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New Toys Pg. 10

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Jimmy Page

The legendary axman not only discusses the importance of band chemistry and his future live plans; he also details the birth of the classic rock masterpiece "Stairway to Heaven."

By Gary Graff

Photos by: Ross Halfin

Guitar Jam 2016

MC interviews a group of prominent players who speak candidly about favorite gear, work habits, career highlights & lowlights and how each player continues to improve.

By Eric A. Harabadian



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Directory of Guitar/ Bass Instructors & Services

Compiled by Denise Coso



44 Thimble Slide

Guitarist Cole Coleman had an idea for a great new guitar product—and he took matters into his own hands to get it to market.

By Brett Bush

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PORTRAITS IN TONE

Richie Kotzen **RK5**

Not just another version of the Fly Rig® simply bearing his name, the Richie Kotzen RK5 Signature Fly Rig was a close, year-long collaborative effort. Meticulous about every facet of his playing, singing, songwriting and tone, Richie's attention to the details of this pedal was nothing less.

What distinguishes the RK5 from the Fly Rig 5 is Richie's Signature OMG overdrive. Tuned specifically to Richie's ear, the OMG section brings in the organic Class A-style distortion, but with a tighter, snappier response. It is designed to articulate every nuance of Richie's dizzying playing style for all modes and moods, from clean to aggressive and from rhythmic chords to infinite sustain when it's solo time.

The RK5 offers the same other essential features as the Fly Rig 5: the all-analog SansAmp™, reverb, delay with tap tempo, and a powerful boost. For fly gigs across the globe, jamming at the local hang, and running off to last minute sessions, just pop your RK5 into your guitar case and head for the door.

photo by greg vorobiov



Actual size: 11.5"l x 2.5"w x 1.25"h • Weight: 18.6 oz.



The Richie Kotzen OMG Signature Overdrive is also available as a stand-alone pedal.

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EARTHQUAKER DEVICES

earthquakerdevices.com

Building Guitar Effect Pedals Entirely By Hand Since 2004: Now a 40-person operation run by Akron, OH husband and wife team Jamie Stillman and Julie Robbins, EarthQuaker Devices is a true boutique company, building guitar effect pedals entirely by hand since 2004. Stillman was a graphic designer by day and a veteran guitarist and drummer in bands (punk to psychedelic rock), who also worked as a tour manager. He was repairing a broken overdrive pedal and thought it would be easier to create a new one. He began making pedals for friends and later sold them on eBay and via online music forums. When Stillman was touring managing The Black Keys, the band's Dan Auerbach used some of his pedals and posted a video demonstrating them. That led to 20 quick orders, which inspired Stillman to create more pedals and go into business. By 2008, EarthQuaker Devices was a full-time endeavor.



Trademark Products: The company's flagship device is The Hoof Fuzz, a germanium/silicon hybrid fuzz, which is capable of creating everything from dirty and organic overdrive to monstrous fuzz madness, with clarity and distinctiveness that provides a tight and controlled signal. Another classic is The Afterneath, an otherworldly reverb machine that uses a swarm of short delays to create wild and cavernous reverbs and scattered, short rhythmic delays with bizarre characteristics. The Rainbow Machine takes modern DSP and uses it to create real-time pitch shifting, using digital oscillators.

The Newest Pedals: Among the company's new devices are the Night Wire and Spires. The Night Wire is a feature rich harmonic tremolo, with a signal split into high pass and low pass filters, then modulated with an LFO split 180 degrees. The Night Wire takes the traditional harmonic tremolo a few steps further by allowing the center point of both filters to be adjusted for different tones. The Spires was born from Stillman's need to have his big Rosac Nu Fuzz and now discontinued Dream Crusher on his pedalboard without taking up all the space. Other upcoming devices include Spatial Delivery, Gray Channel, Bows, Bellows and Avalanche Run.

Contact EarthQuaker Devices, 330-252-9220



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Jeannette Perez

SVP, Head of Global Synch & Brand Partnerships
Kobalt

Kobalt has appointed **Jeannette Perez** to Senior VP, Head of Global Synch & Brand Partnerships. In her new role based in Los Angeles, Perez will oversee the global team in creatively pitching, identifying and securing new film, TV, video game and trailer opportunities. Additionally, she'll continue to find creative licensing opportunities in advertising, along with brand partnerships for Kobalt's vast catalog and roster. Perez will also work closely with the publishing and label services creative teams, soliciting new clients and expanding our reach into the writer and artist communities. For more information, contact Leah@praytellstrategy.com.



Zach Katz

President, Music Publishing
BMG U.S.

BMG U.S. has promoted **Zach Katz** to President of Music Publishing. Katz joined the company in 2012 and most recently served as Chief Creative Officer. His responsibilities are expanded to now lead BMG's creative teams in L.A., New York and Nashville. He has garnered chart placements, grown BMG's roster with new talent and boosted its market share into double digits. Katz began his career in 1996 as a music attorney. Prior to BMG, he co-founded record label Beluga Heights with his client/partner JR Rotem, worked closely with Dr. Dre's Aftermath Entertainment and served as GM of Groove Attack USA. For more information, contact Alison.voetsch@bmgchrysalis.com.



Eric Milhouse

Director of Talent
Nederlander Concerts

Nederlander Concerts has appointed **Eric Milhouse** as Director of Talent. Milhouse has been tapped to book and promote live entertainment for Nederlander's roster of venues and third party facilities. He will also collaborate with Paragon Presents and Paul Thornton to promote events at the new Skyline Theater in Austin, TX. Most recently, Milhouse worked for Goldenvoice/AEG Live, booking acts at Club Nokia at LA Live and The Fox Theater Pomona. At those venues he booked national and international talent producing over 100 shows annually. He also developed talent strategies and industry relationships for the Coachella Valley Music and Arts Festival. For more, contact vkromer@nederlander.com.



William "Viggy" Vignola

Partner, Playback Control
Tour Supply

For several years, **Tour Supply** has been building their Playback Control systems with long-time partner **William "Viggy" Vignola**. Having spent over 30 years on tour with Whitney Houston, Justin Timberlake, Mötley Crüe and dozens of others, Vignola brings his extensive knowledge and experience to Tour Supply, where he will continue to produce the Playback Control System, along with a number of additional services. Going forward, Tour Supply looks to further expand Vignola's role in providing drum trigger systems, virtual keyboard/guitar systems, Pro Tools editing, video programming (both content creation and live integration), as well as MIDI consulting and complete show automation. Contact lance@toursupply.com.



Patti Coleman

SVP, Head, Business and Legal Affairs
Rhino Entertainment

Rhino Entertainment has named **Patti Coleman** as Senior Vice President and Head of Business and Legal Affairs. Coleman will run the legal and business affairs department for Rhino where she will oversee all artist and production deals, acquisitions and joint ventures, as well as all licenses and trademark matters. In addition, Coleman will add her expertise to new Rhino signings of legacy artists who will be recording new material for the label. Previously, she was Senior Vice President of Business and Legal Affairs at Warner Bros. Records. Prior to WMG, Coleman was a business affairs attorney for the Universal Music Group in their New York and L.A. offices. For more, contact Jason.Elzy@rhino.com.



Charlie Walk

President, The Republic Group
Republic Records

Republic Records has promoted **Charlie Walk** to President of The Republic Group. Walk will create business opportunities and strategic alliances, as well as provide marketing and promotional services to partner labels. He will also focus on creating entrepreneurial opportunities and commercial partnerships to benefit Republic's artist roster and partner labels. In addition, he will continue to oversee marketing, media, promotion and strategic marketing. His duties also still encompass spearheading promotion services for Island Records and pop initiatives for Big Machine Label Group. He will remain based in New York and report to Monte Lipman. For more information, contact Joseph.Carozza@umusic.com.



Tom Menrath

Managing Director
Cutting Edge Audio

Cutting Edge Audio and Video Group has named **Tom Menrath** as Managing Director. Menrath brings to Cutting Edge over 25 years of entrepreneurship. Founded in 1993 by audio professionals Brian Botel, Sig Knapstad, Jeff Briss and Tom Richardson, Cutting Edge has evolved from an established regional Pro Audio dealer into respected audio/video file-based workflow integrators in the U.S. Most recently Menrath stewarded Vintage King Audio through a four-year expansion period as Director of Strategic Development. He previously launched Monster Cable's Pro/MI business and created Guitar Center's GC Pro division. For additional information on this appointment, contact David Goggin at mrbonzai@mrbonzai.com.



Peter Doell

Senior Mastering Engineer
AfterMaster, Inc.

AfterMaster, Inc. has added **Peter Doell** to its team as a Senior Mastering Engineer. Doell joins AfterMaster to focus on the expansion of AfterMaster's Recording and Mastering Studios division and participate as a part of the team to build upon its current technology, rolling-out partnerships, products and collaborations and introduction to new artists. He brings more than 35 years of experience, having mastered and engineered hundreds of chart-topping records, film scores and TV spots. Doell has served as a first-call engineer with prestigious and acclaimed studios and has also worked on feature film scores and prominent TV productions. For additional information, contact Michele@azionepr.com.



► **CASIO MZ-SERIES WORKSTATIONS**

The Casio MZ-X300 and MZ-X500 (shown) are arranger workstation keyboards with new sounds, innovative effects and new rhythms created by world-wide developers. The MZ-Series keyboards come with built-in speakers and dual 20-watt amplifiers that create room-filling sound.

The MZ-X300 has 900 preset tones and 280 rhythm patterns, while the MZ-X500 features 1,100 preset tones and 330 rhythm patterns ranging from standard beats used in rock, jazz and pop music to rhythms from various regions of the world. Both keyboards are capable of 128-note polyphony and feature digital effects based on 20 different algorithms.

Notably, both keyboards have a 5.2-inch LCD color touch screens for easily selecting and modifying any rhythm or tone. The Casio MZ-X500 adds 16 touch-responsive multi-pads (the MZ-X300 has four pads) for triggering sounds, samples or playing musical phrases and/or additional melodies “on the fly.”



There is an auto accompaniment mode for assigning chord progressions to the 16 pads—eliminating playing with the left hand, so the user can focus on playing melodies, samples and more.

Both of the all-black MZ-X300 and blue MZ-X500 keyboards sell for \$1,099 and \$1,499 respectively. CasioMusicGear.com



◄ **FIX FLANGER/DOUBLER PLUG-IN BUNDLE**

Released by Softube, the new Fix Flanger/Doubler bundle contains two separate plug-in processors based on 1979 prototype hardware systems designed by Fix’s Paul Wolff, a noted designer of audio equipment such as API, Tonelux Designs and now Fix Audio Designs.

The Fix Flanger and Fix Doubler are a good marriage since both are delay-based effects that vary time delays pre and post the timing of the actual signal—the creative possibilities are awesome.

The Fix Flanger is modeled on a pair of tape recorders running in synchronization whose outputs are mixed together and recorded to a third machine—the original and still best sounding way to flange. Precise flanging effects are possible when one of the machine’s speed is controlled and changed using the plug-in’s large VSO control to change the speed of one of the two virtual tape recorders modeled.

For lead vocals, the Doubler plug-in is awesome in Auto Double mode with the Stereo button pushed. The stereo mode definitely enlarges the sound stage for the singer. You can vary the Mix control anywhere up to 50-50 for a perfect sounding Automatic Double Tracking effect.

The Fix Flanger/Doubler plug-in bundle is available from Softube for \$149 as a download. softube.com/index.php?id=fixfd

► **JBL SPEAKERANGLE AND SPEAKERPRO**

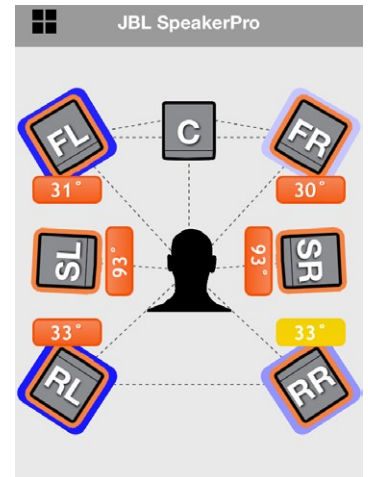
JBL SpeakerAngle and SpeakerPro are apps for iPhones and iPads that determine the optimal monitor speaker positioning in home or project studios. Both the SpeakerAngle and SpeakerPro apps work for either stereo (two-channel) or up to 7.1 channel surround speaker systems. Incorrect spacing, “toe-in” angles and offset listening positions are common setup issues that limit the sonic performance of home project studios and home theatre speaker systems.

JBL’s SpeakerAngle app (free download) scientifically measures and determines the precise alignment “toe-in” of the left and right monitors as aimed at the center listening position. Any differences in speaker distances and toe-in angles can cause subtle inaccuracies in stereo imaging and detail.

The JBL SpeakerPro app (\$1.99 download) is an advanced version of SpeakerAngle that makes intelligent speaker angling recommendations based on your speakers system’s distance measurements. It connects to your monitor speakers using a cable (not included) that splits the stereo output signal of the iOS device into separate left and right cables fitted with either RCA, 1/4-inch or XLR connectors.

SpeakerPro produces “clicks” that are picked up by the iOS device’s microphone and then uses a patented version of the “time-of-flight” technology to measure within fractions of an inch the distance between the left and right speakers and the distance of each of those speakers to the listening position.

JBL SpeakerAngle and SpeakerPro are necessary setup tools for home project studio or home theatre owners. itunes.apple.com/us/app/jbl-speakerpro/id1061631115?mt=8



► **AURALEX PROPANELS AND PROKITS**

Auralex ProPanel™ fabric wrapped acoustical absorption panels including the (pictured) ProPanel Cloud panels are part of the all-in-one ProKits™ acoustic treatment kits. Absorption panels are placed at the first reflection points on the left and right side walls, on either side of the listening position, to reduce unwanted reflections of mid and high frequencies. In combination, ProPanel Cloud panels hang horizontally overhead to reduce sound reflections coming off the hard ceiling.

