas, the Smothers Brothers, J. Geils Band, Travis Tritt, Burt Reynolds, Trisha Yearwood  
**Styles:** Comedy, Country, Adult Contemporary  
**Services:** personal management, TV production  
 \*No unsolicited material

**KUPER PERSONAL MANAGEMENT/RECOVERY RECORDINGS**  
 515 Bomar St.  
 Houston, TX 77006  
 713-520-5791  
**E-mail:** info@recoveryrecordings.com  
**Web:** www.recoveryrecordings.com  
**Contact:** Koop Kuper  
**Styles:** folk, roots rock, Americana  
**Clients:** the Very Girls, David Rodriguez  
 \*Accepts unsolicited material

**LAKE TRANSFER ARTIST & TOUR MANAGEMENT**  
 12400 Ventura Blvd., Ste. 346  
 Studio City, CA 91604  
 818-508-7158  
**E-mail:** laketransfergmt@gmail.com  
**Web:** www.laketransfergmt.com  
**Contact:** Steven B. Cohen, Mgr.  
**Clients:** Candyboy, Mari Yoon, Friends of Distinction, Harry Elston, Evelyn Champagne King, Rose Royce, DJ Asi Vidal

**LAMONT PATTERSON**  
 4080 Paradise Rd.  
 Las Vegas, NV 89169  
 323-957-7322, 213-792-4662  
**E-mail:** Lamont@worldmovement.com  
**Web:** www.worldmovement.com  
**Contact:** Lamont Patterson  
**Clients:** Drew Raber, Rogon & Co, Kanya, Comedian Dewayne Dukes, Wyldie Bunch, Beko, Coast Ridas, Michelle, Ghetto Hippie

**LEN WEISMAN PERSONAL MANAGEMENT**  
 357 S. Fairfax Ave., Ste. 430  
 Los Angeles, CA 90036  
 323-653-0693, 323-653-7670  
**E-mail:** parlirec@aol.com  
**Web:** www.parliamentrecords.com  
**Contact:** Len Weisman  
**Styles:** R&B, soul, blues, gospel, rap, soul, pop  
**Clients:** Jewel With Love, Chosen Gospel Recovery Singers, Winds Of Fate, Rapture 7, Chosen Gospel Singers, L'Nee, Sister Maxine West, TooMirraquas (rapper), Winds of Fate  
 \*Accepts unsolicited material

**LEONARD BUSINESS MANAGEMENT**  
 532 Colorado Ave., 2nd Fl.

Santa Monica, CA 90401  
 310-458-8860  
**E-mail:** info@lbmgmt.com  
**Web:** www.leonardbusinessmanagement.com  
**Contact:** Jerry Leonard  
**Clients:** Call for roster  
**Styles:** All  
**Services:** Business management only  
 \*No unsolicited material

**LIPPMAN ENTERTAINMENT**  
 23586 Calabasas Rd., Ste. 208  
 Calabasas, CA 91302  
 818-225-7480 Fax 818-900-0749  
**E-mail:** music@lippmanent.com  
**Web:** www.lippmanent.com  
**Contact:** Michael Lippman, Nick Lippman  
**Clients:** producers, artists, songwriters  
**Styles:** All  
**Services:** Full-service  
 \*No unsolicited material

**LLOYD SAX MANAGEMENT**  
 3021 Airport Ave.  
 Santa Monica, CA 90405  
 310-572-0023 Fax 310-572-0043  
**Contact:** Lloyd Sax  
**Clients:** Troy Burgess  
**Styles:** All  
**Services:** personal and business management  
 \*Accepts unsolicited material

**LOGGINS PROMOTION**  
 310-325-2800  
**E-mail:** promo@logginspromotion.com  
**Web:** www.logginspromotion.com  
**Contact:** Paul Loggins  
**Services:** Represents both major and independent artists. All genres.

**LOOKOUT MANAGEMENT**  
 1460 4th St., Ste. 300  
 Santa Monica, CA 90401  
 310-319-1331  
**E-mail:** webstar@lookoutgmt.com  
**Contact:** Elliot Roberts, Frank Gironda  
**Styles:** rock, alt.  
**Clients:** Neil Young, Stephen Stills, Mazzy Star, Love in the Circus, Carly Ritter, Jamiroquai  
**Services:** Personal management  
 \*No unsolicited material

**LUPO ENTERTAINMENT**  
 725 River Rd., Ste. 32-288  
 Edgewater, NJ 07020  
**E-mail:** steve@lupomusic.com  
**Web:** www.lupoentertainment.com  
**Contact:** Steve Corbin, Nick LoPiccolo, Brooke Bloomquist  
**Styles:** rock, pop, R&B, country, hip-hop  
**Clients:** Melinsa Colaizzi, Megan McCallon, Lo-Star, Lauren Mayhew  
 \*Contact prior to sending material

**MAINE ROAD MANAGEMENT**  
 P.O. Box 1412  
 Woodstock, NY 12498  
 212-979-9004  
**E-mail:** mailbox@maineroadmanagement.com  
**Web:** www.maineroadmanagement.com  
**Contact:** David Whitehead  
**Styles:** rock, s/s, pop  
**Clients:** David Byrne, Helmet, Joe Jackson, Mimi Goese, Hugh Laurie, Anna Von Hausswolff, Natalie Merchant, Joe Henry, Ryan Freeland  
 \*No unsolicited material

**MAJOR BOB MUSIC**  
 1111 17th Ave. S.  
 Nashville, TN 37212  
 615-329-4150  
**Web:** www.majorbob.com  
**Contact:** Bob Doyle  
**Styles:** Country, Pop  
**Clients:** Garth Brooks, the Features, Brett Kissel, Aaron Parker, Farro  
 \*No unsolicited material

**MANAGEMENT ARK**  
 116 Village Blvd., Ste. 200  
 Princeton, NJ 08540  
 609-734-7403, Vernon H. Hammond III  
 800-877-7133, Edward C. Arrendell, II  
**E-mail:** managearkeast@comcast.net  
**Web:** www.managementark.com  
**Contact:** Vernon Hammond III, Edward C. Arrendell, II  
**Styles:** jazz  
**Clients:** Wynton Marsalis, Kenny Garrett, Cecile McLorin Salvant  
 \*No unsolicited material

**MAPLE JAM MANAGEMENT**  
 818-840-9000  
**E-mail:** info@mjpgm.us  
**Web:** www.mjpgm.us  
**Contact:** Starr Andreeff, VP  
**Managers:** Mike Renault, Starr Andreeff and Jeff Peters

**Clients:** Taryn Manning, Christian Burghardt, MaDonna Grimes, the Farne Riot, Samantha Robinson, David Valdes, Anna Vissi, Kiersey Clemons

**MARIS AGENCY**

Van Nuys, CA  
818-708-2493  
**E-mail:** info@marisagencyla.com  
**Web:** www.marisagencyla.com  
**Contact:** Steve

**Styles:** pop, rock and alternative rock with a pop edge  
**Clients:** Privet Earth, In The Stars, Xavier Miller  
**Services:** Will shop a band to Record Co.'s, provided the sound of the band works properly.

**MASCIOLI ENTERTAINMENT CORPORATION**

319 Dillon Cir.  
Orlando, FL 32822  
407-897-8824  
**Web:** www.masciolientertainment.com  
**Contact:** Paul A. Mascioli

**Styles:** country, jazz, R&B, orchestras, swing, tropical, rock  
**Clients:** See website for roster  
\*Accepts unsolicited material

**McGHEE ENTERTAINMENT**

8730 Sunset Blvd., Ste. 200  
Los Angeles, CA 90069  
310-358-9200  
**E-mail:** info@mcgheela.com  
**Web:** www.mcgheela.com  
**Contact:** Doc McGhee

**Clients:** KISS, Down, Ted Nugent, Sacha, Vintage Trouble, Down, Paul Stanley, A Thousand Horses, Orianthi, Richie Sambora, Elliot Root, Chasin' Crazy, Caleb Johnson, Doc McGhee  
**Styles:** All styles  
**Services:** Personal management  
\*No unsolicited material

**Additional location:**

21 Music Sq. W.  
Nashville, TN 37203  
615-327-3255  
info@mcgheela.com

**The MGMT Company**

4220 Lankershim Blvd.  
North Hollywood, CA 91602  
818-760-7657  
**E-mail:** inquiries@themgmtcompany.com  
**Web:** www.themgmtcompany.com  
**Contact:** Marc Pollack

**M. HITCHCOCK MANAGEMENT**

Nashville, TN 37220  
615-333-0015  
**E-mail:** info@mhmgmt.com  
**Web:** www.mhmgmt.com  
**Contact:** Monty Hitchcock  
**Styles:** alt. country, contemporary folk, rock, country  
**Clients:** John Starling and Carolina Star, Ben Cylus, Danny Flowers, Dylan LeBlanc, Sweethearts of the Rodeo  
\*No unsolicited material

**MICHAEL HAUSMAN ARTIST MANAGEMENT**

17A Stuyvesant Oval  
New York, NY 10009  
212-505-1943 Fax 212-505-1127  
**E-mail:** info@michaelhausman.com  
**Web:** www.michaelhausman.com  
**Contact:** Michael Hausman  
**Styles:** rock, pop, s/s  
**Clients:** Aimee Mann, Suzanne Vega, the Both  
\*No unsolicited material

**MIKE'S ARTIST MANAGEMENT**

Funzalo Records  
P.O. Box 571567  
Tarzana, CA 91357  
**E-mail:** lisa@mikesartistmanagement.com  
**Web:** www.funzalorecords.com  
**Contact:** Mike Lembo  
**Styles:** rock, pop, Americana  
**Clients:** Tony Furtado, Mostly Bears, Luca, Brian Lopez  
\*No unsolicited material

**MIKE GORMLEY**

L.A. Personal Development (LAPD)  
818 795 2834  
**E-mail:** MG@lapdev.com  
**Web:** www.facebook.com/mike.gormley.10?fref=ts  
\*Activity Breeds Activity"

**MILLION DOLLAR ARTISTS**

13001 Dieterle Ln.  
St. Louis, MO 63127  
314- 965-5648, 888-521-8146  
**E-mail:** info@americaneagle recordings.com  
**Web:** www.milliondollarartists.net

**Contact:** Dr. Charles "Max" E. Million

**Styles:** All Styles  
**Clients:** Well Hungarians, Sable, Spanky and Our Gang, KLLR SmiLe, Jim Carrick  
\*Accepts unsolicited material. See website for instructions.