The ProPanel mix cloud system is configurable in three sizes: 4’ x 4’, 4’ x 6’ and 4’ x 8’. These are all two-inch thick beveled-edged panel systems that have a frameless design and include mounting hardware. They are available in Obsidian or Sandstone colors.

Auralex sells three kits based on the acoustic treatment requirements of your room’s size.

auralex.com/product/propanel-prokits



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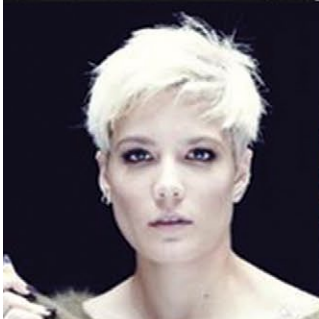
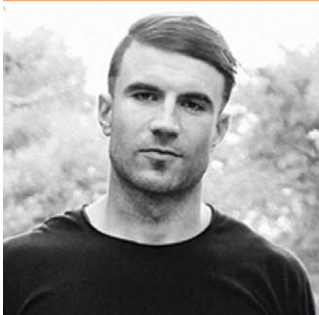
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(Top): Sam Hunt, Little Big Town;
John Esposito, Warner Music
Nashville; Brett Eldredge

(Bottom): Halsey; The Monkees;
Tor Hansen/Glenn Dicker, Redeye
More to be announced soon!



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◀ **EVENTIDE MIXINGLINK**

Eventide’s MixingLink™ defies easy categorization. It is a battery-powered stomp box that has an XLR microphone/DI pre-amp (48-volt phantom power from included power supply), a mono effect loop with onboard mixer and auxiliary send/return paths and a clear-sounding stereo headphone amp. MixingLink will act as a nexus for interconnecting disparate audio sources and processors each with different audio operating levels, impedances and connectors. It’ll accept line, microphone and instrument levels.

In the studio I used MixingLink as a pre-amp for an additional microphone recording input. I liked that its line level output goes directly to the DAW interface—no console required. In addition, the FX Loop allows for any pedal to be inserted in the recording path within MixingLink itself. The FX Loop send and return support balanced and unbalanced signals.

There are three mixing control knob effect modes. Dry+Fx keeps the dry signal level fixed and the knob sets the effect level. The knob changes to a wet/dry control in Mix mode, and FX Only mode mutes the dry signal with the knob setting the effect level.

Ideal for any creative and adventurous producer looking for a new sound or technique, MixingLink is superb for interconnecting any and all pieces of gear together.

An ingenious electronic design packed into a small box, MixingLink sells for \$299 MSRP. eventide.com

▶ **ZIVIX JAMSTIK+**

The Zivix jamstik+ controller uses lighting-fast infrared light sensing technology to track finger placement and provide real-time feedback. As a guitar-learning tool, this ability catches fingering mistakes before they become bad habits. jamstik+ is portable, lightweight and wirelessly connects via Bluetooth to any iOS device or Android Marshmallow OS.

The new picking system with a Fishman magnetic pickup makes all the guitarist’s repertoire of tricks, such as tapping and pull-offs, possible with this small five-fret instrument. jamstik+ has real strings, frets and no need to ever tune. The jamTutor app series takes you through lessons interactively, step-by-step, making it easy if it’s your first time with a guitar or just want to get back into playing. Using the Four Chords app allows you to play more than 1,000 popular songs.

You can practice anywhere using your ear buds or connect your device to a speaker or amp and play along with GarageBand® and hundreds of other existing MIDI apps.

The Zivix jamstik+ sells for \$299 MSRP and includes jamTutor guitar lesson series, jamstik+ and jamMix apps. jamstik.com



▼ **JOEY STURGIS FINALITY LIMITER PLUG-IN**

Joey Sturgis Tones’ new Finality limiter comes in both full-featured Advanced and Lite versions. I tested the AAX64 version in Pro Tools HDX 12.4 and found Finality Advanced offered a full complement of controls including Look Ahead for anticipating loud peaks before they occur. Look Ahead is adjustable from 0.01ms to 5ms.

Besides Input, Release, Threshold, Output and Wet/Dry controls, Finality Advanced has the Aggro switch that changes the shape of the release time curve. The Color mode adds saturation to the signal—I found it noticeable on the low frequencies within a Finality-processed stereo drum overhead track. The default Hard Mode position caused a faster release from deeper gain reductions.

Finality Advanced has a well-featured side-chain system with side-chain monitoring, and adjustable (up to 12kHz) high pass filter. There is also Auto Gain for automatically adjusting make up gain.

Finality Advanced offers just the right amount of controls to arrive at just the right processing for any source. I liked the Mode switch choices and the Color switch’s saturation sound. I found Finality Advanced great for drums—it is aggressive and vibey sounding.

I also tried Finality Lite. It is a “bare bones” version of this limiter with the same sonic presence as Advanced. Finality Advanced sells for \$89 MSRP and \$59 MSRP for Lite. joeysturgistones.com/products/finality



▶ **EASTWEST SOLO CELLO**

Recorded in Studio 1 at EastWest Studios in Hollywood, CA where the Hollywood Orchestra collection was produced, the EastWest Solo Instruments series “fit” right in with the same consistent sound and ambience. Solo Instruments is a realistic instrument collection that includes EastWest’s Solo Cello, Solo Harp and, coming soon, the Solo Violin collections. Solo Instruments are part of the EastWest’s Composer Cloud.

Produced by Doug Rogers and Nick Phoenix and engineered by Shawn Murphy, Solo Instruments is the latest addition to the Hollywood series.

Hollywood Solo Cello features a large number of different instrument files, categorized into long, short, key switch and legato types. Hollywood Solo Cello can use articulations to generate long sounds, including sustaining instruments with varying levels of vibrato or special playing styles like flautando and tremolo.

There are different types of legato instruments that include multiple sample layers to handle different aspects of legato playing. MIDI Continuous Controllers are used to control loudness, dynamic layers and/or vibrato depths that allow users to shape musical lines the way a live musician does.

Currently a free trial is being offered. soundsonline.com/composercloud



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

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JAMES FAUNTLEROY

ARIEL RECHTSHAID

INTERVIEW



SALT-N-PEPA

CONVERSATION



NATE RUESS (fun.)

PAUL WILLIAMS

DESMOND CHILD

ANTONINA ARMATO

DARRELL BROWN

LIVE SONG FEEDBACK

HIT PANELISTS & PERFORMERS



CHARLES KELLEY (LADY ANTEBELLUM)

DAN WILSON

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DAVID VANCORE

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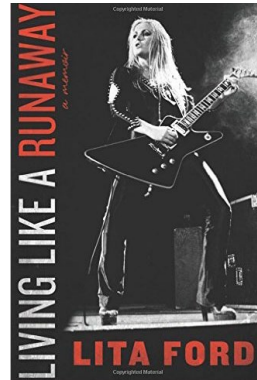


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Living Like a Runaway: A Memoir

By Lita Ford
(hardcover) \$26.99

Ford reveals the ups and downs of her life as the lead guitarist of the pioneering all-female band, The Runaways, and her platinum-selling, Grammy-nominated solo career. Often referred to as heavy metal's leading

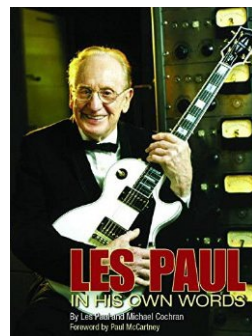


guitar player, Ford opens up about the '70s and '80s music scene—including her bandmates in The Runaways, guitar god Ritchie Blackmore, The Sex Pistols, The Ramones and many more. Some nice tips for guitarists in here, too.

Les Paul in His Own Words

By Les Paul, Michael Cochran
(softcover) \$29.99

First published as a collector's edition in 2009, this is the first-ever paperback version, and it recounts how this legend toiled away to launch a new era in American popular music. It's fun



to read how Paul created the first solid-body electric guitar by taking a tone arm from his father's phonograph and sticking it into his five-dollar guitar. This book is packed with words of insight from this unique, multi-talented contributor to modern music.

Recording Unhinged

By Sylvia Massy
(hardcover) \$29.99

Challenging the reader to think outside of the box when recording music, Massy (Tool, Prince, Tom Petty) and her colleagues of celebrity music industry producers, engineers and recording stars test established guidelines and delve into approaches that aren't normally done to produce compelling, intimate,

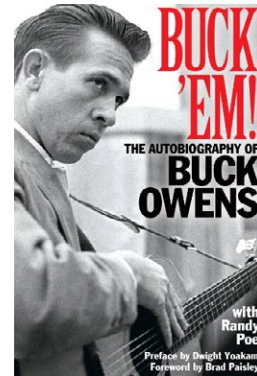


heartbreaking and eerie recordings. With good humor Massy includes tips by Hans Zimmer, Al Schmitt, Bruce Swedien, Dave Pensado, Tchad Blake, Linda Perry, Michael Franti, Michael Beinhorn, Bob Ezrin and many others.

Buck 'Em!

By Buck Owens, Randy Poe
(softcover) \$19.99

Based on 100 hours of taped interviews, this book traces how the Country Music Hall of Famer Buck Owens created a new country sound, putting Bakersfield, CA on the

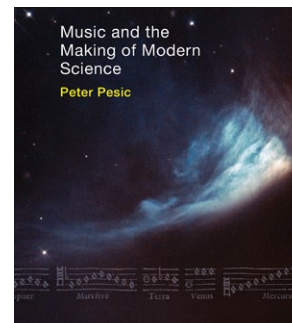


country music map. Owens also relates how he became one of the first country artists to create his own publishing company, his negotiations with Capitol Records, his acquisition of radio stations and the creation of the Crystal Palace, a cherished music venue in the U.S.

Music and the Making of Modern Science

By Peter Pesic
(hardcover) \$40.00

From Descartes to Kepler, Plato to Newton, music has offered wide-ranging influence on science, and still does. Pesic's book reveals exploration of music and science co-mingling.

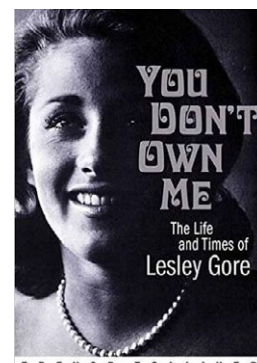


Key moments in science are examined, including the establishment of irrational numbers, planetary motion, optics, electromagnetism, and quantum physics, as well as these moments' relations to music.

You Don't Own Me: The Life and Times of Lesley Gore

By Trevor Tolliver
(hardcover) \$24.99

Sixteen-year-old Lesley Gore rose to fame in 1963. But beneath the bubblegum facade was a girl squirming against social and professional



pressures to simply be herself. Author Tolliver's *You Don't Own Me* chronicles the singer's rise to fame, her devastating fall and struggle for relevance in the '70s, and her re-emergence as a songwriter, political activist and camp icon.

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MUSIC BIZ

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Advancing and Promoting Music Commerce Since 1958: Founded in 1958 and called the National Association of Recording Merchandisers (NARM) until 2013, the Music Business Association (Music Biz) is a non-profit membership organization that advances and promotes music commerce—a community committed to the full spectrum of monetization models in the industry. The organization provides common ground by offering thought leadership, resources and unparalleled networking opportunities, all geared to the specific needs of its diverse membership. It is dedicated to putting its collective experience to work across the entire range of delivery models: digital, mobile, physical and more, from content to consumption. Over the years, the membership has evolved with the industry, from specialty stores, to mass merchants, now adding mobile and streaming subscription services. And with music commerce becoming a part of every aspect of the business, it means the addition of managers, publishers and artists becoming an active part of the membership served by Music Biz.



Music Biz President
Jim Donio



Impactful History of Annual Music Biz Convention: Historically, the annual NARM Convention provided a powerful platform for emerging superstars and music formats to be introduced to the industry. These include Whitney Houston, Mariah Carey, NSYNC and Josh Groban, among others. In 1982, the Association marked the launch of the CD format in dramatic fashion. A full orchestra was seated and playing on-stage, then row by row the musicians got up while the music continued playing. The big reveal was that the audience was actually listening to a CD the entire time, demonstrating the new medium's high sonic quality.

Music Biz 2016: When Music Biz moved its annual confab to Nashville in 2015, the event saw a 40% increase in attendance. The convention is a forum for meetings between content makers, labels and commerce partners, showcasing artists to physical and digital stores and streaming services. One of 2016's new programs is focused on female music industry executives talking about achieving success in a male-dominated business. The convention will also showcase Music Biz's Academic Partnership Program, inviting students from 20 colleges and universities who have prominent music business programs.

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“*Music Connection* continues to be a relevant publication. They were one of the first music magazines to write about *Live From Daryl’s House*, when it was a fledgling web show. They have adapted with the changing music scene, as well as the ever changing technology associated with it.” – **Daryl Hall**

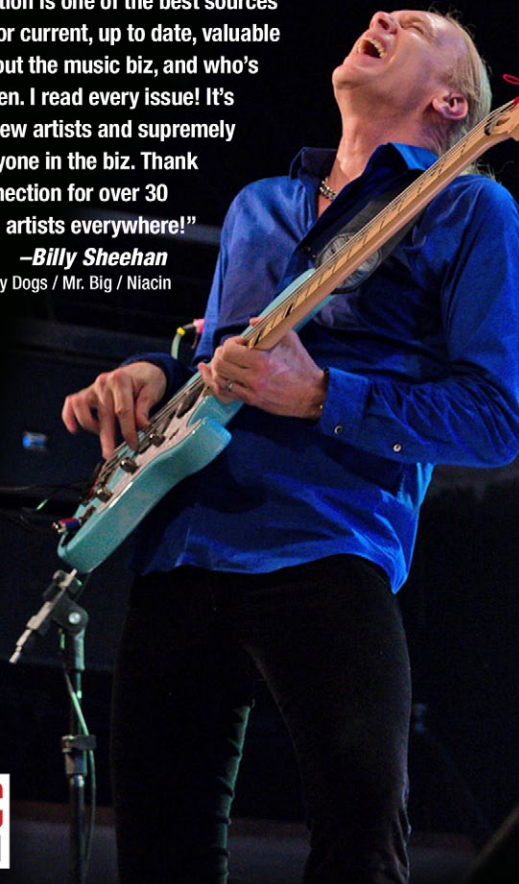


“Since I’ve been mixing, which has been a few years, the best and only connection for me has been *Music Connection*. Cover to cover they always bring value to my music and my mind.”

–**Chris Lord-Alge**

“*Music Connection* is one of the best sources in the WORLD for current, up to date, valuable information about the music biz, and who’s making it happen. I read every issue! It’s wonderful for new artists and supremely valuable for anyone in the biz. Thank you *Music Connection* for over 30 years of help to artists everywhere!”

–**Billy Sheehan**
The Winery Dogs / Mr. Big / Niacin



“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)





▲ 3LAU Goes Barefoot

Global DJ sensation 3LAU has installed Barefoot Sound's newest MM26 monitors in his private Las Vegas recording studio and is taking full advantage of their emulation settings, which he claims are his favorite features—enabling him to switch the sound. In addition, like other professionals who record on the road, 3LAU is planning on taking his Barefoot monitors. For more information, visit barefootsound.com.



▲ Ramonda Hammer Tracks on Sunset

Grunge-pop band Ramonda Hammer teamed up with Grammy-nominated sound engineer, Morgan Stratton, of Sunset Sound in Los Angeles to record their first full-length album, *Whatever That Means*, out this month. Pictured (clockwise, from middle-left): Andy Hengl, Devin Davis, Danny Louangxay, Justin Geter and Morgan Stratton.



▲ Pimping Out \$3 Million Royal House

The new \$3 million Royal House Recording studio has been fully equipped with gear from Vintage King Audio headquarters in Detroit. Royal House features a 48-channel SSL Duality SE console and monitoring with Barefoot Sound MM27, ATC SCM25A Pro, Genelec 1032 and Yamaha NS-10 speakers. Microphones include models from Royer, Coles, Sennheiser, Electro Voice, AKG, Neumann, Shure, Schoeps and Sony. Choice outboard gear is available from Neve, API, Pultec, Maag Audio, Empirical Labs, DBX, Purple Audio and Retro Instruments. For more information, visit vintageking.com.



▲ Wolves in the Studio

Bent Shapes spent early 2015 recording their recent Slumberland Records release, *Wolves of Want*, which dropped in mid March this year. They worked with Elio DeLuca (Titus Andronicus), electing to record the album purely analog with 16 tracks. Pictured on guitar is frontman/guitarist Ben Potrykus. For more information, visit bentshapes.com.

Producer Playback

"I'm big on artists learning as much as they can about the business. . . We have to educate artists so they don't repeat the mistakes of others."

— Tee-Double (Mirage, Sly and Robbie, *Breaking Bad*) April 2015



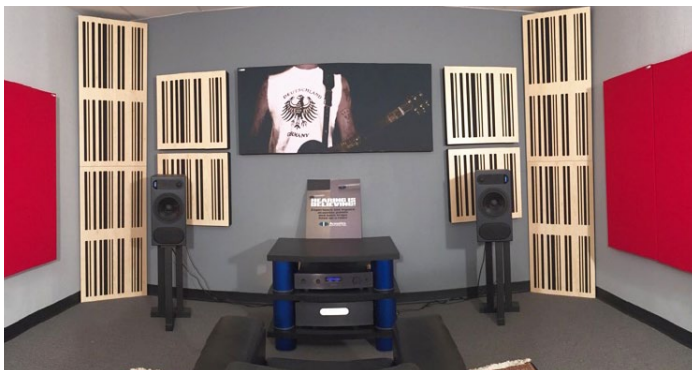


◀ 825's New Artist Project

825 Records owner and producer Matt Amendola (right) has been keeping busy at 825's in-house facility. He's currently focused on going public with young artist Juliana Wilson (left), who has been under development for two years. With an album's worth of songs already written by Amendola and esteemed Canadian songwriter, Helen Austin, Wilson's debut single "Blah Blah Blah" and an introductory teaser video featuring her song, "I Know A Girl," are expected to pique the interest of music supervisors worldwide.

▶ In the Beginning, There was ADAM

Germano Studios—the recording facility whose list of clients include a broad range of music genres from R&B, rock and pop to hip-hop and rap—has featured ADAM Audio monitors in its control rooms since the first day that it opened. The studio aims to ensure that their clients always enjoy the latest in audio technology, so they added a pair of ADAM Audio S3X-H midfields and a pair of A7X nearfield speakers. For more information, visit adam-audio.de.



▲ New Demo Room at GIK Acoustics

Located in GIK Acoustics' North American headquarters in Atlanta, GA, the newly added Demo Room is designed to give clients a superior sonic experience in a fully treated space. By employing products from the GIK Alpha Wood Series, which absorb and diffuse, the room gets a broader coverage pattern in the upper frequencies, making the vocals and guitar more transparent. This improves the imaging and the sound stage is improved. To visit and experience the demo room, contact glenn.k@gikacoustics.com to schedule an appointment.

▲ A Tribute to the Home State

Black Stone Cherry is set to release its fifth studio album, *Kentucky*, through new record label home, Mascot Label Group, on April 1. Named after the band's home state, the new album aims for a "back to roots" affair, with the four-piece self-producing and collaborating with producer/engineer David Barrick in the same Glasgow, KY studio, Barrick Recording, where they crafted their debut eight years ago. Pictured (l-r): (front) Barrick; (back) Jon Lawhon (bass), Ben Wells (guitar) and Chris Robertson (guitar, vocals). For more information, visit blackstonecherry.com.

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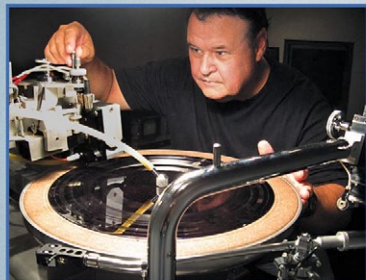


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Indianapolis-based mix engineer David Kimmell launched his career as a sax player in middle school. In due course he embarked on a misfired relationship with Indiana's Ball State. Ultimately he graduated from Orlando, FL's Full Sail University with a degree in live sound. During his career's infancy, he enjoyed managing the backline and went on to establish Masthead Audio, his own space. Artists he's mixed for include Aretha Franklin, Elton John and Rick Springfield. He's also engineered live events Bonnaroo and the Chicago Blues Festival, among others.

Every career has a starting point. With luck and determination, each also has a turning point. For Kimmell, that came when he began work with former Frank Zappa and Steve Vai guitarist Mike Keneally. "That was at [Muncie, IN venue] Headliners," he recalls. "That's when I realized that I could make a career out of this; that I could make a living from it."

There are, of course, differences between mixing live shows and mixing in the studio. Kimmell keeps tents staked in both camps. "I make most of my money in studio," he says. "But live sound is much easier. There's not as much scrutiny and less time to get into a specific sound. A band doesn't want to wait while you crank a kick drum for 10 minutes. There's less pressure at a show, although some people may feel the opposite. In the studio, there are always opportunities to make things better. At a live event, you don't have that kind of time."

Kimmell's a fan of Dangerous Music Analog Summing & EQ, particularly the D-Box and BAX EQ. "I was an in-the-box guy; I had my MOTU stuff that I loved," he explains. "But I had issues when I'd bring the kick up and it would sound great; then I'd bring the snare up, bring them together and the main bus would slip. It was always a fight. When I was introduced to Dangerous' Analog Summing, they showed me how easy it was to bring things up and make them sound good. It was like mixing on an analog desk at a live show again."

Although he's a graduate of Full Sail, he doesn't prize a formal education above skills earned in the trenches. "I learned much more by watching other sound guys work, asking questions and being passionate about it," he asserts. "They exposed me to certain things and I appreciate that part of the education. For someone that's coming up, it's unnecessary. You can get by without it, especially if you're interested in live sound. That's an easier path and it'll pay much quicker."

Kimmell finds that working for himself isn't always the romp that others may imagine. While he answers to no master, he's also responsible for every aspect of running his studio. "I've got to bring in the business," he observes. "No one hands me a schedule and then I go do my thing. I've got to make the schedule. The business part of this is what I like the least."

Currently he looks forward to recording several new live shows and continue his expansion of Masthead Audio. He also anticipates the growth of his gear collection.

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

- The Analog Summing has relieved a lot of frustration. Mixing became a joy again.
- Many people get caught up in software and cabling. But transducers pick up the sounds and convert them to the electric signal and then turns them back into acoustic sound. If those things are good, you can hear what's going on with the rest of it.
- Social interactions with the musicians are a large part of how well a session or show will go. Remember that we got into this for fun.

Contact Paul J. de Benedictis / Press & Artist Relations Services,
pauljdb@gmail.com; Kimmell, Masthead Audio, dkimmell1@att.net

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BACKGROUND

Music Xray connects artists and songs with labels, supervisors and others seeking music, helping facilitate, according to the company, about 700 deals per month. More importantly, the site's unique structure solicits and then sifts data from all parties, then uses that info to predict a song's hit-potential.

Going For Gold

I've been in the industry since 1995. My first job was marketing director at the Olympic venues in Barcelona. In 2001, I crossed over to technology. The problem I wanted to solve was how to use technology to identify high-potential songs and talent at the earliest possible stage. My first company doing that was called Polyphonic HMI. It did spectral deconvolution—it could listen to a track and isolate things like melody, harmony, beat, tempo, rhythm, octave, pitch and chord progression. It would understand the parameters of that song or how each of those variables fit together and compare it to other songs.

Making Predictions

We tried to sell this technology to retailers in the U.S. and U.K. and they had what they were calling Intelligent Listening Posts. Our idea was to put additional software on their server and whatever you were listening to would show recommendations of other music you might like. We had one competitor—Savage Beast. We were both driving into bankruptcy, because retailers were experiencing a decline in sales and weren't willing to make the investment in our software. We had to figure something out.

Savage Beast changed their name to Pandora and started building radio stations. We created Hit Song Science. Instead of making a recommendation to a person based on what the person liked, we [started making] recommendations to the market based on what the market liked. We sold this service to labels and were much more successful. But this was the early 2000s, and in the race to adopt new technology, the industry finishes just ahead of the Amish, so it was difficult to get the adoption.

Getting an Xray

Someone said, "These reports you bring, it's like needing a technician to read an X-ray. We just want you to tell us—is this a hit or [not]?" There was internal arm wrestling in the company; the technology company wanted to go in a different direction than I wanted, so we parted at the end of 2005, and I started Music Xray in 2006 as a continuation of that vision.

Determining the Odds

Music Xray is not what it appears to be. It is a



"On the surface, Music Xray appears to be a run-of-mill, pay-to-submit website providing a service to help musicians reach decision-makers. That's a by-product."

data analytics company whose primary mission is to identify high-potential songs and talent. On the surface, Music Xray appears to be a run-of-mill, pay-to-submit website providing a service to help musicians reach decision-makers. That's a by-product. When an artist puts a song through our system, we provide them with a score that tells them the probability of their song getting a deal via our platform.

Investing in Talent

A lot of songs will get a 15% probability score, but about 650 to 700 songs every quarter actually get a 99% score, as high as our scale goes. When we see songs at 99%, we contact those artists and say, here's our deal: If you don't have \$400 to spend or don't believe in our prediction scores, we'll put our money where our mouth is. Here's \$400 and when you land a deal on our dime we recoup our \$400 off the top and then we get 20% of the revenue that deal generates. That's our business model.

Charging = Filtering

Shopping a song on our platform has a cost. We charge submission fees, but that's not our revenue. If you look at a platform like SoundCloud, there are 12 hours of audio uploaded every minute with no guarantee the industry is listening. On Music Xray, there is that guarantee. You can submit your song to any professional you want and as many as you want, but that submission fee puts the artists in the position of filtering themselves first. We've created a platform that lets [professionals] tap into a manageable stream of high-quality music that is highly targeted to what they're looking for.

Data Points

For every song submitted to a professional, we ask them to rate the song, giving it a one to five star rating on different criteria—composition, production, arrangement, performance and hit potential. We've been observing every touch point between every professional and every song they've heard. We also have a fan

component—every song gets sent to 20 potential fans.

This last June, we plugged that [data] into Amazon's machine-learning platform and essentially told the machine to look at all the songs that got selected for opportunities, find out what they have in common, which professionals listened to them, which professionals' ears seem to be more predictive of a song going on to get a deal than not and so on.

Helping Artists Target Opportunities

People know what they're looking for and upload reference tracks. We have software that analyzes these tracks, so when an artist uploads music into our system every one of their songs gets analyzed. They get an email showing them all the professionals who have uploaded reference tracks similar to what the artist uploaded. Professionals on our site have videos talking about what they're looking for. There are also success stories, where you can listen to music that has been selected by professionals in the past and you can make a judgment for yourself about whether you're in that league.

Reality Checking

Over 83% of musicians who use Music Xray leave after their first or second submission, because they're getting a reality check and realizing they're not going to have a shot. That's okay with us; that's part of the point. We're not trying to maximize revenue from artists paying submission fees. We're trying to optimize it so it costs less to either get that pass/failure or actually get a deal.

Rhythm and Algorithms

Industry professionals come to the site, find the music they want and get out of there. They don't want to rate a bunch of songs. We built complex algorithms that monitor the way professionals rate songs. Our system learns an A&R's tastes and can tell if the guy's getting lazy. Also, it learns if a professional's tastes are consistent with another's tastes. Then, it can observe that this one's starting to go all over the map and it will flag him. Our data is the most important thing and, if you're giving us crappy data, we don't want you. If they get three alerts, it blocks their ability to rate further songs and their access to the collective data.