**MONOTONE INC.**

820 Seward St.  
Hollywood, CA 90038  
323-308-1818  
**Clients:** Amason, Amber Coffman, Andrew Wyatt, Autolux, Baio, Banks, Bella Thorne, Benjamin Booker, Broken Bells, Cathedrals, Cold War Kids, Danger Mouse, David Longstreth, The Dead Weather, Devendra Banhart, Dirty Projectors, Discovery, Electric Guest, EL-P, Empress of, Ezra Koenig, Flake Music, Flo Morrissey, Foster The People, French Style Furs, Isom Innis, Jack White, Jamie Foxx, James Murphy, Kasabian, Kid Wave, The Kills, LCD Soundsystem, Margo Price, Mark Foster, Miike Snow, Nuns, Oscar, The Olms, Pete Yorn, Pontus Winnberg, The Raconteurs, Ratatat, Rome feat. Danger Mouse & Jack White, Rostam, Run the Jewels, Saol Alainn, Sir Sly, The Shins, Smims & Belle, Toy, Vampire Weekend, Wet, The White Stripes.

**MORRIS HIGHAM MANAGEMENT, LLC**

818 19th Ave. S.  
Nashville, TN 37203  
615-327-3400  
**Web:** www.morrisartistsmanagement.com  
**Contact:** Tiffany Benken  
**Styles:** Country  
**Clients:** Kenny Chesney, Big and Rich, Blaine Larsen, Jake Owen, Brandon Lay, MamaDear, Old Dominion, Ryan Griffin  
\*No unsolicited material

**MSH MANAGEMENT**

Studio City, CA  
818-761-0874  
**E-mail:** mshmgmt@yahoo.com  
**Web:** www.mshmgmt.wix.com  
**Styles:** Jazz, Electronic, Experimental, Multimedia  
**Clients:** Nancy Luca, Evil Nancy, Git'erDone  
**Services:** personal management  
\*No unsolicited material

**MUSIC & ART MANAGEMENT**

Asheville, NC 28801  
828-225-5658  
**Web:** www.musicandart.net  
**Contact:** Steve Cohen  
**Styles:** Jazz, Electronic, Experimental, Multimedia  
**Clients:** Theo Bleckmann, Carl Hancock Rux, David Wilcox, Vijay Iyer  
\*Does not accept unsolicited material

**MUSIC INC MANAGEMENT**

745 W. Katella Ave.  
Orange, CA 92867  
714-900-6840  
**E-mail:** info@musicinc.org  
**Web:** www.musicinc.org  
**Contact:** Vince Pileggi  
**Styles:** Pop  
\*Accepts unsolicited material

**MYRIAD ARTISTS**

P.O. Box 550  
Carrboro, NC 27510  
919-967-8655  
**E-mail:** trish@tg2artists.com  
**Web:** www.myriadartists.com  
**Contact:** Trish Galfano  
**Styles:** folk, bluegrass, jazz, Americana  
**Clients:** A.J.Croce, Blu Bop, Robin & Linda Williams, Mary Black, etc.  
\*No unsolicited material

**NETTWERK PRODUCER MANAGEMENT**

6525 W. Sunset Blvd., Ste. 800  
Hollywood, CA 90028  
323-301-4200  
**E-mail:** info@nettwerk.com  
**Web:** www.nettwerk.com  
\*No unsolicited material

**Additional locations:**

345 7th Ave., Ste. 1101  
New York, NY 10001  
212-760-1540

124 Rindge Ave., Unit 25  
Cambridge, MA 02140  
617-497-8200

Fear of 44 Chiswick Ln.  
London, W4 2JQ  
011-44-207-456-9500

Neuer Kamp 32  
20357 Hamburg, Germany  
49-40-431-846-50

Fear of 44 Chiswick Lane  
London, W4 2JQ  
011.44.207 456 9000

Head Office:  
500-575 W. 8th Ave.  
Vancouver, BC V5Z oC4  
604-654-29029

**NEW HEIGHTS ENTERTAINMENT**

Calabasas, CA 91372  
323-802-1650  
**E-mail:** info@newheightsent.com  
**Web:** www.newheightsent.com  
**Contact:** Alan Melina  
**Styles:** All Styles  
**Clients:** See website  
\*No unsolicited material

**NOCTURNAL MOVEMENTS MUSIC RESOURCES**

P.O. Box 5583  
Vancouver, WA 98668  
360-513-9121  
**E-mail:** jett@nocturnalmovements.net  
**Web:** www.nocturnalmovements.net  
**Contact:** Jett Black  
**Styles:** All Styles  
**Clients:** Deathwatch Beetle Repairman, Tri-State Killing Spree, Collidge, Tone Casualties  
\*Accepts unsolicited material

**NUMAX ENTERTAINMENT**

P.O. Box 740  
Branson, MO 65615  
877-321-6044  
**E-mail:** info@numaxentertainment.com  
**Web:** www.numaxentertainment.com  
**Contact:** Randy Stringfellow  
**Styles:** nostalgia, pop, swing, jazz, Country, R&B  
**Clients:** Six Real Brothers, Imagine, the Alley Cats, the Heartbeats  
\*Accepts unsolicited material

**ONCE 11 ENTERTAINMENT**

40960 California Oaks Rd., Ste. 246  
Murrieta, Ca. 92562  
951-698-2379  
**E-mail:** cuervomgt@yahoo.com  
**Contact:** Javier Willis  
**Styles:** all types of Latin and world music  
**Clients:** Espinoza Paz, Vazquez Sounds, Annette Moreno, Sergio Arau, Agina Alvarez, Jerry Demara  
**Services:** Consulting and Personal Management  
\*Call for approval before sending material.

**PANACEA ENTERTAINMENT**

13587 Andalusia Dr. E.  
Camarillo, CA 93012  
805-491-9400 Fax 805-491-0406  
**E-mail:** info@panacea-ent.com  
**Contact:** Eric Gardner, Lynn Robnett  
**Styles:** rock  
**Clients:** Donny Osmond, Todd Rundgren, Utopia, Paul Shaffer, Richard Belzer, Cassandra "Elvira" Peterson  
**Services:** Personal management  
\*No unsolicited material

**PATRICK RAINS & ASSOCIATES**

1255 5th Ave., Ste. 7K  
New York, NY 10029  
212-860-3233  
**E-mail:** pra@prarecords.com  
**Web:** www.prarecords.com  
**Contact:** Patrick Rains  
**Styles:** jazz, pop, rock  
**Clients:** Jonatha Brooke, Joe Sample, the Crusaders, Randy Crawford, David Sanborn  
\*No unsolicited material

**PERFORMINGBIZ.COM**

10 Chestnut Ct.  
Palmyra, VA 22963  
800-760-2113  
**E-mail:** jg@performingbiz.com  
**Web:** www.performingbiz.com  
**Contact:** Jeri Goldstein  
**Styles:** All Styles/Coaching and Consulting Only  
\*Accepts Unsolicited material

**PERSISTENT MANAGEMENT**

P.O. Box 88456  
Los Angeles, CA 90009  
**E-mail:** pm@persistentmanagement.com  
**Web:** www.persistentmanagement.com  
**Contact:** Eric Knight  
**Styles:** All  
**Clients:** Disciples of Babylon--Eric Knight, Blake Nix, Keith Shaw  
**Services:** Personal Management  
\*Accepts Unsolicited material, email links only, see website for information

**PRODIGAL SON ENTERTAINMENT**

Brentwood, TN 37027  
615-377-0057  
**E-mail:** prodigalsonent@gmail.com  
**Web:** www.prodigalson-entertainment.com  
**Contact:** Scott Williams  
**Styles:** rock, alt., hard rock, country, Christian, instrumental  
**Clients:** Skyhawk Drive, 7 Bridges, Jason Lee McKinney, iShine Live, KISS Mania, Voices of

Rock Radio, Liquid Blue, Submission Red, Illa, Joanna Beasley, August Rain, Air Five  
\*No unsolicited material

**Q PRIME MANAGEMENT**

New York, London, Nashville  
212-302-9790  
**E-mail:** info@qprime.com (NY),  
admin@qprime.com (Nashville),  
qprimeuk@qprime.com (London)  
**Web:** www.qprime.com  
**Styles:** rock, pop  
**Clients:** Bear Hands, Silversun Pickups, Red Hot Chili Peppers, Eric Church, Brothers Osborne  
\*No unsolicited material

**RAINMAKER ARTISTS**

P.O. Box 342229  
Austin, TX 78734  
512-843-7500  
**E-mail:** paul@rainmakerartists.com  
**Web:** www.rainmakerartists.com  
**Contact:** Paul Nugent  
**Styles:** rock, pop  
**Clients:** Blue October, Bowling For Soup, IAMDYNAMITE, People On Vacation, Tori Vasquez, Zayra  
\*Accepts unsolicited material

**REBEL WALTZ MANAGEMENT**

31652 2nd Ave.  
Laguna Beach, CA 92651  
949-499-4497  
**E-mail:** info@rebelwaltz.com  
**Web:** www.rebelwaltz.com  
**Contact:** Jim Guerinot  
**Styles:** punk, rock  
**Clients:** The Offspring, Josh Freese, Gwen Stefani, Robbie Robertson  
\*No unsolicited material