A Haystack of Needles

We have a giant filter called Needlestack. You can set filters to say "show me pop songs sung by females that have a beat per minute range of whatever, that have been heard by five other professionals in the past 24 hours and on average are getting four out of five stars on each criteria." It pulls the cream to the top. About half the deals done on the site are from direct submissions the artists make, but the other half of the deals come from industry professionals finding what they're looking for in Needlestack.

Hooking Deals

We have a feature called Hook Blast. When an artist uploads their song, and it's a genre that typically has a hook, our system says, "Would you like to bracket the hook?" You can put markers on the timeline of the song and a professional can click the marker to play the hook. It has increased getting selected for deals by 15%. It's a little feature, but it's made a big difference.

OPPS

Public Enemy's Brian Hardgroove is working with Music Xray to offer artists and bands the chance to partner with a brand sponsor or endorsement company. Hardgroove likes synergistic partnerships and hopes to find acts he can introduce to brands he works with. Although he's a hip-hop artist, this opportunity is open to all genres. "If your profile is rising and you have a growing fan base, I want to hear from you," Hardgroove states. This opportunity is not for those starting out. It's for acts that are touring, have a measurable following and already have a draw on the road. Those who meet that criteria should submit a link to a video of a live performance via musicxray.com. There is a small submission fee and no deadline. Hardgroove concludes, "Record contracts are difficult to attain and arguably far less beneficial. Endorsement and Brand Partnership deals are much easier to realize and can be instrumental in helping a self-sufficient act reach a profitable margin."

Skunk Radio Productions is looking for new music for its radio network and artist promotion roster. Subject to an audition process, you can get your independent releases heard by industry professionals and fans around the world. It could also help facilitate music licensing and distribution deals, live bookings, record and publishing deals and more.

Skunk Radio Live was created to cater to the needs of underground and independent music lovers. If you think you have what it takes, go to SkunkRadioLive.com/About for details, and submit music at SkunkRadioLive.com/Audition.

Women of Substance Radio (WOS) is seeking female performers for promotional opportunities. This award-winning radio station celebrates talented female performers of every genre. WOS Radio has been around for seven years as a 24/7 Internet radio station with a robust **Desktop Player** and a branded **Mobile App** for both **Apple** and **Android** devices. They play Indie artists alongside well-known label artists, and have a variety of outlets to promote indie acts. If you'd like to expose your music go to WOSRadio.com for details. However, **ONLY** female artists, or female-fronted bands, are eligible.

CD Baby is hosting a DIY Musician Conference from Sept. 30 to Oct. 2. You can join professionals and fellow musicians in Chicago to network and get advice about your career. There will be keynote addresses, panels, breakout sessions, networking opportunities, an open-mic party and one-on-one consultations. CD Baby is currently offering an "early bird special" with reduced rates for this special event. The DIY Conference is a good place to obtain tactical advice that could move your career to the next level, while connecting with



▲ HALL & OATES: VERY BEST PLATINUM

Executives from Sony Music's Legacy Recordings congratulated Rock and Roll Hall of Famers Daryl Hall & John Oates for the platinum sales of *The Very Best of Daryl Hall & John Oates*. Pictured backstage at their sold-out Madison Square Garden show (l-r): Hall; Oates; Jeremy Holiday, Director, Content and Editorial Services, Legacy Recordings; Adam Block, President, Legacy Recordings; and Jonathan Wolfson, manager of Daryl Hall and John Oates. For more info, contact tom.cording@sonymusic.com

other DIY artists from around the world. Details for registration can be found at diymusiciancon.com.

The Grammy Los Angeles Chapter is inviting artists to perform live at the 3rd Annual Los Angeles Grammy Showcase®, scheduled for May 17. The event is open to unsigned artists and/or artists without major label distribution, and the entry deadline is April 1. Visit grammypro.com/los-angeles/blogs/los-angeles-grammy-showcase-concert.

Bandzoogle wants to help musicians build a professional website with a music and merchandise store. Designed by a musician for musicians, Bandzoogle combines a drag-and-drop editor with powerful e-commerce and promotional tools. In fact, independent artists using their e-commerce tools have sold over \$20 million in downloads, merchandise and concert tickets, and artists using Bandzoogle pay no commission and keep 100% of all sales. Plans are priced very reasonably, starting at \$10/month, which includes a dot com domain and friendly live support. You can sign up for a 30-day free trial at bandzoogle.com.

LABELS • RELEASES SIGNINGS

Kobalt Label Services (KLS) has signed a worldwide agreement with pop-punk vets Good Charlotte. The agreement covers the band's forthcoming album

scheduled for release in 2016, and encompasses a full range of services, including digital distribution, physical distribution, marketing, international marketing and synch licensing. Visit goodcharlotte.com.

Cyndi Lauper's musical journey has taken an unexpected turn on *Detour*, her 11th studio album. The record finds the **Grammy, Emmy** and **Tony**-winning singer/songwriter putting her signature spin on a dozen classic country songs. The album showcases Lauper's unmistakable voice on country classics from the '40s, '50s and '60s and features guest appearances from country music stars **Vince Gill, Emmylou Harris, Alison Krauss** and **Willie Nelson**. Lauper recorded the album in Nashville with a band comprising the city's top session players. This is Lauper's **Sire Records** debut and is executive produced by legendary Sire founder **Seymour Stein**. It will be available May 6 on CD and in digital formats. Go to cyndilauper.com for updates.

Metallica announced that they will reissue their first two albums, *Kill 'Em All* and *Ride The Lightning*, on April 15, in time for Record Store Day. Both albums have been remastered for the best sound quality and will be available in three formats: CD, vinyl and Deluxe Box Set. The box sets include original source material from the band's personal collection with never-before-heard recordings, along with a book including rare



▲ TOM TALKS TO COOL PEOPLE

Tom Petty debuted a new radio show last month to join his other SiriusXm shows (*Buried Treasure* and *Tom Petty Radio*), called *Tom Talks to Cool People*. Petty's first guest was Micky Dolenz, of classic popsters The Monkees, who will begin the Monkees' 50th Anniversary Tour in June and release a new Monkees album titled *Good Times*. He talked about Dolenz's Monkee years, as well as the group's upcoming tour and album. Petty, who shared his unique perspective about music and the business, is actually a Monkees fan. In fact, the band are frequently referenced in Warren Zanes' biography *Petty*. For more, visit tompetty.com and/or siriusxm.com.

photos and essays from those who were there. Visit metallica.com.

The Lumineers have announced **April 8** as the release date for their second album *Cleopatra* via Dualtone, an EntertainmentOne company. It took four years for The Lumineers (**Wesley Schultz, Jeremiah Fraites and Neyla Pekarek**) to follow up their Multiplatinum, multi-Grammy-nominated, self-titled debut. After exploding onto the scene with their monster single, “**Ho Hey**” (which spent 62 weeks on the **Billboard Hot 100**) and its follow-up, “**Stubborn Love**” (featured on **President Barack Obama’s Spotify Playlist**), The Lumineers spent a solid three years touring six continents. During that time, they earned a pair of Grammy nominations, contributed two songs to *The Hunger Games* franchise and sold 1.7 million albums in the U.S. and 3 million worldwide. Visit thelumineers.com.

PROPS

The late blues giant **B.B. King** will get a special celebratory tribute by the **Robert Cray Band** with special guests **Sonny Landreth** and **Roy Gaines** at the **38th annual Playboy Jazz Festival**, being held Saturday, June 11, and Sunday, June 12, at the **Hollywood Bowl**. The internationally acclaimed festival will feature illustrious jazz greats, next generation leaders and festival perennials. This year’s headliners include alums **Fourplay** (celebrating their 25th Anniversary), **Jon Batiste**, **Robert Cray**, **Pete Escovedo** and **Los Van Van**, who will be joined by festival newcomers

Seth MacFarlane, Janelle Monáe, Cécile McLorin Salvant, The Bad Plus Joshua Redman, **Joey Alexander Trio, John Beasley’s MONK’estra, Liv Warfield**, South Africa’s **Freshlyground**, London’s **Anthony Strong** and **Landreth**, who will be playing with **Cray**. Visit HollywoodBowl.com/PlayboyJazz.

NJ-based hip-hop artist Fetty Wap not only began this year with two Grammy nods, but his chart-topping label debut, **FETTY WAP (RGF/300 Entertainment)**, received platinum certification from the **RIAA** for sales, streams and downloads in excess of 1,000,000. He earns distinction of the “**No. 1 most-streamed song of 2015 on Spotify in the U.S.**,” his record-breaking, award-winning anthem, “**Trap Queen**,” reached quadruple-platinum status. Among his other hits, “**679**” (feat. **Monty**) went double-platinum, and “**My Way**” went platinum. Contact lily@threehundred.biz.

The Music Business Association (**Music Biz**) is presenting its “**Harry Chapin Memorial Humanitarian Award**” to the **T.J. Martell Foundation** in recognition of its charitable and philanthropic contributions to leukemia, cancer and AIDS research. The presentation will take place during the **Music Biz 2016 Awards Luncheon** on May 18 at the **Renaissance Nashville Hotel**. Visit musicbiz.org.

Big Machine Label Group was named one of the world’s “**Most Innovative Companies**” in 2016 by **Fast Company** magazine (**FC**).

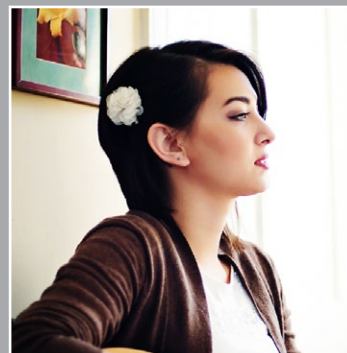


▲ JAMES BAY IS BEST BRITISH MALE

Gold-certified U.K. troubadour **James Bay** received the award for “**Best British Male Solo Artist**” at the 2016 **BRIT Awards** in London. In addition, he received a standing ovation for the performance of his gold-certified single “**Hold Back the River**” from last year’s chart-dominating *Chaos and The Calm* (Republic Records). Earlier in the night, he took the stage with **Justin Bieber** for a surprise acoustic rendition of the hit “**Love Yourself**.” This is Bay’s second win at the prestigious ceremony. During his acceptance speech Bay noted, “**Thank you to everyone for believing in me...this is insane!**” For more news, go to jamesbay.com.

DIY Spotlight

ALICIA RAE



JULIE SOCHER

This artist is passionate about her music and a cause close to her heart, childhood cancer. Alicia Rae is a singer/songwriter who’s been playing music since she was a little girl. But she didn’t pick up a guitar until later in life when she became determined to do everything on her bucket list. As soon as she picked that instrument up she discovered that it propelled her creativity and inspired her songwriting.

Rae began writing relentlessly and playing all around her home town of Maryland. She was quickly recognized for her memorable vocals and relatable lyrics. Her pop songs captivate listeners with playful melodies and honest observations that pay homage to her influences, Taylor Swift, Vanessa Carlton and Kina Grannis.

Recently she wrote an Anti-Valentine’s Day anthem called “**Cupid**,” that garnered social media raves. That song showcases her dark side as she confronts an unfaithful lover. But mostly she likes to craft pop tunes that lift your spirit and leave you smiling.

Her debut 2015 EP, *Sweet Melody*, is packed with acoustic gems and addicting hooks. She funds and produces all her music and videos on her own; and plays festivals across the mid-Atlantic region as well as performing at Washington, DC venues like **Jammin’ Java** and **U Street Music Hall**.

With a resolve that is undeterred, she also wants to help those with childhood cancer saying, “**It’s one thing to have awareness about it—it’s another to ACT on that awareness.**” With that sort of drive and ambition, Rae defines the term **DIY**.

For more, visit aliciaraemusic.com / facebook.com/aliciaraemusic

Have a successful DIY strategy to share? Email bbatmc@aol.com

FC honors leading enterprises and rising newcomers that exemplify the best in nimble business and impactful innovation. Fresh off four Grammy wins—including **Taylor Swift’s 1989** taking “**Album of the Year**”—the Nashville-based label was highlighted under the **Music Sector**, marking it the only label to be listed alongside companies such as **Spotify, Pandora** and **Shazam**. Visit bigmachinelabelgroup.com.

Disc Makers turns 70 this year. To celebrate, the company will be hosting monthly events, giveaways and offers, starting with the “**Axe to the Max**” Sweepstakes, featuring a **Gibson Custom Shop Flying V Guitar** prize package. “**We’re in the business of helping artists get their content to market, regardless of the product or format. Our goal has always been to help independent artists take a real shot at making their dreams come true,**” said Disc Makers CEO **Tony van Veen**, a former musician himself. Visit discmakers.com.

THE BIZ

SoundExchange announced a new record with total year-end royalty payments reaching

\$802.6 million (up 4% from the prior year). More than 2,500 non-interactive Internet radio, satellite radio and cable radio services pay royalties to recording artists and rights holders through **SoundExchange**. **President and CEO Michael Huppe** said, “**We believe 2016 will be our best year yet, and we are eager to share this ride.**”

Jägermeister is partnering with Live Nation for a multi-dimensional marketing platform. They have announced an integrated **Electronic Dance Music (EDM) Festival Program** to engage target consumers (ages 21 - 24), to build brand loyalty and foster appreciation for the product. While brand is synonymous with music and festivals, this is the first time **Jägermeister** will participate in an EDM program of this magnitude. This summer, **Jägermeister** will be the official liqueur sponsor of six festivals including **Electric Daisy Carnival** in Las Vegas and **New York, as well as Hard Summer** in Los Angeles. Throughout the season, **Jägermeister** will unlock exclusive program content and reveal secret onsite experiences to fans through social channels.



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian
<http://forums.taxi.com/post353820.html#p353820>

Hi Friends,
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.