**RED LIGHT MANAGEMENT**

8439 W. Sunset Blvd.  
Los Angeles, CA 90069  
310-273-2266  
**E-mail:** info@redlightmanagement.com  
**Web:** www.redlightmanagement.com  
**Styles:** All Styles  
**Clients:** Phish, Luke Bryan, Alabama Shakes, Lady Antebellum and many more.  
\*Accepts unsolicited material

**Additional locations:**

Virginia  
New York  
Nashville  
London  
Atlanta  
Seattle  
Charlottesville

**RED STAR**

1007 N. Vinedo Ave.  
Pasadena, CA 91107  
626-798-0053 Fax 626-798-2052  
**E-mail:** mc@redstarartists.com  
**Web:** www.redstarartists.com  
**Contact:** Mike Crowley  
**Clients:** Diecast, U-phonik, Joshua Whispre  
**Styles:** alt., rock  
**Services:** personal management  
\*Accepts unsolicited material, please e-mail for permission

**REGIME MANAGEMENT**

105 W. Alameda Ave., #230  
Burbank, CA 91502  
**E-mail:** info@regimeinc.com  
**Web:** www.regime72.com  
**Contact:** Almost Kings, Big B, Brant Bjork, Common Kings, Cross My Heart Hope to Die, Dilated Peoples, DJ Babu, DJ Lethal, DJ Muggs, Everlast, Evidence, Hawthorne Heights, House of Pain, James Durbin, Lelani Wolfram, Madchild, Natural Vibrations, Pancho Sanchez, Rakka, Risk, Sammy J, Skatallites, Swollen Members, The Original Wailers, Tomorrows Bad Seeds, Vista Child

**RIOT ARTISTS**

**Web:** www.riotartists.com  
**Styles:** World, Jazz  
**Services:** Personal management and agents  
**Clients:** Hermeto Pascoal, Huun Huur Tu, Le Mystere Des Boix Bulgares, Les Yeux Noirs, Paris Combo, Quetzal. See website for complete roster.  
\*No unsolicited material

**ROAR**

9701 W. Whishire Blvd., #8  
Beverly Hills, CA 90212  
310-424-7800  
**Web:** www.roar.la.com  
**Contact:** Bernie Cahill  
**Clients:** Zac Brown Band, Dead & Co., Ben Rector, Gaelic Storm

**ROGER SMITH ENTERTAINMENT**

P.O. Box 756

Oceanside, CA 92049  
310-497-1326  
**E-mail:** rsmithpro@earthlink.net  
**Services:** full service entertainment company specializing in publicity, promotion, marketing and consulting  
\*No unsolicited material

**RON RAINEY MANAGEMENT, INC.**  
315 S. Beverly Dr., Ste. 300  
Beverly Hills, CA 90212  
310-277-4050 Fax 310-557-8421  
**E-mail:** rrmgmt@aol.com  
**Web:** www.ronrainey.com  
**Contact:** Ron Rainey  
**Clients:** John Kay and Steppenwolf, August Darnell, Kid Creole and the Coconuts, Marshall Tucker Band, Alvin Lee, Blue Cheer  
**Styles:** rock  
**Services:** management  
\*No unsolicited material

**ROSEN MUSIC**  
P.O. Box 1308  
Pacific Palisades, CA 90272  
310-447-4704  
**E-mail:** rosenmusiccorp@me.com  
**Web:** www.rosenmusiccorp.com  
**Contact:** Steven Rosen  
**Styles:** all styles  
**Clients:** Eden, Juliana Buhning, DJ Rhiannon, Gloria Loring, Edwin Aquilar and Jose Zelaya, A Night With Janis Joplin, Orianthi, Jumaane Smith, Three Graces, Naria, Kelley Levesque, Bonnie Walker Events  
\*No unsolicited material

**RPM MANAGEMENT**  
P.O. Box 150366  
Nashville, TN 37215  
615-256-1980  
**E-mail:** info@rpmgroup.com  
**Web:** www.facebook.com/RPMEntertainment

**RPM MUSIC PRODUCTIONS**  
7 Windsor Rd.  
Greak Neck, NY 11021  
516-487-8921  
**E-mail:** dbennett@rpm-productions.com  
**Contact:** Danny Bennett  
**Styles:** rock, pop, jazz  
**Clients:** Tony Bennett  
\*No unsolicited material

**RPS RECORDING AND ENTERTAINMENT GROUP**  
4212 E. Los Angeles Ave.  
Simi Valley, CA 93063  
805-551-2342  
**E-mail:** rps-records@sbcglobal.net  
**Contact:** Gary Bright  
**Styles:** Various genres along with Gospel and Christian  
\*No unsolicited material please

**RUSSELL CARTER ARTIST MANAGEMENT**  
567 Ralph McGill Blvd.  
Atlanta, GA 30312  
404-377-9900  
**E-mail:** russell.rcam@gmail.com  
**Contact:** Russell Carter  
**Styles:** S/S, alt., Americana, pop, rock  
**Clients:** Indigo Girls, Matthew Sweet, the Bangles, Shawn Mullins, Chely Wright, The Shadowboxers, Larkin Poe

**SAM - Silva Artist Management**  
722 Seward St.  
Los Angeles, CA 90038  
323-856-8222  
**E-mail:** info@sammusicbiz.com  
**Web:** www.sammusicbiz.com  
**Contact:** John Silva  
**Clients:** Foo Fighters, Band of Horses, Ryan Adams, Jimmy Eat World, Beastie Boys, Beck, Sonic Youth, Queens Of The Stone Age,  
**Styles:** alt., rock  
\*No unsolicited material

**SHARPE ENTERTAINMENT SERVICES, INC.**  
683 Palmera Ave.  
Pacific Palisades, CA 90272  
310-230-2100 Fax 310-230-2109  
**E-mail:** frances@ses-la.com  
**Web:** www.ses-la.com  
**Contacts:** Sarah Bettens, K's Choice, Katey Segal, Seven Design Works, the Forest Rangers, Emblem3, Mads Langer, Alpha Rev, Steve Hard  
**Styles:** alt., pop, S/S, rock  
**Services:** Personal management  
\*No unsolicited material

**SILENT PARTNER MANAGEMENT**  
536 Pantops Ctr., Ste. 343  
Charlottesville, VA 22911  
434-245-4000  
**E-mail:** davet@silentpartnermanagement.com  
**Web:** www.silentpartnermanagement.com  
**Styles:** rock  
**Clients:** Joey Ramone  
\*No unsolicited material

**SIREN MUSIC**  
P.O. Box 12110  
Portland, OR 97212  
503-238-4771  
**E-mail:** december@sirenmusiccompany.com  
**Web:** www.sirenmusiccompany.com  
**Contact:** December Carson  
**Styles:** roots, Americana, rock, folk, s/s, alt. country, Irish, pop, bluegrass  
**Clients:** Sara Jackson-Holman  
\*Accepts unsolicited material

**SKH MUSIC**  
540 President St.  
Brooklyn, NY 11215  
**E-mail:** skaras@skhmusic.com, khagan@skhmusic.com  
**Web:** www.skhmusic.com  
**Contact:** Steve Karas, Keith Hagan

**SORKIN PRODUCTIONS**  
3742 Jasmine Ave., Ste. 201  
Los Angeles, CA 90034  
310-559-5580 Fax 310-559-5581  
**E-mail:** donsorkin@aol.com  
**Contact:** Don Sorkin  
**Styles:** R&B, pop, rock, dance  
**Services:** Personal management, publishing  
\*Call for approval before sending material

**SOUNDTRACK MUSIC ASSOCIATES**  
1460 4th St., #308  
Santa Monica, CA 90401  
310-260-1023  
**E-mail:** info@soundtrk.com  
**Web:** www.soundtrk.com  
**Contact:** John Tempereau  
**Styles:** All Styles  
**Clients:** Composers: Cliff Martinez, John Swihart, Jeff Danna, Jeff Cardoni, Tree Adams, Alf Clausen  
\*No unsolicited material

**SO WHAT MEDIA & MANAGEMENT**  
890 W. End Ave., Ste. 1-A  
New York, NY 10025  
212-877-9631  
**E-mail:** sowhatasst@me.com  
**Contact:** Lisa Barbaris  
**Styles:** rock, pop  
**Clients:** Cyndi Lauper  
\*No unsolicited material accepted

**SPA MUSIC MANAGEMENT, INC.**  
2 Generations  
275 Madison Ave., Ste. 1905  
New York, NY 10016  
212-661-6990, 917-951-3645  
**E-mail:** aberger@primarywavemusic.com  
**Web:** www.2generations.com  
**Contact:** Aimee Berger  
**Clients:** Matt Stamm, Natascha Sohl, Jeff Stephens, Nicolette Hart, Michael and Marisa  
**Styles:** rock, pop, S/S  
\*See web for info

**SPARKS ENTERTAINMENT, LLC**  
P.O. Box 82510  
Tampa, FL 33682  
734-394-9945  
**E-mail:** SparksEntertainment78@gmail.com  
**Web:** www.BSparksEnt.com  
**Contact:** Brian  
**Styles:** ALL, Hip-Hop, R&B, Country, Rock, Acting, Modeling  
**Clients:** Gary, Lyrix, Taevin  
**Services:** Talent Management, Career, Development, Booking, Promoting, Networking

**STARKRAVIN' MANAGEMENT**  
McLane & Wong  
11135 Weddington St., Ste. 424  
North Hollywood, CA 91601  
818-587-6801 Fax 818-587-6802  
**E-mail:** bcmclane@aol.com  
**Web:** www.benmclane.com  
**Contact:** Ben McLane, Esq.  
**Styles:** pop, rock, alt.  
**Services:** Personal management, legal services  
\*Accepts unsolicited material