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I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



Date Signed: January 2016

Label: Spinefarm Records

Band Members: Mlny Parsonz, vocals, bass; Josh Weaver, guitar; Will Fiore, guitars; Evan Diprima, drums.

Type of Music: Hard Rock

Management: Steve Davis

Booking: Nich Storch

Legal: Spinefarm

Publicity: Amy Sciarretto, amy@atomsplitterpr.com

Web: Facebook.com/RoyalThunderMusic

A&R: Spinefarm

The first time Spinefarm Records reps went to a Royal Thunder gig, their guitarist Josh Weaver bolted from the stage mid-song and—before making it to the bathroom—unleashed a torrent of diarrhea and vomit that brought the hard-rock band's set to a halt.

Fortunately for Royal Thunder, Spinefarm was already so sold on the Atlanta quartet that the label signed them anyway. The band's 2015 album, *Crooked Doors*, appeared on a slew of album-of-the-year lists, thanks to its groovy update on Southern classic rock and metal. And shortly after its release, Royal Thunder were released from their previous contract with Relapse Records.

Royal Thunder formed in 2007, and self-recorded and released an EP a couple of years later, getting some good exposure on a variety of heavy-rock fronts.

The band signed to Relapse in 2010 and drew comparisons to Led Zeppelin, Black Sabbath and Heart with their CVI debut in 2012.

“The idea of selling out an arena sounds terrifying.”

Royal Thunder toured heavily in support of that release, entrenching themselves nationally. Between that time and the April 2015 release of *Crooked Doors*, Spinefarm started keeping tabs on the band and were at the ready when the Relapse contract ended. “Not even a week later, Spinefarm said, ‘Come with us,’” bassist Mlny Parsonz recalls.

The label flew the indie band to New York for meals and meetings, but insisted to the band that there was no pressure to sign right away. “They didn’t arm-wrestle us, but we knew when we left New York that we were on the same page,” Parsonz attests. “We waited close to a month to make sure it was what everyone wanted.”

In January, Royal Thunder inked the new deal and started recording demos for their third album with longtime producer Joey Jones. The singer says that, while Spinefarm has a larger staff than Relapse, Royal Thunder aren’t looking to grow exponentially anytime in the near future. “We don’t want this big huge thing, we just want to keep doing what we’re doing,” according to Parsonz. “The idea of selling out an arena sounds terrifying. We’re not ready for that. We want slow and steady growth.”

Royal Thunder are enjoying more stability now than ever before, as the band has had the same booking agent and manager for about three or four years. “It feels like now is the time where we’ve had the best team we’ve had behind us,” Parsonz says, “and that’s crucial to keeping our boat floating.”

— Kurt Orzeck



Date Signed: June 1, 2015

Label: Alligator Records

Type of Music: Blues/R&B

Management: Self-managed

Booking: Intrepid Artists

Legal: Brian Lukasavitz

Publicity: Marc Lipkin, marc@allig.com

Web: toronzocannon.com

A&R: Bruce Iglauer

With his Alligator Records debut album, *The Chicago Way*, just hitting national retail outlets and media platforms, singer/songwriter/guitarist Toronzo Cannon couldn’t be happier. Being a native of Chicago and being signed to one of the premier blues labels in the world is a dream come true. And the dream was never better realized than in June 2015 at the Chicago Blues Festival where Cannon made his unofficial launch from local hero to national star. “That big stage...man! It’s really hard to put into words. If a bluesman can be overwhelmed I was overwhelmed that day. And it was the quickest 45 minutes of my life. The crowd was electric, the band was tight. It truly was a turning point in my career.”

The 40-something Cannon has spent the last 25 years or so honing his craft in Chicago, across the U.S. and around the world. He released three albums for the Delmark label from 2007-2013. Prior to that, he was a sideman with esteemed blues artists like Joanna Connor, Tommy McCracken, Wayne Baker Brooks and L.V. Banks before venturing out as

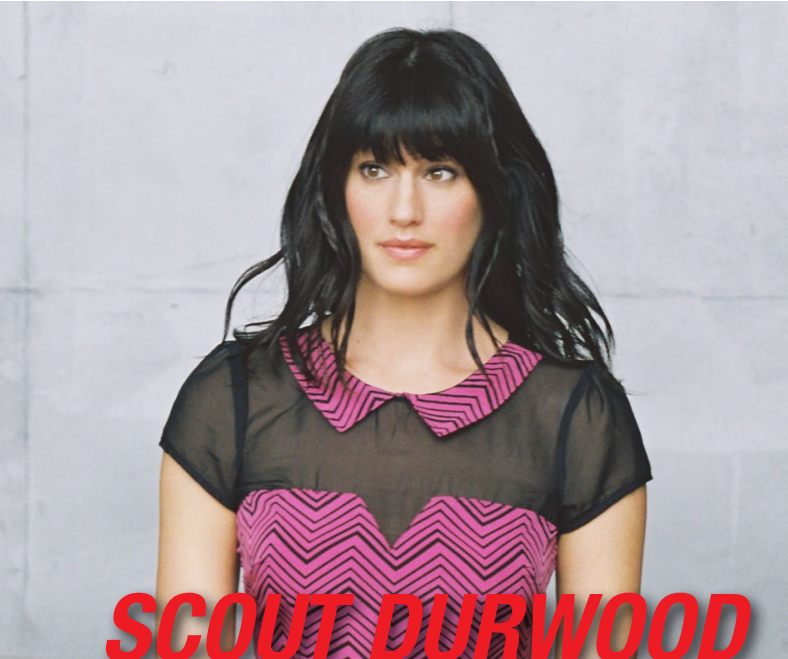
“I was overwhelmed that day. It truly was a turning point in my career.”

a leader on his own. For the last decade he’s had a friendly relationship with the president of Alligator, Bruce Iglauer. But Cannon is nonchalant and humble about their interaction. “I would have lunch with Bruce at least a couple times a year and he was always very helpful if I had any questions about the business,” explains Cannon. “Every time I would do a CD I would send it to him. And in the back of my mind I always thought it would be cool to sign with Alligator, but I was gonna still do my thing regardless. Until one day Bruce called and said let’s talk.”

At this juncture the diverse and lyrically prolific bluesman knew he was ready to take it to a deeper career level. “Yeah, there was some pressure, but the pressure was invited because I knew I wanted to put out some great stuff that would be better than the last one,” says Cannon. “You know, I never really shopped my music to Bruce or anyone for that matter. I just kept doing my thing in the clubs and figured if people liked what they heard they would contact me.”

Toronzo Cannon’s Alligator debut, *The Chicago Way*, is currently available everywhere.

— Eric A. Harabadian



SCOUT DURWOOD

Date Signed: January 2016
Label: Blue Élan Records
Type of Music: Comedy Pop
Management: Jill McElroy - Management 360, 310-281-0977
Booking: Jill McElroy - Management 360
Legal: Arine Harapeti - Mark S. Temple, A Professional Law Corporation, 310-888-0044
Publicity: Becca Kelly - Blue Élan Records, rkelly@blueelan.com
Web: scoutdurwood.com
A&R: N/A

New-York-to-Los Angeles transplant Scout Durwood embarked on her music career with the exploration of several inconspicuous channels: standup comedy, cabaret singing and burlesque. When a Los Angeles label recognized her vocal talents, a new phase of her career was spawned.

"When I came to L.A., my burlesque and cabaret singing transitioned into straight standup," Durwood recalls of her evolution. "[Fellow performer] Sabrina Chap visited from New York and suggested that we put up a music show at Hotel Café. It's then that I realized I wanted to concentrate on singing."

Several weeks passed and she was cast in the biographical musical *Original*. "It's based on blues musician Janiva Magness," the singer explains. "Her label Blue Élan came to the show. Afterwards they approached me, asked what I did and I told them I was a comedian. They said, 'Well, you can clearly sing.'" A two-record deal was soon locked in.

"They're an artist-forward label," Durwood observes. "The music industry has gotten very big. Blue Élan makes it so that you can be a working artist and still put forth an album."

When the label made its offer, Durwood was in the midst of a career transition. "Standup was a lot of fun, but it was always a bit of a mismatch," she says. "Blue Élan gave me an opportunity to do a record

"[This label] makes it so that you can be a working artist and still put forth an album."

that's comedy, but the music has a lot of integrity. There hasn't been much of that—if any at all—in comedy. As a comedian, you get excited when you find time to be serious. That's what this record is for me. It's like a one-woman show on an album. The songs themselves aren't jokes, but they're cheeky."

Durwood will star in an upcoming MTV show, to which she's been able to contribute at least one song. She was also featured in Oxygen network's *Funny Girls*.

Her *Take One Thing Off* (the title's an homage to legendary designer Coco Chanel) is targeted for a June release, which coincides with the MTV show premiere. Videos are also being shot.

Blue Élan welcomes original demos. Artists may contact them at AandR@blueelan.com.

— Rob Putnam



DOUGLAS MAKUTA

Date signed: Jan. 28, 2016
Label/Publisher: ole-Bluestone
Band Members: Doug, Jane, Aleata and Rose Makuta.
Type of Music: Soulful Pop-Rock
Management: Self-managed/Eric Spence - publisher
Booking: Doug Makuta/Eric Spence, eric.spence@mosleymusicgroup.net
Legal: N/A
Publicity: Laurie Jakobsen, laurie@jaybirdcom.com
Web: makutamusic.com
A&R: None

Growing up in a military family, the siblings who make up the band MAKUTA built their foundation on family and faith first, with music being an ever-present mainstay in the home—wherever that turned out to be.

With instruments readily available and a mom who fostered their creativity, it was an organic transition for Doug, Jane, Aleata and Rose to continue doing what they love, with the people they love the most. Their time playing in the church, combined with Conservatory training, has resulted in a soulful pop sound echoing not only their gospel roots, but also influences from Prince and Stevie to contemporary acts like Warpaint. With unquestionable talent and uncompromising values, any partnership or collaboration has to feel right. For MAKUTA, Timbaland and ole-Bluestone fit like a glove.

"What really stands out is they know their roster and emphasize the human aspect of the business."

After hustling in the biz for several years, and collaborating with a number of musicians, including John Oates, Doug Makuta's writing chops got him noticed by industry stalwarts, including Eric Spence of ole-Bluestone. Spence approached the band in late 2015, and by early 2016, struck a worldwide administration deal with Doug and MAKUTA. "Eric has been a phenomenal force of nature on our side," Doug explains, "not only as an advocate for us, but also as a businessman."

An administration deal works to not only protect the songwriter and material, but also allows the publisher the opportunity to pitch the artist's work. This helps open doors that would be impossible to open on their own. The particular deal that MAKUTA signed is for three years, with no advance, and ole-Bluestone receives 20%. Doug concludes, "They've been incredible partners so far, and what really stands out is they know their roster and truly emphasize the human aspect of the business."

MAKUTA are working hard in the studio on their next EP, and released the single "Feeling Good" on March 4.

Founded in 2004, with operations in Toronto, Nashville, New York, Los Angeles and London, ole is engaged in IP acquisitions, creative development and worldwide rights management.

ole-Bluestone is the music publishing co-venture of ole and super-producer Timbaland.

— Grant Stoner

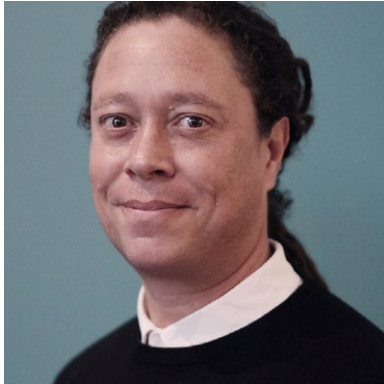


▲ Pearl Jam Signs with UMPG

Rock mainstays Pearl Jam has reached an exclusive worldwide publishing agreement with Universal Music Publishing Group (UMPG). UMPG will represent the band's entire catalog including newly written material, and frontman Eddie Vedder's solo works.

▶ Armstrong to peermusic

peermusic has appointed Carter Armstrong as their SVP Film and Television Music. Armstrong was the previous Head of Music at Lionsgate Entertainment where he oversaw over 20 films including *The Hunger Games: Mockingjay Part I* and *Divergent*. He will be based in peermusic's Los Angeles/Burbank offices.



▼ Phillips Upped at SESAC

Glen Phillips has been promoted to Associate Vice President, Writer/Publisher Relations. He has been with the company since 2013. He will be based in Los Angeles. Phillips is pictured below with Nikki Sixx.



“Happy Birthday” Plaintiffs Take the Cake

In the long cooking disagreement over the copyright issues surrounding “Happy Birthday,” one of the world’s most performed songs, a court has conceded that Warner/Chappell Music does not have ownership of the copyright. Under the terms, Warner agrees to create a \$14 million settlement fund to compensate persons who paid Warner/Chappell Music or one of its predecessors licensing fees for “Happy Birthday,” since 1949. In addition, Warner officially declares not to own any rights to the song.

Sisters Mildred and Patty Hill originally wrote the melody before 1893, but the rights to the song were later transferred to Summy Co., which was eventually acquired by Warner/Chappell. For decades, Warner continued to demand licensing fees from filmmakers, artists and other people who used the song in public, generating an estimated \$2 million annually.

ASCAP Plus Awards

The ASCAP Board of Directors recently approved changes to the ASCAP Plus Awards, a program that rewards eligible composers earning under \$25,000 in domestic royalties a year. ASCAP is the only performing rights organization in the world to offer such a program.

Starting with the 2016 application, the Plus Awards will now be offered exclusively to ASCAP writers of symphonic and concert music, jazz and musical theatre. These three communities make up nearly 80% of Plus Awards applicants each year.

This change reflects the major improvements that ASCAP has

made to its tracking surveys and payment system since the Plus Awards were introduced in the '60s. ASCAP now uses state-of-the-art tracking and matching technologies to process about 600 billion performances a year across every medium, and the surveys continue to improve and grow. The ASCAP tracking surveys of today have dramatically reduced the gap that the Plus Awards were intended to fill when the organization introduced them more than 50 years ago.

For some ASCAP members in other genres, the Plus Awards have been a valuable complement to the ASCAP performance surveys. They encourage songwriters to submit set lists through ASCAP OnStage, a quarterly program which pays members when their music is played live at ASCAP licensed venues. ASCAP also surveys the 300 top-grossing tours each year in a special annual survey, which includes headliners and opening acts. Further details at ascap.com.

Nicky Jam Q&A in Miami

Urban star Nicky Jam has been confirmed for the Sony/ATV Songwriter Q&A during the 27th anniversary of the Billboard Latin Music Conference in Miami.

Presented by Jorge Mejia's Sony/ATV, the “Songwriter Q&A,” now in its third year, features hitmakers at the peak of their careers. Nicky Jam, whose song “El Perdón” with Enrique Iglesias became the second-longest running track ever at No. 1 on Billboard's Hot Latin Songs chart, will discuss his career, his hits and his songwriting strategy in a



▲ Grimes is in Rough Company

Rough Customer, Jack Antonoff's publishing venture with Sony/ATV, has signed singer/songwriter-producer Grimes (real name Claire Boucher) to a publishing deal.

conversation with Leila Cobo, Billboard's executive director of Latin content and programming. Nicky Jam is a finalist for 11 Billboard Latin Music Awards.

The Billboard Latin Music Conference, which will be held April 25 - 28 at the Ritz-Carlton in South Beach, FL, will also feature key industry leaders and music stars. Registration to the conference is open at BillboardLatinConference.com with early bird, loyalty and group rates available.

Etheridge at ASCAP EXPO

Melissa Etheridge will be a featured guest at the ASCAP "I Create Music" Expo, taking place April 28 - 30 at the Loews Hollywood Hotel in Los Angeles. The Grammy-winning singer/songwriter will join Charles Kelley, who has written for Lady Antebellum; Grammy winner, Dan Wilson (Adele's "Someone Like You"); as well as Matchbox Twenty frontman Rob Thomas and reality TV composer David Vanacore. Complete lineup is at ascap.com.

Downtown Inaugurates Neighbouring Rights

Downtown Music Publishing has announced the launch of Downtown Neighbouring Rights. This division will enable Downtown to secure global Neighbouring Rights for performers and master holders whose songs are performed in public, ensuring greater revenue for its clients.

Neighbouring Rights ensure that artists are compensated when the recorded performances of their songs are performed in public on satellite and online radio services such as Pandora. This is comparable to songwriters being compensated for the public performance

of their songs or copyright. In other words, radio cannot play a recorded performance without the proper license.

Last year, such payouts in the United States alone amounted to over \$800 million. Internationally, Neighbouring Rights also include compensation for performances on terrestrial radio.

Downtown is just one of the handful of companies providing Neighbouring Rights services globally. Although newly launched, the division has been operational for almost five years and formed part of the Eagle-i Music acquisition from last year. This service is open to all rights holders, not just Downtown Music Publishing clients. See dmpgroup.com for details.

MUSEXPO April 17 - 20 in Los Angeles

MUSEXPO Los Angeles will celebrate "12 years of inspiration, imagination, creative business and networking" at this international event, which launched in Los Angeles in 2005 and has also been held in Europe and Australasia. This "United Nations of Music" is set to take place April 17 - 20 at the historic and newly renovated Hollywood Roosevelt Hotel, the original home of the Oscars.

MUSEXPO will host some of the most influential and inspiring music and media minds from around the globe, while also showcasing emerging U.S. and international talent during the evening showcases at SIR Studios Los Angeles. Visit musexpo.net.

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



ole Inks Tony Martin

ole has inked a deal with Tony Martin. His songs include 15 No. 1 hits including "Time Is Love" by Josh Turner and "Banjo" by Rascal Flatts. Pictured (l-r): Leslie Roberts, Director, BMI; Ben Strain, Creative Director, ole; Emily Mueller, Creative Manager, ole; Jody Williams, VP, BMI; Martin; Mike Whelan, Sr. Creative Director, ole; Shellien Kinsey, Creative Coordinator, ole; and John Ozier, GM Creative, ole.



Kobalt Signs Danger Mouse

Kobalt has signed a worldwide administrative publishing agreement with acclaimed producer Danger Mouse (Brian Burton). The agreement covers the producer's future works, including those released via his own label, 30th Century Records, with Danger Mouse retaining full ownership and control of his rights. The agreement will also encompass publishing, creative and sync services for his current and future works.



BMI Panel in L.A.

BMI celebrated Grammy weekend with their Annual "How I Wrote That Song" Panel. Pictured: Songwriter Liz Rose and producer Jerry "Wonda" Duplessis at The Roxy in Los Angeles.

NSAI Number Ones in Nashville

The Nashville Songwriters Association International (NSAI) celebrated its latest #1 Party, sponsored by Klindt, Cole & Associates honoring 18 Nashville-associated writers whose songs topped various Billboard charts. Additionally, the family of Linda Hargrove accepted her No. 1 award for "Tennessee Whiskey" recorded by Chris Stapleton. Pictured: NSAI Board President Lee Thomas Miller and NSAI Executive Director Bart Herbison with the Hargrove family.



Shelly Peiken

Twenty Years of Hits

Penning a memorable three-minute song versus writing the voluminous text of a book: Two very different endeavors, says songwriter-turned-author Shelly Peiken. “Songwriting requires a whole different commitment from my brain. This book became my priority.”

Confessions of a Serial Songwriter, new this month from Backbeat Books, may be Peiken’s inaugural outing as an author, but she has had plenty of opportunities to polish her prose. Preceded by her “Confessions of a Serial Songwriter” blog, the book offers a gateway into the psyche and emotions of a wife and mother who balances her real life responsibilities with a demanding career in an ever-shifting musical landscape.

With 20 years of hits, Peiken certainly knows of what she writes. Her best-known songs include the Grammy-nominated “Bitch” by Meredith Brooks and two No. 1 Christina Aguilera songs, “What a Girl Wants” and “Come On Over Baby.”

Among her hundreds of worldwide cuts are “Almost Doesn’t Count” for Brandy, “Human” by The Pretenders, “I Wanna Be With You” for Mandy Moore and “Stumble” by Natasha Bedingfield. Additionally, artists like Michelle Branch, Keith Urban, Natalie Cole, Celine Dion, Cher, ‘NSYNC, Backstreet Boys and Reba among others have benefitted from Peiken’s songwriting prowess, as have feature films and television shows.

When she first reached out to book publishers, she says they requested lurid details, colossal social media numbers and a celebrity endorsement. “Sex and drugs, one hundred thousand Twitter followers and a foreword by Christina Aguilera,” she says. “That’s not the book that I wanted to write. What I talk about is this: If you want to be in the business, here are the obstacles and here are the realities.”

Throughout the chapters, readers will trace Peiken’s path from her home state of Maryland to New York City to Hollywood. Throughout, the maneuvers behind the songs are insightful. An 11-year span from her first cut to her first hit confirms the hard-won truths that weigh into this compelling narrative.

Peiken references sitting at her piano, and having songs fall out of the sky. “Some beautiful things happen. But just because it happened once doesn’t mean that it will again,” she qualifies. “A song might come when it is completely inconvenient. I could be shaving my legs without something to write on—that’s when it finds me.”

The challenge of maintaining her relevance in this modern music business is a subject that Peiken doesn’t shy away from. “Do I want to write with everybody my age? Not necessarily. If I’m working with youthful writers who appreciate wherever I am coming from, maybe they will take my idea and frame them in their vernacular.”

She views the current marketplace for songs as akin to the children’s game of “Musical Chairs,” with the chairs symbolizing opportunities for songs to find homes. “There used to be 10 chairs and 15 people—now it’s 10 chairs and 150 people competing for those same spots. Technology has made it possible for people who wouldn’t have been songwriters to qualify. You don’t have to play an instrument; you can program music. This is not to put a value judgment on it. This is what has changed the culture and made so many more able to participate. So there are more people on a song, and we’re paid less because the pie is smaller. And there are no album cuts anymore.”

Through her blog, Peiken has tapped into a loyal readership. “These are all people in my community now. I don’t think I could have been lifted and propelled without them,” she notes of her readers. She has also inaugurated a weekly on-air radio show through ochitfactory.com.

“The book is a way for me to find answers to ‘What do I want to do now? Are there other ways for me to express myself?’ After more than 20 years of writing songs I needed to do something I didn’t know how to do, where I could grow and learn. I needed to walk on uncharted territory.”

Contact her via shellypeiken.com



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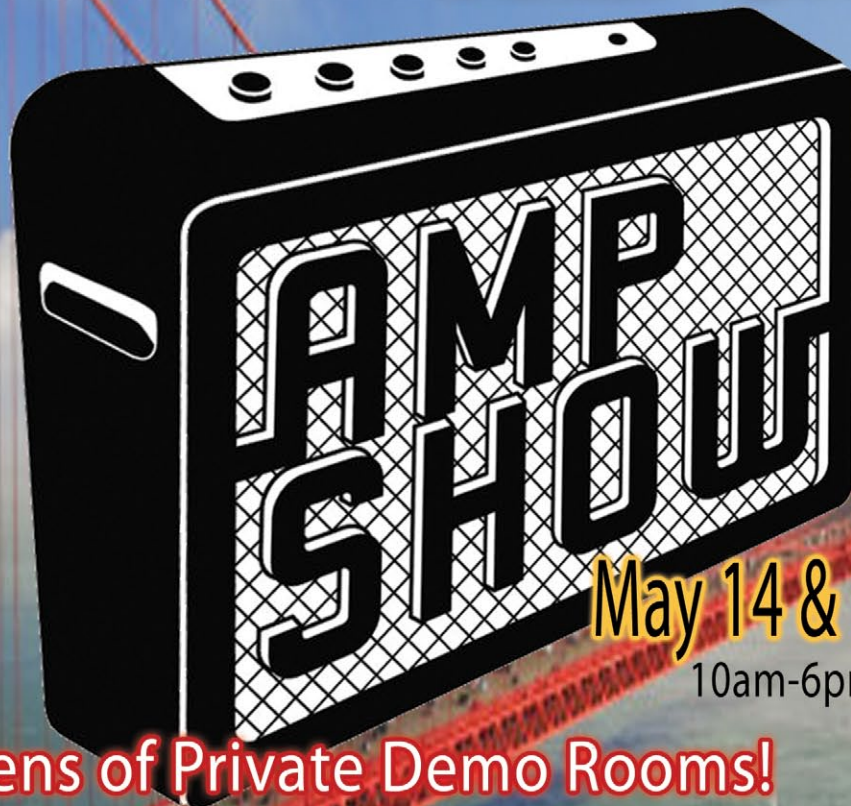
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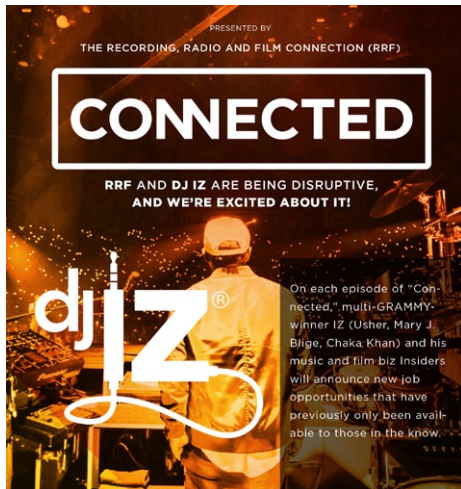
Acclaimed jazz pianist **Marcus Roberts** has recently recorded an EP of songs inspired by the presidential candidates, with "It's My Turn" the most recently recorded, in reference to Democratic presidential candidate **Hillary Clinton**. The upcoming *Race for the White House* EP is a nonpartisan set of songs about presidential candidates **Donald Trump**, **Bernie Sanders**, **Ben Carson** and Clinton. Roberts debuted his songs live at a residency at New York City's Birdland, March 8 - 12. Contact RayPadgett@ShoreFire.com for more information.



MARCUS ROBERTS

Arclight Films recently acquired *Happy Birthday*, which will be presented for the first time to distributors in Berlin. Script writer and Emmy winner **Casey Tebo** directed the psychedelic thriller, which features **Aerosmith** renowned frontman and former *American Idol* judge **Steven Tyler** as Kasape Suka, with appearances by **Britne Oldford**, **Matt Bush**, **Tristin Mays** and **Vanessa Lengies**. For more information, contact Lon Haber at Lon@LonHaber.com.

The Recording, Radio and Film Connection (RRF), a network of educational, instructional and mentorship programs developed for aspiring media professionals founded in 1983, recently premiered a new web series, *Connected*, on an exclusive Google Hangout. Hosted by multi-Grammy winner **IZ**, who has worked with names such as **Usher**, **Mary J. Blige**, **Chaka Khan**, **Janet Jackson** and



On each episode of "Connected," multi-GRAMMY-winner IZ (Usher, Mary J. Blige, Chaka Khan) and his music and film biz Insiders will announce new job opportunities that have previously only been available to those in the know.



CHICAGO

Mariah Carey, *Connected* discusses opportunities in the music industry from filmmaking to broadcasting. To partake in the discussion, sign up at RecordingConnection.com/Connected. For further details, contact Clyne Media, Inc. at PR@ClyneMedia.com.

Grammy- and Tony-winning musician **Duncan Sheik's American Psycho: Original London Cast Recording** dropped March 25 on **Concord Records**, alongside the show's U.S. premiere on Broadway. Previews began March 24 at the **Gerald Schoenfeld Theater**. Featuring the same cast that performed a sold-out run in London, the album was executive produced by Sheik, **David Johnson** and **Jesse Singer** with all instrumentation by Sheik. The album was mixed and mastered at his **Sneaky Studios** in Garrison, NY and in Parliament Hill, London. Contact Mike.Wilpizeski@ConcordMusicGroup.com for more information.