**STERLING ARTIST MANAGEMENT, INC.**  
11054 Ventura Blvd., Ste. 285  
Studio City, CA 91604  
818-907-5556  
**E-mail:** mark@sterlingartist.com  
**Web:** www.sterlingartist.com/SAM/Home.html  
**Contact:** Mark Sterling  
**Clients:** Mustered Courage, Courtney Jaye, Hope Waits  
**Styles:** S/S, Americana, blues  
**Services:** Personal management  
\*Inquiry letters accepted

**STEVEN SCHARF ENTERTAINMENT**  
126 E. 38th St.  
New York, NY 10016  
212-779-7977  
**E-mail:** sscharf@carlinamerica.com  
**Web:** www.stevenscharf.com  
**Contact:** Steven Scharf  
**Styles:** rock, alt., S/S, hip-hop, world,

producers, film & TV composers  
**Clients:** Mackenzie, The Kickback, Leah Siegel, Liquid, Mike-E  
\*No unsolicited material

**STEVE STEWART MANAGEMENT**  
12400 Ventura Blvd., #900  
Studio City, CA 91604  
**E-mail:** stevestewart@stevestewart.com  
**Web:** www.stevestewart.com  
**Contact:** Steve Stewart  
**Styles:** alt., rock, pop producers, film & TV composers  
\*No unsolicited material

**STIEFEL ENTERTAINMENT**  
21731 Ventura Blvd., Ste. 300  
Woodland Hills, CA 91364  
310-275-3377  
**Contact:** Arnold Stiefel  
**Clients:** Rod Stewart  
**Styles:** rock, pop  
**Services:** personal management  
\*No unsolicited material

**STREET SMART MARKETING**  
12706 W. Washington Blvd.  
Los Angeles, CA 90066  
**E-mail:** contact@streetsmartmktg.com  
**Web:** www.streetsmartmktg.com  
**Contact:** John Slattery  
**Styles:** rock, metal, indie, pop  
**Services:** Marketing, Online Marketing and Social Media, Publicity, Web Development, Licensing, Product Management, Photography, Videography, Graphic Design and more

**SUNCOAST MUSIC MANAGEMENT**  
9215 Jminez Dr.  
Hudson, FL 34669  
888-727-1698, 727-237-7971  
Ohio: 330-730-1615  
**E-mail:** suncoastbooking@aol.com  
**Web:** www.suncoastentertainment.biz  
**Contact:** Al Spohn  
**Styles:** disco, rock, classic rock, variety  
**Clients:** Poison'd and Red White and Crue (tributes to Poison and Mötley Crüe package), Hells/Bells (AC/DC Tribute), Battery (Metallica) Paradise City (GNR), Live Bait (Jimmy Buffett and Party Band), Stayin Alive (Bee Gees and 70s Disco), Space Cowboy (Steve Miller Band), Higher Ground (Red Hot Chili Peppers Tribute)  
\*Accepts unsolicited material

**TAKEOUT MANAGEMENT**  
1129 Maricopa Hwy., #238  
Ojai, CA 93023  
805-382-2200 Fax 805-201-7816  
**E-mail:** info@howiewood.com  
**Web:** www.howiewood.com  
**Contact:** Howard Rosen  
**Clients:** Simple Plan, Kanye West, Paula Abdul, Ceelo Green, Norah Jones  
**Styles:** All  
**Services:** Personal management, shop for distribution and record deals. Production and remix with major producers.

**TED KURLAND ASSOCIATES**  
173 Brighton Ave.  
Boston, MA 02134  
617-254-0007 Fax 617-782-3577  
**E-mail:** agents@tedkurland.com  
**Web:** www.tedkurland.com  
**Contact:** Ted Kurland  
**Styles:** jazz, blues, vocals  
**Clients:** Pat Metheny, Chick Corea, Ellis Marsalis, Ramsey Lewis, Bill Charlap, Ellis Marsalis, Ann Hampton Callaway, Stacey Kent, John Pizzarelli, Lisa Fischer, Pat Martino, Pancho Sanchez and more  
\*No unsolicited material

**TENTH STREET ENTERTAINMENT**  
38 W. 21st St., Ste. 300  
New York, NY 10011  
212-334-3160  
**E-mail:** info@10thst.com  
**Web:** www.10thst.com  
**Clients:** Motley Crue, Sixx AM, Drowning Pool, Papa Roach, Blondie, Deborah Harry, Crossfade, Eve, Hellyeah, Deuce, Oh No Fiasco, Nico Vega, Five Finger Death Punch  
**Styles:** All  
**Services:** personal management  
\*No unsolicited material

**Additional location:**  
700 San Vicente Blvd., #G410  
West Hollywood, CA 90069  
310-385-4700  
**E-mail:** info@10thst.com

**THAT'S ENTERTAINMENT INTERNATIONAL, INC.**  
(T.E.I.)  
3820 E. La Palma Ave.  
Anaheim, CA 92807  
714-693-9300

**E-mail:** jmcentee@teientertainment.com  
**Web:** www.teientertainment.com  
**Contact:** John McEntee  
**Styles:** All  
**Services:** Entertainment broker for corporate/concert events, personal management  
\*No unsolicited material

**THREE ARTIST MANAGEMENT**  
**c/o Red Light Management**  
8439 Sunset Blvd.  
Los Angeles, CA 90069  
310-273-2266  
**E-mail:** info@threeam.net  
**Web:** www.threeam.net  
**Contact:** Richard Bishop  
**Clients:** the Crystal Method, Jason Lytle/Grandaddy, Henry Rollins, Tobias Enhus, Sander Kleinenberg, Robyn Hitchcock, Static Revenger, DJ Rap, The Art, Film and TV Projects  
**Styles:** All  
**Services:** personal management, agency  
\*No unsolicited material

**THREEE**  
Erik Eger Entertainment, Inc.  
918 N. Western Ave., Ste. A  
Los Angeles, CA 90029  
213-381-5100 Fax 213-381-5115  
**E-mail:** info@threee.com  
**Web:** www.threee.com  
**Contact:** Erik Eger  
**Styles:** All Styles  
**Clients:** Rich Costey, Chris Carmouche, Michael H. Brauer, Dan Carey, Stuart Matthewman, Sly and Robbie, John Hill, Chris Coody, Kid Harpoon  
\*We do not accept unsolicited material

**THUNDERBIRD MANAGEMENT GROUP**  
133 Industrial Park Rd.  
Larose, LA 70373  
985-798-5665  
**E-mail:** thunderbird@viscom.net  
**Web:** www.thunderbirdmanagementgroup.com  
**Contact:** Rueben Williams  
**Styles:** all styles  
\*Accepts unsolicited material

**TKO ARTIST MANAGEMENT**  
Nashville, TN  
615-383-5017  
**Web:** www.tkoartistmanagement.com  
**Contact:** T.K. Kimbrell  
**Styles:** Country  
**Clients:** Mac McAnally, Toby Keith, Chris LeDoux, Krystal Keith, Ashley Campbell, Chris Janson, Neil LeDoux, Waterloo Revival, I Love This Bar & Grill, Wild Shot  
\*No unsolicited material

**TOM CALLAHAN & ASSOCIATES**  
P.O. Box 1960  
Manhattan Beach, CA 90267  
310-418-1384  
**E-mail:** info@tomcallahan.com  
**Web:** www.tomcallahan.com  
**Contact:** Tom Callahan  
**Styles:** All  
**Services:** full-service consulting company, including record promotion, legal services, Internet marketing, web design, retail promotion and publicity.  
\*No unsolicited material

**TONY MARGHERITA MANAGEMENT**  
413-529-2830  
**E-mail:** info@tmmchi.com  
**Web:** www.tmmchi.com  
**Contact:** Tony Margherita  
**Styles:** rock, jazz  
**Clients:** Wilco, Glenn Kotche, Jeff Tweedy, Neil Ciine, Glenn Kotche, Solid Sound Festival, Aoife O'Donovan, The Felice Brothers, Lucius, Sam Amidon, Steve Gunnm, Tweedy  
\*No unsolicited material

**TOURWERKS**  
1939 Grand Ave., Level 2  
San Diego, CA 92109  
858-490-3961  
**E-mail:** chris@tourwerks.com  
**Web:** www.tourwerks.com  
**Contact:** Chris Renzulli  
**Styles:** All  
\*Accepts unsolicited material

**TOWER MANAGEMENT**  
P.O. Box 2435  
Hendersonville, TN 37203  
615-447-3319  
**E-mail:** EdRussell@castlerecords.com  
**Web:** www.castlerecords.com  
**Contact:** Ed Russell  
**Styles:** country, rock, AC, bluegrass, blues  
**Clients:** Carl Butler, Bridgette Elise, The Hoods, Edd Greer, Eddie Ray, Eddie Ray II, Shane Keane, Jimmy Velvet, Abby, Cody Dooley, Jerry Presley, Mike Garnett  
\*Accepts unsolicited material



**TRICK MANAGEMENT**  
+44-208-314-0479 (U.K.)  
**E-mail:** ask@trickmanagement.com  
**Web:** www.trickmanagement.com  
**Contact:** Roger (U.K.), Foye (U.S.)  
**Clients:** Ollar, Bear Driver, Stewart Agnew, Roger Bechirian  
**Styles:** Modern Rock, indie  
\*No unsolicited material

**TRUE TALENT MANAGEMENT**  
9663 Santa Monica Blvd., #320  
Dept WEB  
Beverly Hills, CA 90210  
310-560-1290  
**E-mail:** webinfo@truetalemtgmt.com  
**Web:** www.truetalemtgmt.com  
**Contact:** Jennifer Yeko  
**Clients:** Specializing in film/TV placement, radio promotion, music publicity and managing pop/rock/singer-songwriters  
\*Accepts unsolicited material

**TUNSTALL MANAGEMENT**  
1420 Willowbrooke Cir.  
Franklin, TN 37069  
615-376-9880 Fax 615-376-9892  
**E-mail:** tunstallmgmt@comcast.net  
**Contact:** Vicki Tunstall Howell  
**Styles:** alt., rock, urban, R&B  
**Services:** Personal management  
\*No unsolicited material

**FIRST ACCESS ENTERTAINMENT**  
661 N. Harper Ave., Ste. 208  
Los Angeles, CA 90048  
323 454 1140  
**E-mail:** LA@firstaccessent.com,  
Newyork@firstaccessent.com,  
london@firstaccessent.com  
**Web:** www.firstaccessent.com  
**Published:** see web  
**How to Submit:** no unsolicited material

**TUSCAN SUN MUSIC**  
Nashville, TN 615-794-0485  
**E-mail:** mgmt@angelica.org  
**Web:** www.angelica.org,  
www.tuscansunmusic.com  
**Contact:** Jules Delgado  
**Styles:** Ambient, New Age, Inspirational, Pop, Film/TV  
**Clients:** Seay, Pat Thomi  
\*No unsolicited material

**UNION ENTERTAINMENT GROUP, INC.**  
Thousand Oaks, CA 91362  
818-879-1770  
**E-mail:** info@ueginc.com  
**Web:** www.ueginc.com  
**Contact:** Tim Heyne, Bryan Coleman  
**Clients:** Nickelback, Kevin Costner and Modern West, DMC, High Valley, Mr. Big, Tom Kelfer, (see website for more)  
**Styles:** Rock  
**Services:** personal management  
\*No unsolicited material

**VARRASSO MANAGEMENT**  
P.O. Box 387  
Fremont, CA 94537  
510-792-8910  
**E-mail:** richard@varrasso.com  
**Web:** www.varrasso.com  
**Contact:** Richard Varrasso  
**Styles:** rock, covers, country  
\*Accepts unsolicited material

**VECTOR MANAGEMENT**  
P.O. Box Box 120479  
Nashville, TN 37212  
615-269-6600  
**E-mail:** info@vectormgmt.com  
**Web:** www.vectormgmt.com  
**Contact:** Ken Levitan  
**Styles:** country, pop, S/S  
\*No unsolicited material

**Additional locations:**

150 5th Ave., 4th Fl.  
New York, NY 10011

9350 Civic Center Dr.  
Beverly Hills, Ca 90210

57B St. Dionis Rd.  
London, SW6 4UB

**VELVET HAMMER MANAGEMENT**  
9911 W. Pico Blvd., Ste. 350 W.  
Los Angeles, CA 90035  
310-657-6161  
**E-mail:** sendusyourmusic@velvethammer.net  
**Web:** www.velvethammer.net  
**Clients:** System of a Down, Alice in Chains, The Deftones, Code of Orange, Night Riots  
**Specialties:** All  
\*Accepts unsolicited material

**WANTED MANAGEMENT**  
**E-mail:** wantedgregg@gmail.com

**Web:** www.facebook.com/WantedMgmt  
**Styles:** rock, pop, punk, soul  
**Services:** personal management  
\*No unsolicited material

**WAYWARD GOOSE ENTERTAINMENT GROUP**  
1269 Hadaway Ct.  
Lawrenceville, GA 30043  
888-824-1152  
**Web:** www.waywardgooseentertainmentgroup.com  
**Clients:** Twisted Royalty, Jacques Lesure, Jazz Guitarist and Clinician  
**Styles:** Jazz, Performing Arts, Other ONLY  
\*No unsolicited material, No Phone Calls

**WOLFSON ENTERTAINMENT, INC.**  
2659 Townsgate Road, Ste. 119  
Westlake Village, CA 91361  
805-494-9600  
**E-mail:** info@wolfsonent.com  
**Contact:** Jonathan Wolfson, Dillon Barbosa  
**Web:** www.wolfsonent.com  
**Styles:** All  
**Clients:** Daryl Hall and John Oates, Loverboy, Nelson  
**Services:** Personal management. Also offers full-service media relations for management clients.

**WORLDSOUND**  
17837 1st Ave. S.  
Seattle, WA 98148-1728  
206-444-0300, 800470-1270  
**E-mail:** warren@worldsound.com  
**Web:** www.worldsound.com  
**Contact:** Warren Wyatt  
**Styles:** rock, world, Celtic, folk, pop  
**Clients:** Na Leo, Keith Olsen, Anuhea  
**Services:** personal management, consulting  
\*See website for submission information

**AMW GROUP**  
337 Garden Oaks Blvd., #8295  
Houston, TX 77018  
713-970-1015  
**Web:** www.amworldgroup.com  
**Styles:** All Styles  
**Clients:** info upon request  
\*No unsolicited material

**AMERICAN ARTISTS**  
8500 Wilshire Blvd., Ste. 525  
Beverly Hills, CA 90212  
310-277-7877  
**E-mail:** mike@americanartists.net  
**Web:** www.americanartists.net  
**Contact:** Michael Weinstein  
**Styles:** rock, classic rock, country, R&B, swing  
**Clients:** info upon request  
\*No unsolicited material

**BOOKING AGENTS**

**1ST TOTAL MUSIC POWER**  
Los Angeles, CA  
323-650-9400  
**E-mail:** aaron@totalmusicpower.com  
**Web:** www.totalmusicpower.com  
**Contact:** Aaron  
**Styles:** rock, jazz, alt, film, all  
**Clients:** Aaron Wolfson, Mercedes, the four Broadcasters  
**Services:** Corporate events, concerts, private parties, recording sessions, producers, film/TV music (all).  
\*Communicate your request first.

**25 LIVE**  
24 Music Sq. W.  
Nashville, TN 37203  
615-777-2227  
**E-mail:** david@25ent.com  
**Web:** www.25ccm.com  
**Contact:** David Breen  
**Styles:** Christian  
\*No unsolicited material

**ACA MUSIC & ENTERTAINMENT**  
1025 S. Moorland, #505  
Brookfield, WI 53005  
800-279-7909, 262-790-0060  
Fax 262-790-9149  
**Web:** www.acaentertainment.com  
**Contact:** Louie Higgins  
**Styles:** variety, bluegrass, bands, lounge acts, nostalgia, DJs, club, festival bands, ceremony, dinner hour, cocktail  
**Services:** Represents nightclub and acts for private functions, not currently seeking new clients  
\*Accepts unsolicited material

**ACT 1 ENTERTAINMENT**  
P.O. Box 1079  
New Haven, CT 06504  
203-785-8338 Fax 203-865-9867  
**E-mail:** actonec@aol.com  
**Web:** www.act1ent.com  
**Contact:** Martha Martin  
**Styles:** rock and roll, blues, acoustic, swing, folk, Caribbean  
**Services:** mostly books acts for parties/events  
**Clients:** info upon request  
\*Accepts unsolicited material

**Additional locations:**

Stonington, CT  
860-535-0052  
Carmela Congdon

Newington, CT  
732-690-4437  
Michael Donaghey

Boca Raton, FL / Charlotte, NC  
561-251-7338  
Dave Coviello

Westport, CT  
203-376-2636  
John Paolillo

**ACTS NASHVILLE**  
1103 Bell Grimes Ln.  
Nashville, TN 37207  
615-254-8600  
**E-mail:** info@actsnashville.com  
**Web:** www.actsnashville.com  
**Contact:** Lee Shields  
**Styles:** country, rock, nostalgia and variety only  
**Clients:** info upon request  
\*No unsolicited material

**AGENCY FOR THE PERFORMING ARTS (APA)**  
405 S. Beverly Dr.  
Beverly Hills, CA 90212  
310-888-4200 Fax 310-888-4242  
**Web:** www.apa-agency.com  
**Styles:** All  
\*Call before submitting material

**Additional locations:**

135 W. 50th St., 17th Fl.  
New York, NY 10020  
212-205-4320, Fax 212-245-5062

150 Fourth Ave., N., Ste. 2300  
Nashville, TN 37203  
615-297-0100 Fax 615-297-5434

**BUDDY LEE ATTRACTIONS**  
38 Music Sq. E., Ste. 300  
Nashville, TN 37203  
615-244-4336  
**Web:** www.buddyleeattractions.com  
**Styles:** Country, rock, pop, bluegrass  
\*Accepts unsolicited material  
\*\*See website for other locations

**CANTALOUPE MUSIC PRODUCTIONS**  
Ellen Azorin, President  
157 W. 79th St., Ste. 4A  
New York, NY 10024  
212-724-2400  
**E-mail:** ellenazorin@gmail.com  
**Web:** www.cantaloupeproductions.com  
**Clients:** see website  
**Styles:** Booking agent specializing in Brazilian, Argentine, Cuban and other Latin music, as well as other world music and top level jazz ensembles.  
\*Does not accept unsolicited material

**CELEBRITY TALENT AGENCY INC.**  
111 E. 14th St., Ste. 249  
New York, NY 10003  
212-539-6039, 201-837-9000, 201-678-9222  
**E-mail:** markg@celebritytalentagency.com  
**Web:** www.celebritytalentagency.com  
**Contact:** Mark Green  
**Styles:** jazz, R&B, hip-hop, comedians, gospel  
**Clients:** info upon request  
\*No unsolicited material

**BRUCE COLFIN LAW, PC**  
1178 Broadway, Ste. 312  
New York, NY 10001  
212-691-5630  
**E-mail:** thefirm@thefirm.com  
**Web:** www.thefirm.com  
**Contact:** Bruce E. Colfin  
**Styles:** rock, blues, world, reggae  
**Clients:** Dark Star Orchestra, Mick Taylor, Sly and Robbie, Marty Balin, Freddie McGregor, Niney the Observer, Bernard Purdie  
\*Accepts unsolicited material--Submit material with a S.A.S.E. and proper postage for return