OPPS

The Lifton Institute of Media Arts & Sciences is recruiting trainees in professional film score composing for its spring sessions. The 10-week workshop offers participants the opportunity to work with professional composers on a feature film, develop themes, arrangements and mix and obtain a music composer feature film credit on **IMDB**. Work samples must be submitted as part of the application. To apply and get more information, visit Limsla.com and email Susan@Limsla.com.

The Douglas Coleman Show, a music podcast broadcasted from **WROM** Detroit, focuses on music artists but also features film producers,

authors, directors and promoters. If that's you, contact the host at 702-558-3957 or Radio@DouglasColemanMusic.com. More about the show, broadcast Wednesdays at 7 p.m. EST, can be found at DouglasColemanMusic.com/The-Douglas-Coleman-Show.



AMERICAN PSYCHO

The Flow with Kurt Wallace seeks renowned guests in performance arts, journalism, the music industry and beyond to talk about their life and careers. The radio show and Internet podcast can be heard at 1 p.m. EST. Contact producer Sara Remini at Sara@ReminiGroup.com for more

information, or visit VeritasRadioNetwork.com/Category/Crusade/Crusade-Shows/Kurt-Wallaces-The-Flow.

A chance to get your foot in the door may be through POPSUGAR Studios, the video and television arm of media company POPSUGAR, which is looking for a production payroll coordinator. The candidate must be able to assist with new hires and handle W4 forms and other paperwork as well as be the payroll processing point of contact for clients. For details on applying, visit Corp.PopSugar.com/Jobs#Open_Positions.

PROPS

Congratulations to the members of **Chicago** as *Now More Than Ever: The History of Chicago* was recently given the **Best of Fest** choice award at the **22nd Annual Sedona International Film**

Festival. **Peter Pardini** directed the film on the iconic rock band that will be inducted into the **Rock & Roll Hall of Fame** on April 8. The film had its world premiere at the 2016 festival with Chicago opening the event playing back-

to-back, sold-out performances. Chicago and **Earth, Wind & Fire** are also embarking on a co-headlining North American tour this spring with plans to open and close each show together onstage. Chicago will also perform with the **Hollywood Bowl Orchestra** for three performances July 2 - 4. For more information, contact Laurie Gorman at 310-550-5256 or Laurie3g@aol.com.

Filmmakers are the focus of **Live At 9:30**, the TV music variety show launching nationwide on **PBS** this spring. The series is now accepting submissions for **180 At 9:30**,

which will be a series of separate short films to air as part of each new episode, spotlighting filmmakers around the world. Films must be music-related or prominently feature music and must be no longer or shorter than three minutes. All types of film, from animation and documentary to biopic and fiction, are accepted. Filmmakers should send email submissions, including a short treatment of the idea, a rough proposed budget, bio or resume and links to previous work no later than April 30 to Annika@



more information, contact EReleases@App.Topica.com.

Congrats to the cast and creators of the docu-series **Growing Up Hip Hop** as **WE tv** announced the season two renewal of the series. The show follows a new generation of hip-hop figures including **Angela Simmons, Romeo Miller, Damon "Boogie" Dash, Kristinia DeBarge, TJ Mizell** and **Egypt Criss**. For more information, contact Hayley Strichman at hayleys@ferencomm.com.

Both **Janis Joplin** and **The Highwaymen** will be honored as the 30th anniversary season of **American Masters** continues this May on **PBS** with two new music documentaries. On May 3 **Janis: Little Girl Blue** observes Joplin's life through intimate letters and rare footage in the first in-depth celebration of the iconic rock singer. May 27 is the PBS debut of **The Highwaymen: Friends Till the End**, which explores the story behind the pioneering outlaw country music supergroup that featured **Willie Nelson, Waylon**

Out Take



Tom Holkenborg
Producer, DJ, Composer

Email: Publicist@CostaComm.com
Web: JunkieXL.com
Most recent: *Deadpool*

Tom Holkenborg, also known as Junkie XL, started his career as a producer and DJ, working with artists like Tiesto, Steve Aoki and Robert Smith of The Cure. Then he switched to composing and found himself scoring the 2015 films, crime drama *Black Mass* and fantasy/science fiction *Mad Max: Fury Road*.

"I started as a traditional musician when I was young. I played piano, drums, then guitar and bass. In the early '80s I worked at a music store and saw the first synthesizers," Holkenborg says. "I started producing bands in the late '80s, early '90s, and things became more and more electronic. It wasn't called dance music at the time. I mixed it with aggressive guitars and soundscapes, and I got approached by different bands. I've always been a guy who does pretty much everything."

Holkenborg found himself on the path to film scoring by happenstance. "It started in the '90s when I saw a film that used a license of one of my albums. I was really intrigued and wanted to know more about it," he says. "I was introduced to the *Matrix* movies, and the music really sparked my enthusiasm for it." By late 2002, Holkenborg decided to move to L.A. Once there, he made a wise move: instead of announcing his arrival as a film composer, he took assistant jobs and learned the politics and dynamics of the industry.

The switch to film scoring was a difficult one, but welcomed. As a DJ and producer, Holkenborg found dance records to be "limiting and at certain points, suffocating." That has changed with film scoring. His *Mad Max* score incorporates a range of textures using almost 200 instruments. Most recently Holkenborg scored *Deadpool* and has worked with Oscar-winning composer Hans Zimmer on the score for *Batman v. Superman: Dawn of Justice*.

"The best way to see if you have it in you is to find an assistant job with a composer you admire or who has an opening and run that route a few years to see if you're up for it," Holkenborg says. "That seems to be a more successful way than to do it on your own."



TheContentFarm.TV. The first three episodes of the 12-segment season will feature performances by **Garbage, The Jesus and Mary Chain, Cold War Kids** and more, as well as contributions from a varied cast including **Henry Rollins** and **NPR Music's Bob Boilen**. For more information about the show, contact Chris Vinyard at Vinyard@ClarionCallMedia.com.

Ukuleles for Ukraine, a California based non-profit charity, has released a new self-titled documentary based on the organization's 2015 trip to Ukraine to supply children's homes with clothing, school supplies, medicine and musical instruments with a focus on ukulele.

The non-profit raised over \$5,000 from individual donors and with the help of corporate sponsors **D'Addario Ltd UK, Alfred Music** and **Octopus Ukulele**, and coordinated the donation and delivery of over 150 ukuleles and other musical instruments. Musical contributions from acclaimed musical acts including **Asgeir, The Accidentals** and ukulele aficionado **Ben Rouse** are featured in the documentary. For

Jennings, Johnny Cash and **Kris Kristofferson**, told through vintage performances and new interviews about life on the road and in the studio. For complete information, contact padilla@wnet.org or 212-560-8824.

The life of legendary jazz trumpeter **Chet Baker** gets a witty and imaginative bio-pic treatment in a new film starring **Ethan Hawke** as Baker. Titled **Born to Be Blue** and directed by award winner **Robert Budreau** (*That Beautiful Somewhere*) the movie is being released by **IFC Films** and **eOne**. **Carmen Ejogo** is Hawke's co-star. Previously, Baker's life was chronicled in the 2009 film *The Deaths of Chet Baker*, an exploration of the mysteries surrounding the death of the jazz legend who was found dead below an Amsterdam hotel window in 1988.

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.

▶ **A Star-Studded Oscar Salute**

Actor Kevin Hart hosted the Oscar Salute—Powered by Maserati post-Oscar’s after party at the W hotel in Hollywood, CA. Attendees enjoyed a night of live music, food, drinks and dancing with views of Los Angeles and Hollywood from the Wet Deck, W Hollywood’s rooftop pool and bar. Pictured performing a DJ set is Questlove. For more information, visit facebook.com/OscarSalute.



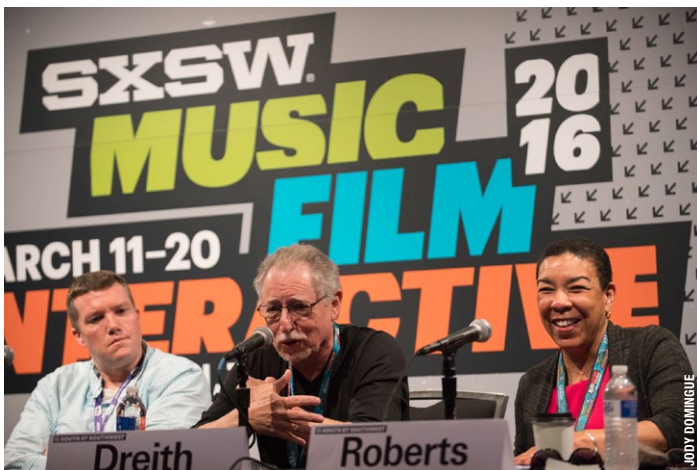
VIVIAN BEST



MICHELLE SHIERS

▲ **Stewart's Sweet Dreams**

Dave Stewart—songwriter, producer and co-founder of Eurythmics—and country star Martina McBride sat down at Two Old Hippies in Nashville, TN to discuss Stewart’s recently released memoir *Sweet Dreams Are Made Of This: A Life In Music*. For a book preview, visit musicconnection.com/book-sweet-dreams-made-this-life-music.



JODY DOMINGUE

◀ **Film & TV Music Panel at SXSW**

Film Musicians Secondary Markets Fund Executive Director Kim Roberts joined Dennis Dreith, Exec. Director of the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, and Jeff Jernigan, Director of Film & TV Music at ASCAP, for a panel at South By Southwest Music, Film and Interactive Media Festival. The panel was titled “Film & TV Music: Who Gets Paid, Why & How?” Pictured (l-r): Jurnigan, Dreith and Roberts. For more information, visit fmsmf.org/sxswpanel.



JOEY BERNHEIMER



JOEY BERNHEIMER

◀ **A Studio's Grand Opening**

Sphere Studios L.A. has opened its doors to industry producers, engineers, musicians and managers. The event was filled with live music, catered food, drinks and carnival entertainment as guests made their way through the newly renovated studios. Sphere boasts a recapped, re-switched, re-loomed fully restored Neve 8078 with 50x30 foot live room and four booths, a fully restored 72 channel SSL 4072 G+ console with four booths, a writing room and two production rooms. Pictured in party mode (l-r): Omar Abidi of Firestarter, composer/producer Max Georis and Sameer Bhat-tacharya of Flyleaf. Pictured performing (l-r): Debby Holiday, Paulie Z and the Ultimate Jam Band in Studio A.

MUSIC CONNECTION

Tidbits From Our Tattered Past



TOM ROBERTS

▲ Audio Bloggers Gather for Charity

Audio Bloggers Live! brought together top audio bloggers and alternative educators in the field of music recording for a special one-day charity event with guest speakers such as Bob Clearmountain, Mick Guzowski and Brain Lucey of Magic Garden Mastering. The event benefits Phoenix House Music Program, which uses music and recording as tools to help teens battle addiction. Pictured (l-r): Lucey, Maor Applebaum and John Rodd. For more information, visit audiobloggerslive.com.

► Derulo Surprise in San Diego

Jason Derulo performed a surprise concert outside the Hilton San Diego Bayfront in San Diego, CA. The concert supported the recently launched "Stop Clicking Around" marketing campaign and kicks off the 2016 Hilton Concert Series. For more information, visit HHonors.com.

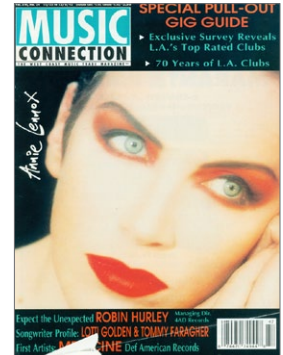


◀ Basse Benefit Brings Out the Rockers

Paladino's near Los Angeles was the setting for a recent Hollywood Sheriff Productions Presents event to benefit longtime scene veteran Willie Basse, who's battling cancer. Bands on hand included Rhino Bucket, Stonebreed and 10 to Midnite. High-caliber musicians lending a lick or three included Mitch Perry, Vinnie Appice, Alvin Taylor, JP Cervoni, Scott Page and Slash. Pictured (l-r): Cervoni, Page and Basse. Get more info at rockforrecovery.com.



DAVID KLEIN



1992—Annie Lennox—#24

Featuring interviews with country music exec Tony Brown and Metal Blade's Marco Barbieri, the issue's cover story was on rock diva Annie Lennox, who shared her views about hard work and inspiration: "I don't think it's possible to work and work and work," she said. "At a certain point, when I have the urge to approach writing a new record, I'll do it."