**CIRCLE TALENT AGENCY**  
5900 Wilshire Blvd., Ste. 2200  
Los Angeles, CA 90036  
323-424-4970 Fax 323-424-4976  
**E-mail:** kevin@circleagency.com  
**Web:** www.circleagency.com  
**Contact:** Kevin Gimble, Owner/Agent, Various, see web

**COAST TO COAST MUSIC**  
P.O. Box 18334  
Encino, CA 91416  
818-376-1380  
**E-mail:** ccmusicbooking@yahoo.com  
**Web:** www.positivemusicprograms.com  
**Styles:** Music Promotion and Booking  
**Contact:** Chris Fletcher  
\*E-mail or call for permission to submit music for review

**COLLIN ARTISTS**  
Los Angeles, CA  
323-467-4702  
**E-mail:** collinartists@gmail.com  
**Web:** www.collinartists.com  
**Contact:** Barbara Collin, Robert Sax, Goh Kurosawa  
**Styles:** jazz, blues, world, Latin, R&B, doo wop/classics and beyond  
**Clients:** Mary Stallings, Jeri Brown, Carmen Lundy, Kevin Mahogany, Andy Bean, Alan Paul, Latin Jazz Masters, Bobbi Humphrey, Kathy Kosins and more

**BACKSTREET BOOKING**  
700 W. Pete Rose Way, Ste. 390  
P.O. Box 18  
Cincinnati, OH 45203  
513-442-4405  
**E-mail:** info@backstreetbooking.com  
**Contact:** Jim Sfarnas  
**Styles:** progressive fusion, jazz, rock, jam, metal  
**Clients:** info upon request  
\*No unsolicited material

**BBA MANAGEMENT & BOOKING**  
512-477-7777  
**E-mail:** info@bbabooking.com  
**Web:** www.bbabooking.com  
**Styles:** jazz, Latin, rock, classical S/S  
\*No unsolicited material

**BIG BEAT**  
1515 University Dr., Ste. 102

Coral Springs, FL 33071  
954-755-7759  
**E-mail:** talent@bigbeatproductions.com  
**Web:** www.bigbeatproductions.com  
**Contact:** Richard Lloyd  
**Styles:** all styles  
**Clients:** info upon request  
\*Accepts unsolicited material

**BILL HOLLINGSHEAD PRODUCTIONS, INC.**  
1010 Anderson Rd.  
Davis, CA 95616  
530-758-9779 Fax 530-758-9777  
**E-mail:** bhptalent@aol.com  
**Web:** www.bhptalent.com  
**Contact:** Bill Hollingshead  
**Styles:** California surf music, classic '50s/'60s rock  
\*No unsolicited material

**BOOKING ENTERTAINMENT**  
275 Madison Ave., 6th Fl.  
New York, NY 10016  
1-800-4ENTERTAINMENT  
212-645-0555  
**E-mail:** steve@bookingentertainment.com  
**Web:** www.bookingentertainment.com  
**Contact:** Steve Einzig  
**Styles:** rock, pop, jazz, adult contemporary, pop, R&B  
**Clients:** info on website.  
\*No unsolicited material

**BUDDY LEE ATTRACTIONS**  
38 Music Sq. E., Ste. 300  
Nashville, TN 37203  
615-244-4336  
**Web:** www.buddyleeattractions.com  
**Styles:** Country, rock, pop, bluegrass  
\*Accepts unsolicited material  
\*\*See website for other locations

**CELEBRITY TALENT AGENCY INC.**  
111 E. 14th St., Ste. 249  
New York, NY 10003  
212-539-6039, 201-837-9000, 201-678-9222  
**E-mail:** markg@celebritytalentagency.com  
**Web:** www.celebritytalentagency.com  
**Contact:** Mark Green  
**Styles:** jazz, R&B, hip-hop, comedians, gospel  
**Clients:** info upon request  
\*No unsolicited material

**BRUCE COLFIN LAW, PC**  
1178 Broadway, Ste. 312  
New York, NY 10001  
212-691-5630  
**E-mail:** thefirm@thefirm.com  
**Web:** www.thefirm.com  
**Contact:** Bruce E. Colfin  
**Styles:** rock, blues, world, reggae  
**Clients:** Dark Star Orchestra, Mick Taylor, Sly and Robbie, Marty Balin, Freddie McGregor, Niney the Observer, Bernard Purdie  
\*Accepts unsolicited material--Submit material with a S.A.S.E. and proper postage for return

**CIRCLE TALENT AGENCY**  
5900 Wilshire Blvd., Ste. 2200  
Los Angeles, CA 90036  
323-424-4970 Fax 323-424-4976  
**E-mail:** kevin@circleagency.com  
**Web:** www.circleagency.com  
**Contact:** Kevin Gimble, Owner/Agent, Various, see web

**COAST TO COAST MUSIC**  
P.O. Box 18334  
Encino, CA 91416  
818-376-1380  
**E-mail:** ccmusicbooking@yahoo.com  
**Web:** www.positivemusicprograms.com  
**Styles:** Music Promotion and Booking  
**Contact:** Chris Fletcher  
\*E-mail or call for permission to submit music for review

**COLLIN ARTISTS**  
Los Angeles, CA  
323-467-4702  
**E-mail:** collinartists@gmail.com  
**Web:** www.collinartists.com  
**Contact:** Barbara Collin, Robert Sax, Goh Kurosawa  
**Styles:** jazz, blues, world, Latin, R&B, doo wop/classics and beyond  
**Clients:** Mary Stallings, Jeri Brown, Carmen Lundy, Kevin Mahogany, Andy Bean, Alan Paul, Latin Jazz Masters, Bobbi Humphrey, Kathy Kosins and more

**BACKSTREET BOOKING**  
700 W. Pete Rose Way, Ste. 390  
P.O. Box 18  
Cincinnati, OH 45203  
513-442-4405  
**E-mail:** info@backstreetbooking.com  
**Contact:** Jim Sfarnas  
**Styles:** progressive fusion, jazz, rock, jam, metal  
**Clients:** info upon request  
\*No unsolicited material

**BBA MANAGEMENT & BOOKING**  
512-477-7777  
**E-mail:** info@bbabooking.com  
**Web:** www.bbabooking.com  
**Styles:** jazz, Latin, rock, classical S/S  
\*No unsolicited material

**Services:** management, promotion, consulting, booking, workshops \*No unsolicited material

**CONCERTED EFFORTS, INC.**  
P.O. Box 440326  
Somerville, MA 02144  
617-969-0810 Fax 617-209-1300  
**E-mail:** concerted@concertedefforts.com  
**Web:** www.concertedefforts.com  
**Contact:** Paul Kahn  
**Styles:** blues, soul, jazz, gospel, zydeco, Cajun, folk, S/S, rock, world  
**Clients:** info upon request  
\*No unsolicited material

**CREATIVE ARTISTS AGENCY**  
2000 Ave. of the Stars  
Los Angeles, CA 90067  
424-288-2000 Fax 424-288-2900  
**Web:** www.caatouring.com  
**Styles:** All  
\*No unsolicited material - No phone calls

**Additional locations:**

405 Lexington Ave., 19th Fl.  
New York, NY 10174  
212-277-9000

401 Commerce St., Penthouse  
Nashville, TN 37219  
615-383-8787

1691 Michigan Ave., Ste. 530  
Miami Beach, FL 33139

London  
+020-8846-3000

**D. BAILEY MANAGEMENT**  
15100 Hutchison Rd., Ste. 111  
Tampa, FL 33625  
813-960-4660 Fax 813-960-4662  
**E-mail:** dennis@dbaileymanagement.com, liza@dbaileymanagement.com  
**Web:** www.dbaileymanagement.com  
**Contact:** Dennis Bailey or Liza Saturday  
**Styles:** pop, R&B, top 40, rock, variety  
**Clients:** info upon request  
\*No unsolicited material

**EAST COAST ENTERTAINMENT**  
Offices in North Carolina, South Carolina, Virginia, Georgia, Pennsylvania  
855-323-4386  
**Web:** www.eastcoastentertainment.com  
**Styles:** rock, acoustic, classical, latin, jazz, pop, R&B, funk  
\*No unsolicited material  
\*\*See website for additional locations

**ELECTRIC EVENTS CORPORATION**  
P.O. Box 280848  
Lakewood, CO 80228  
303-989-0001 Fax 303-989-0037  
**E-mail:** info@electricevents.com  
**Web:** www.electricevents.com  
**Contact:** Michael A. Tolerico  
**Styles:** pop cover bands only  
**Clients:** info upon request  
\*No unsolicited material

**ENTERTAINMENT SERVICES INTERNATIONAL**  
1819 S. Harlan Cir.  
Lakewood, CO 80232  
303-727-1111  
**E-mail:** randy@esientertainment.com  
**Web:** www.esientertainment.com  
**Contact:** Randy Erwin  
**Styles:** mostly classic rock  
**Clients:** info upon request  
\*No unsolicited material

**ENTOURAGE TALENT ASSOCIATES**  
150 W. 28th St., Ste. 1503  
New York, NY 10001  
212-633-2600  
**E-mail:** info@entouragetalent.com  
**Web:** www.entouragetalent.com  
**Contact:** Wayne Forte  
**Styles:** rock, pop, S/S, jazz  
**Clients:** info upon request  
\*No unsolicited material

**FAT CITY ARTISTS**  
1906 Chet Atkins Pl., Ste. 502  
Nashville, TN 37212  
615-320-7678 Fax 615-321-5382  
**Web:** www.fatcityartists.com  
**Styles:** nostalgia, country, big band, bluegrass, blues, R&B, Cajun, world, folk, funk, gospel, jazz, \*No Rap or Opera  
**Clients:** info upon request  
\*No unsolicited material

**FLEET TEAM BOOKING**  
Chicago, IL 60608  
312-455-1350 Fax 773-442-0224  
**E-mail:** scott@fleetteambooking.com  
**Web:** www.fleetteambooking.com

**Contact:** Scott Comeau  
**Styles:** punk, indie rock, hip-hop  
**Clients:** info upon request  
\*No unsolicited material

**GIGSALAD**  
2733 E. Battlefield Rd.  
Box 105  
Springfield, MO 65804  
866-788-GIGS  
**Web:** www.gigsalad.com  
**Contact:** Mark Steiner, Steve Tetrault  
**Services:** A marketplace for booking bands, musicians, entertainers, speakers and services for parties, productions and events.

**Additional location:**

225 S. Water St.  
Chandler's Wharf  
Wilmington, NC

312 E. Olive St.  
Springfield, MO

**GORFAINE-SCHWARTZ AGENCY**  
4111 W. Alameda Ave., Ste. 509  
Burbank, CA 91505  
818-260-8500  
**E-mail:** reception@gsamusic.com  
**Web:** www.gsamusic.com  
**Clients:** see our website for client list  
\*No unsolicited material

**GREAT AMERICAN TALENT**  
P.O. Box 2476  
Hendersonville, TN 37077  
615-452-7878  
**E-mail:** info@gatalent.com  
**Web:** www.gatalent.com  
**Styles:** country, Cajun  
**Clients:** info upon request  
\*No unsolicited material

**HARMONY ARTISTS INC.**  
6399 Wilshire Blvd., Ste. 914  
Los Angeles, CA 90048  
323-655-5007 Fax 323-655-5154  
**E-mail:** acrane-ross@harmonyartists.com  
**Web:** www.harmonyartists.com  
**Contact:** Adrienne Crane-Ross  
**Styles:** tribute, nostalgia, R&B, Latin, blues, bluegrass, jazz, swing  
\*No unsolicited material

**HELLO! BOOKING**  
P.O. Box 18717  
Minneapolis, MN 55418  
651-647-4464  
**E-mail:** eric@hellobooking.com  
**Web:** www.hellobooking.com  
**Contact:** Eric Roberts  
**Styles:** bluegrass, country, rock, folk, pop, jazz, indie, hip-hop, acoustic, rockabilly  
**Clients:** info upon request  
\*Accepts unsolicited material

**INA DITKE & ASSOCIATES**  
770 N.E. 69th St., Ste. 7C  
Miami, FL 33138  
305-762-4309  
**E-mail:** ina@inaditke.com  
**Web:** www.inaditke.com  
**Contact:** Ina Dittke  
**Styles:** jazz, Latin, world  
**Clients:** info upon request

**INDIE MUSIC CONSULTING GROUP**  
Indie Artist & Label Publicity, Marketing & Consulting  
888-242-9331  
**Web:** www.indiemusicconsultant.com  
\*Voting Member the Recording Academy\*

**INTERNATIONAL CREATIVE MANAGEMENT (ICM)**  
10250 Constellation Blvd.  
Los Angeles, CA 90067  
310-550-4000  
**Web:** www.icmtalent.com  
**Styles:** All  
\*No unsolicited material

**Additional locations:**

730 5th Ave.  
New York, NY 10019  
212-556-5600

Marlborough House  
10 Earham St., 3rd Fl.  
London, WC2H, 9LN, England  
+44.0.20.7836.8564

**IN TOUCH ENTERTAINMENT**  
5 Columbus Cir., 8th Fl.  
New York, NY 10019  
212-714-7722 Fax 212-202-7579  
**E-mail:** info@intouchhome.com  
**Web:** www.intouchhome.com  
**Contact:** Charles Carlini  
**Styles:** All Styles

**Clients:** Irene Cara, Michael Carvin, Eguie Castrillo, David Chesky, Suzanne Ciani, Eumir Deodato, Michael Sembello, Ron Sunshine, Jon Regen, Tito Rodriguez, jr., Zbigniew Preisner, Rosa Passos, George Mraz, Airto Moreira, Kenia, Paulette McWilliams, Tony Middleton, Toninho Horta & Ronnie Cuber Project, Elisha Abas, Captain Beyond  
\*Accepts unsolicited material - via SonicBids only

**JAM ENTERTAINMENT AND EVENTS**  
2900 Bristol St., Ste. A - 208  
Costa Mesa, CA 92626  
714-556-6000  
**E-mail:** dennis@jamentertainment.com  
**Web:** www.jamentertainment.com  
\*Accepts unsolicited COVER material

**JEFF ROBERTS & ASSOCIATES**  
174 Saundersville Rd., Ste. 702  
Hendersonville, TN 37075  
615-859-7040 Fax 615-851-7023  
**Web:** www.jeffroberts.com  
**Contact:** Jeff Roberts  
**Clients:** info upon request  
\*No unsolicited material

**KEITH CASE & ASSOCIATES**  
1025 17th Ave. S., 2nd Fl.  
Nashville, TN 37212  
615-327-4646 Fax 615-327-4949  
**E-mail:** keith@keithcase.com  
**Web:** www.keithcase.com  
**Styles:** bluegrass, roots, folk, S/S  
**Clients:** info upon request  
\*No unsolicited material

**KENMORE AGENCY, THE**  
P.O. Box 1726  
Costa Mesa, CA 92627  
714-642-3329  
**E-mail:** info@thekenmoreagency.com  
**Web:** www.thekenmoreagency.com  
**Styles:** rock, punk, metal, indie rock, hip-hop, electronic  
**Clients:** info upon request  
\*No unsolicited material

**Additional location:**

142 High St., Ste. 524  
Portland, ME 04104  
207-358-8140  
**E-mail:** info@thekenmoreagency.com

**LIVE NATION**  
Beverly Hills, CA  
800-653-8000  
**Web:** www.livenation.com  
**Styles:** All Styles  
**Services:** producing, marketing and selling live concerts for artists

**LUTHER WOLF, LLC**  
P.O. Box 162078  
Austin, TX 78716-2078  
512-448-3065  
**E-mail:** wayne@lutherwolf.com  
**Web:** www.lutherwolf.com  
**Contact:** Wayne Nagel  
**Styles:** rock, blues  
**Clients:** info upon request  
\*No unsolicited material

**MARSJAZZ BOOKING AGENCY**  
1006 Ashby Pl.  
Charlottesville, VA 22901  
434-979-6374  
**E-mail:** reggie@marsjazz.com  
**Web:** www.marsjazz.com  
**Contact:** Reggie Marshall  
**Styles:** jazz  
**Clients:** info upon request  
\*No unsolicited material

**MAULDIN BRAND AGENCY**  
1280 W. Peachtree St., Ste. 300  
Atlanta, GA 30309  
404-733-5511 Fax 404-733-5512  
**E-mail:** info@mauldinbrand.com  
**Web:** www.mauldinbrand.com  
**Styles:** urban, pop, hip-hop, R&B  
**Clients:** info upon request  
\*No unsolicited material

**MAURICE MONTOYA MUSIC AGENCY**  
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**E-mail:** info@mrmusicagency.com  
**Web:** www.mrmusicagency.com  
**Contact:** Maurice Orlando Montoya  
**Styles:** jazz, Afro-Cuban, Brazilian, contemp./pop  
**Clients:** info upon request  
\*No unsolicited material

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Cape May Point, NJ 08212  
609-884-5986  
**E-mail:** info@michaelklineartists.com  
**Web:** www.michaelklineartists.com  
**Clients:** info on request

**M.O.B. AGENCY**  
6404 Wilshire Blvd., Ste. 505  
Los Angeles, CA 90048  
323-653-0427  
**E-mail:** mitch@mobagency.com  
**Web:** www.mobagency.com  
**Contact:** Mitch Okmin  
**Styles:** rock, alt.  
**Clients:** info upon request  
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Portland, OR 97228  
503-223-5960  
**E-mail:** monquipresents@gmail.com  
**Web:** www.monqui.com  
**Styles:** alt., rock, indie rock, pop, country  
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Chicago, IL 60654  
312-640-7500 Fax 312-640-7515  
**E-mail:** ron@montereyinternational.net  
**Web:** www.montereyinternational.net  
**Contact:** Ron Kaplan  
**Styles:** blues, jazz, world, rock, pop, Latin, alt, R&B  
**Clients:** info upon request  
\*No unsolicited materia

**Additional location:**

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831-625-6300 Fax 831-625-6335

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Brentwood, TN 37027  
615-915-2641  
**E-mail:** info@musiccityartists.com  
**Web:** www.musiccityartists.com  
**Contact:** Charles Ray, President/Agent  
**Styles:** AC, country, oldies, musicals, tribute, comedy, music  
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**Styles:** neo soul, R&B, pop, rock, country, jazz, alt, dance, reggae, calypso, dance hall, comedy actors  
\*No unsolicited material, not accepting hip-hop demos

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**Web:** www.music-tree.com  
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**Contact:** Don Brooks  
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512-288-2023  
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**Web:** www.nflyagency.com  
**Contact:** Nancy Fly  
**Styles:** Americana, traditional, roots rock, blues, world  
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**Web:** [www.nightsideentertainment.com](http://www.nightsideentertainment.com)  
**Contact:** Al Sazillo  
**Styles:** All Styles  
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**E-mail:** [edrums@aol.com](mailto:edrums@aol.com)  
**Web:** [www.edhartmanmusic.com/contact](http://www.edhartmanmusic.com/contact)  
**Contact:** Ed Hartman  
**Styles:** rock, pop, urban, jazz, Latin, Caribbean, world  
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**Web:** [www.pacifictalent.com](http://www.pacifictalent.com)  
**Contact:** Andy Gilbert  
**Styles:** jazz, blues, R&B, rock, funk, disco, everything  
**Clients:** info upon request  
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Ojai, CA 93023  
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**Contact:** Howie Silverman  
**Styles:** rock, pop, alt., legends  
**Clients:** info upon request  
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**Contact:** [jay@piedmonttalent.com](mailto:jay@piedmonttalent.com)  
**Styles:** blues, roots, rock, alt. country, folk  
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**Contact:** Jennifer Fowler  
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**Web:** [www.pyramid-ent.com](http://www.pyramid-ent.com)  
**Contact:** Sal Michaels  
**Styles:** urban, jazz, gospel, classic and contemporary R&B, funk, hip-hop  
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**Web:** [www.redentertainment.com](http://www.redentertainment.com)  
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**Styles:** rock, funk, jazz, gospel, R&B, pop, Latin, hip-hop  
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**Web:** [www.selakentertainment.com](http://www.selakentertainment.com)  
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**Styles:** Tribute Bands, Blues, Country, Dance, Disco, Ethnic, Hip-Hop, Party Band, Jazz, Soul, Solo, Swing, Pop, R&B, Blues  
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**Contact:** Krist Krueger  
**Styles:** indie, rock, folk, acoustic, experimental, pop  
**Clients:** info upon request  
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**Web:** [www.smcartists.com](http://www.smcartists.com)  
**Contact:** Otto Vavrin II  
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**Web:** [www.BSparksEnt.com](http://www.BSparksEnt.com)  
**Contact:** Brian  
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**Web:** [www.spectrumtalentagency.com](http://www.spectrumtalentagency.com)  
**Contact:** Marc Katz  
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[leticia@tempestentertainment.com](mailto:leticia@tempestentertainment.com)  
**Web:** [www.tempestentertainment.com](http://www.tempestentertainment.com)  
**Contact:** Lian Calvo Serrano  
**Clients:** info upon request  
\*No unsolicited material

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**Web:** [www.thirdcoasttalent.com](http://www.thirdcoasttalent.com)  
**Styles:** Country  
**Clients:** see website for complete roster  
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**Web:** [twochordtouring.com](http://twochordtouring.com)  
**Contact:** Davis McLarty  
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London, EC1V 1PQ  
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**Web:** [www.unclebooking.com](http://www.unclebooking.com)  
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**Web:** [www.universalattractions.com](http://www.universalattractions.com)  
**Contact:** Nick Martucci  
**Styles:** All  
**Clients:** info upon request  
\*Accepts unsolicited material to demo@universalattractions.com

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Paso Robles, CA 93446  
805-545-5550 Fax 805-545-5559  
**E-mail:** [john@varietyart.com](mailto:john@varietyart.com),  
[bob@varietyart.com](mailto:bob@varietyart.com), [lloyd@varietyart.com](mailto:lloyd@varietyart.com),  
[zach@varietyart.com](mailto:zach@varietyart.com)  
**Web:** [www.varietyart.com](http://www.varietyart.com)  
**Contact:** Bob Engel, John Harrington, Lloyd St. Martin, Zach Mullinax  
**Styles:** rock, folk, pop, rap, jazz, oldies  
**Clients:** info upon request  
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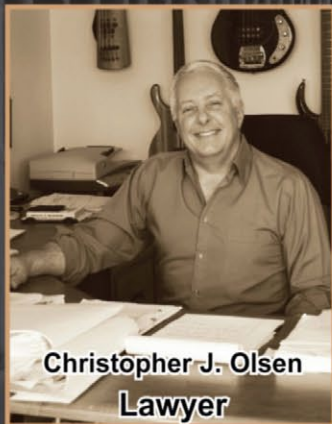
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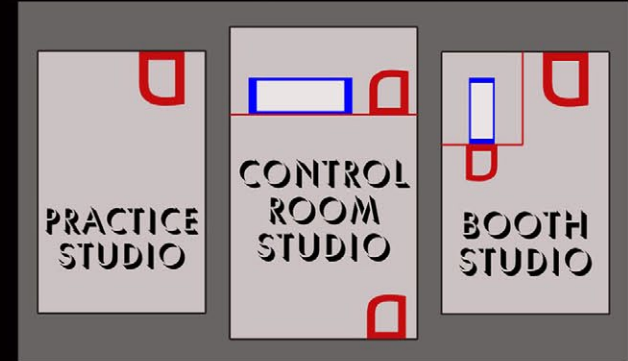
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# How to Set Your Rate, Negotiate and Financially Survive in Town and on the Road

**E**ver think of yourself as the owner of a corporation? Guess what... you are. If you're a working musician, a session or tour player, your company is called YOU, Inc. The music industry is the wild west when it comes to the business side of things, but knowing what you have to offer and what it is worth is the first step to creating a sustainable career. The intersection of art and commerce doesn't have to be tricky. Jimmy Page and Keith Richards are rich. Johnny Thunders and Sid Vicious are long dead. Choose your role models wisely.

**1. SET YOUR RATE:** The music business has a wide range of compensation depending on who you are and who you're dealing with. Create a Rate Sheet. What amount of money would you need to show up with a great attitude and feel good about your time spent? Consider the effort required to fulfill the task as well as travel time, expenses, the amount of preparation needed. Count all the hours and get a realistic idea of what you are making per hour. It can sometimes be eye opening. Add 25% for difficult clients.

**2. ASK AROUND:** Ask the more successful musicians in your circle what they charge. When you do this, be objective. This is business. If the coolest dude in the hipster scene rides a bike and lives in a studio apartment, and the big phony sellout lives in the Hollywood Hills and drives a Tesla....ask the phony in the Tesla. You can be the arbiter of your own integrity. Do not ever confuse that with making money. And don't let others manipulate you into taking less using that argument. Get paid.

**3. NEGOTIATE:** Some musicians prefer to ask, "What's your budget?" and take it from there based on the client's reply. The other approach is to quote your rate and let the client reply. The first approach can be motivated by the fear of quoting too high and losing the client or the hope that the client will quote much higher than what they would have asked for. For me that's kind of messy; I like to just quote my rate and let them reply. Also, the Universe has a way of paying you what you want to be doing more matter what you say. Either way, use your rate sheet so you have some basis to work off of.

**4. SEE FOR YOURSELF:** Once you have successfully negotiated and are now working, how does it feel? Are you feeling underpaid, overpaid or about right? The more you work you will see what you like doing and don't like doing. You can charge more for the jobs you don't enjoy as much or focus your marketing towards jobs you want to be doing more of. At first the goal can be to just get paid, but once you are up and running you'll see that the choice is really up to you and that you are creating your career.

**5. GETTING A RAISE:** The more clarity you have on what you're getting paid vs what you're contributing, the more likely at some point you will feel motivated to ask for a raise. Any request for more money should be accompanied by your reasoning as to why you deserve this. "I have been

touring with Artist XYZ for two years"; "I have taken more responsibility than when I started"; "I am getting a lot of offers from other artists and I want to make sure I am making the most of my time." Use your instincts, but if they tend to be of the under-earning nature then go back to your more successful musician friends and get some input from them. Note: you can talk to the other musicians in the band and go to management as a team, or go it alone. Both options have their good and bad points.

**6. MAXIMIZE EVERY OPPORTUNITY:** Whatever you are doing, ask yourself, "Who would benefit from this?" At the very least it's a source of inspiration to up-and-coming players, so post it! Reach out to any company that you endorse or would like to endorse—email them, tag them in social media posts along with pics of your gear. Is there an opportunity for the company to be involved with the artist you're playing with on a bigger level? Making introductions that lead to bigger opportunities is a good thing for all. Think like a business person and think BIG. Becoming an asset beyond playing your instrument has value and word will get around.

**7. DIVERSIFY:** So you just got the gig with Lenny Kravitz and you are getting paid \$7,000/week—awesome! But now he decides not to tour for the next two years. What are you going to do for money? Having as many income streams as possible is ideal. You have many talents that you are not aware of or don't think of as having value. Make a list of 100 things you can do to earn money. Anything, just open your mind up. If you can work at Target, list it. This will get your thoughts flowing and help you come up with some great ideas. It will also increase your network. This process led me to start what has become a very successful and rewarding business as a Career Consultant.

**8. INVEST IN THE FUTURE:** Touring is a great way to make a living, but you are trading time for money. To bring in additional money, look at passive income streams such as publishing royalties, writing books and inventions. Ever heard yourself saying, "Man, I wish they made a thing that did XYZ." Make it! You're not the only one who has thought that, which means there is a need for it. Creating opportunities that pay you—literally while you sleep—is a great way to build your income, network and value.

**9. GET REAL:** Saying "I'm an artist" has been used as an excuse for being lazy, disorganized, broke and drinking too much, more than any other phrase in history. Think of yourself as a business person first. It does not mean you will make inferior music. It just means you'll get paid for it. Let go of the phony romantic idea that true artists don't get paid and that if you do ask for what your time and talent are worth, you're not really in it for the right reasons. Andy Warhol's net worth was \$220 million at the time of his death.



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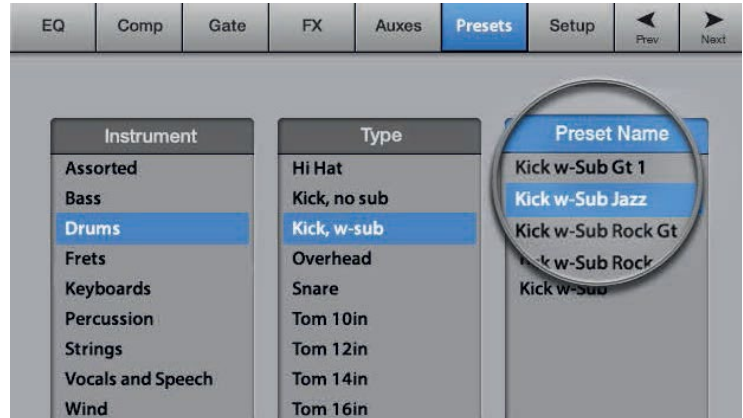


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