2002—Hoobastank—#7

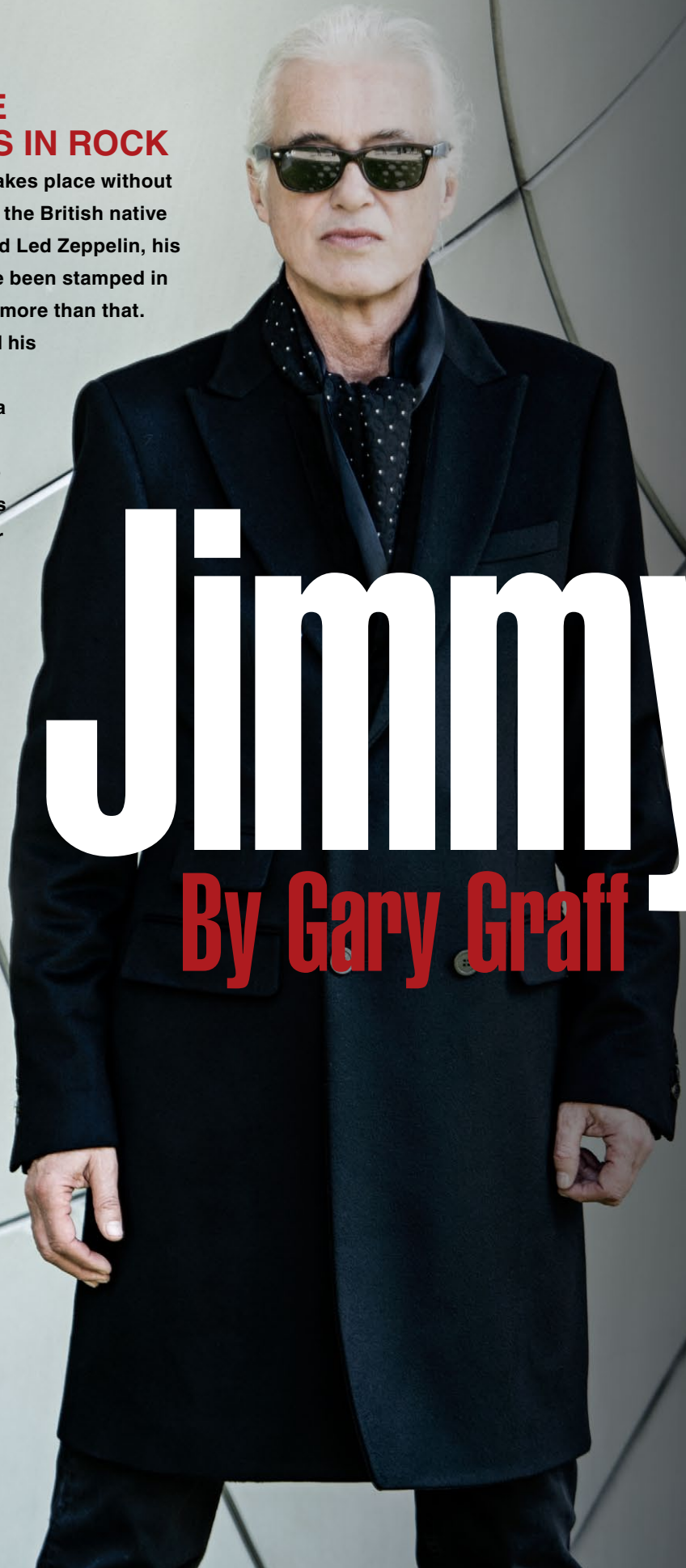
An apparent overnight success, Hoobastank shared their true story with *MC*, detailing their arduous rise to major label signing. "We were turned down by everybody," said singer Doug Robb. "As soon as we gave up trying to impress industry, they came to us." The issue also features interviews with producer Michael Bradford and Cash Money Records honcho Ronald "Slim" Williams.

NO DISCUSSION ABOUT THE GREATEST GUITAR PLAYERS IN ROCK

—or popular music, for that matter—history ever takes place without Jimmy Page's name at or near the top of the list. If the British native had just been the founder and guiding force behind Led Zeppelin, his Rock and Roll Hall of Fame credentials would have been stamped in indelible ink; but, as we all know, there's so much more than that.

The onetime choir boy (really) from Surrey played his first professional gig with a skiffle band on a BBC stage show at the age of 13 and made his name as a session prodigy, primarily for producer Shel Talmy, playing sessions for The Who, The Kinks, Marianne Faithful, The Rolling Stones, Them and many others before joining The Yardbirds (on bass) in 1966, later switching to guitar after Jeff Beck left the band. Post-Zeppelin Page scored films, formed The Firm with Paul Rodgers and another band with David Coverdale and returned to sessions for The Stones, Graham Nash, Stephen Stills, ex-Zep mate Robert Plant and others.

The past couple of years have seen him immersed in reviewing his life, both through the large-format "photographic memoir" *JIMMY PAGE* and via a deluxe Led Zeppelin reissue campaign that outfitted each of the band's albums with a wealth of unreleased bonus tracks. On the other side of all this, however, is the future; Page has plans to record and tour, keeping details somewhat close to the vest but assuring us that at the age of 72 he still has plenty of power, mystery and hammer of the gods to offer.



Jimmy

By Gary Graff

Music Connection: Your book opens with a photo of you as a choir boy—a surprising image for those who know you from the mayhem of Zep and other rock adventures. What’s up with that?

Jimmy Page: I know in America there’s people who say that music started in the church. I guess, on a group level, even if it was only singing in choir, that was true for me, but I was playing guitar at the time. I thought it was amusing to put that [photo] in. It’s my start in music, you know? It’s like the earliest image and I thought, “Yeah, that’s got to go in....”

MC: So with the Zeppelin reissues and the book, has it felt like having your life flash before your eyes during the past couple of years?

Page: Well, it’s sort of multi-tasking, isn’t it? (laughs) In a way it is, isn’t it? Certainly with the book, it starts off there when I was about 12 or 13, but it goes through to, like 70, so you definitely see your life sort of flashing by and you see the decades flashing by. But it’s alright. You see yourself growing up, really.

MC: So what was in that young Jimmy Page’s mind back then, when you were just starting out?

Page: Y’know, I see these early photographs of The Beatles and George Harrison has got his first guitar, which was my first electric guitar. He’s up north and I’m down in the south, so there must’ve

MC: What was the process of exploring all of those styles to coming up with your own?

Page: Because I had such eclectic tastes as a teenager, I was listening to classical music, I was listening to Indian music and African music as much as country blues. And I played a bit of (harmonica) as well; who didn’t want to sound like Little Walter, eh? All of these styles I was taking on board, so when I became a studio musician and started doing studio dates, I had quite extensive roots. My playing wasn’t just in one area; it was across the board. So it put me in good stead for being accepted into what was a very closed shop. I was seven years younger than anybody else who was playing there at the time, and I was accepted in—welcomed in, really. So that was really cool.

MC: What was the impact of those hired-gun days?

Page: All of my roots, if you like, that didn’t change, but the days of being a studio musician were like an apprenticeship. I went in there not reading music; I could read chord charts. I came out of there reading music fluently, and I came out of there knowing things about recording techniques, which I thought I didn’t know beforehand but I wanted to know about it. That’s how it was; it was sort of like a growing picture, really.

MC: There’s been so much written about you and Zeppelin over the years. Did you think a photographic memoir would tell a different kind of story, “a picture’s worth a thousand words” kind of thing?

Page: I just thought it was much easier to be able to do something like that because I had photographs in my own archive, like the early ones that are in there. And then I had photographs of my own from Bron-Yr-Aur cottage. And it’s all from my own perspective. I thought I’d rather do this than someone else, really, ‘cause I wanted to fill in the gaps and I thought it was probably easier dealing with photographers than writing an autobiography. I just thought, “I’d rather spend my time on this one,” and that’s what I’ve done. Now that we’ve got the illustrated book, maybe in the future a written book will follow. (laughs)

MC: Were the book and the reissues done concurrently, and did they impact on each other?

Page: It’s interesting you should say that, ‘cause what happened first off was there was the book, and because the book gives the group itineraries of the various groups I’d been in, like The Yardbirds and Led Zeppelin, The Firm with Paul Rodgers and this and that and the other, I had decided to do the website—“On this date so many years ago” or whenever I did this and I did that. So the book led to the website with something different on the page each day. And then I was archiving my own music and it got to the point I went through The Yardbirds stuff. And once I’d done that it got to the Led Zeppelin and I just wanted to be able to find a vehicle where these alternate mixes and versions could be given the proper profile as more information to accompany the original studio albums. And if you’re gonna do something like that you want to do it properly, right? Why do a job if you’re only gonna do half a job. I don’t do things by halves.

MC: A seminal moment of your career, it seems, was when Jeff Beck left The Yardbirds and you became lead guitarist. What’s your perspective on that development?

Page: That’s true. We came over (to America) when there were just four of us, when Jeff wasn’t in the band anymore and the whole of the guitar mantle was on my shoulders. I was really experimenting and trying this idea, that idea. We were playing all the underground circuits over here, all those venues, those magical names that we all know, like The Grande Ballroom, The Fillmore, Winterland, all those places. I saw or witnessed the rise of underground radio on FM that was playing longer tracks than the AM singles market, and I knew that I wanted to make an album that would be suited to underground radio like that.

MC: Which became *Little Games*.

Page: That’s right. There was a producer involved, but I was really into sort of the production of things as well and I knew what I wanted to do, so I was gonna be producer and do something that would showcase all of the musicians, not just myself. Although the first album would be a guitar tour de force, and I was doing acoustic guitars as much as electric at the time, it wasn’t going to be at the expense of anybody else, and that’s exactly how that first album was

Page

been a few of them around, but not too many. And there I am probably doing what they were doing up there, which is try to emulate the music I heard coming from America in some shape or form and thinking I was Cliff Gallup or some of the early ones in rock & roll, or rockabilly if you like, in the modes of what (Elvis) Presley was doing and inspiring so many people. Buddy Holly, Gene Vincent, all of them. And then accessing the blues and wanting just as much to be B.B. King as much as James Burton. It was the growth of this voracious appetite I had for all things six strings, really. I can see how it manifests across the board.

MC: That’s an experience you almost can’t have anymore, with so much information saturation and not quite as much musical invention.

Page: What’s interesting about my musical history is I was there in the early days when rock & roll hit England and people were seduced by it and intoxicated by it, and then they took that music off the airwaves. But it was too late; everyone was captivated by it. I saw that changing style and what was going on in London, outside of London in the south, what was going on before The Beatles explosion and all that. I mean, I was THERE, you know? I know exactly how things came to be, about how the blues injection came on board with us, with that blues movement from Chicago, all of it. I call that really fascinating—and we haven’t even started. We’re just talking about something that’s pre-Beatles, do you know what I mean?

put together. Because we weren't locked into a singles market we could keep developing and expanding what we had, the sort of combined talents of the band. And with the writing that went into it and the performances, it was going to just change pretty much everything, from recording techniques to how songs were constructed and how riffs were done.

MC: Take us back to that first time Led Zeppelin played together—actually as The New Yardbirds, of course. Did you know what you had immediately?

Page: As soon as we finished, we knew we had something. It was so very exciting. Everyone wanted to get on with it, just get into the playing and see what we could come up with. That's the most rewarding aspect of things from my end of it; I played in what I believe was the best band that was ever going—the best rock & roll band, for sure. At the end of the day, the music holds up and stands the test of time. It's very warming to think that it touches people the way it still does.

MC: What was the key to that success?

Page: Mmmm...You try not to think about it too much, really. For starters, it was four fantastic musicians, and you can find four great musicians in bands, but it doesn't always gel the way it did with us. It was that sort of chemistry that comes together once in a blue moon.

MC: You've curated quite a few Led Zeppelin archival projects over the years. What's the emotion like to listen to your life flashing before your ears?

Page: It's quite a joyous experience. I'm able to hear it all in a different context. It became

very apparent to me what a wonderful textbook it had been for bands. And, secondly, it really brought home all the areas we had touched upon as far as styles.

MC: The latest Led Zeppelin reissues are filled with so many extras and bonus tracks. What was the experience like of diving into that sort of minutiae?

Page: Well, all of it was really good to review. It took hundreds of hours of listening. As a safety measure I wasn't going to do all this work and the project and find the other two guys weren't behind it, so what I did was put together the *Led Zeppelin III* companion disc with all the various materials that are on that, all the different mixes and different versions, and also *Presence*, which I knew would be totally fresh to their ears. I played it to them individually and they were just knocked out with what was being done and they said, "Yeah, go ahead," and I did go ahead and listened to hundreds of hours of tape. It's a lot of interesting things for people to hear.

MC: Back in the day, of course, you would record music and put out an album. Now there are so many options—almost limitless. Do you enjoy having these avenues to re-tell and even expand the story?

Page: Sure, yeah. I've always paid attention to high resolution downloads and all the digital ways of accessing the music, and the vinyl and how we can put out the best vinyl now that people have ever heard. To be able to present all this extra information, it's a useful thing to do because it gives the fans, those who actually listen to it rather than just hear it, you're giving more information so it's more fascinating to the whole picture.

MC: What type of things did you learn from going through all that material?

Page: Let's put it this way; it was a real thrill to have the mixes, 'cause the mixes are from the time, you see. It's not, "Let's get the multi-tracks up and make something that sounds like it's from today." No, because those records were so good in the first place and they've got such a strong character to them, the mixes that were done at the time have got a power to them because of that, and an honesty. With Led Zeppelin, it's all performance. It's not put together the way things are done today, digitally. In this world of analog recording you had to really deliver a performance, whether it was the guitarist or the singer or whoever it was, or collectively. When the red light went on, you just had to perform.

MC: And, from the control booth, capture the attitude and spirit of that performance.

Page: Well, yes. It's a bit of shaping, and that's the thing about being a producer, I guess.

MC: We all love "Stairway To Heaven," of course. Talk about the shaping and construction of that song, please.

Page: We were all out at Headly Grange at the time, living in the same house, and eating, sleeping and making the music and recording it—there might even be some eating in the music, too. We had this sort of work ethic where we were all together, and the possibilities were limitless, really.

So the idea was to have a song which would actually change as we went through it, layers would unfold with the instruments as they were coming in and the drums would be coming in later as the song progressed and there'd be

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this movement to the guitar solo that took you through and the momentum would unfold as the pace accelerated.

I knew something like that wasn't necessarily the done thing in popular music. It was done in classical music but it was tricky with sort of rehearsing it and routining it until Robert had gotten the lyrics, and then it came together, really.

The performances of it were more complete once it had the lyrics there, but it gave us the opportunity to really build something and shape it to perfection.

MC: Is this everything? Have you tapped out the Zep archives?

Page: Well, I've been archiving material from when I was at home doing multi-track recording when I was a kid, living at my parents' house, before I was a studio musician. So I've got stuff that goes right across really. None of it's any

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good, of course. Maybe some of the songs that I wrote were okay, but the lyrics weren't so cool. (laughs)

MC: There's kind of a dichotomy between what the fans want, which is everything, and what you feel comfortable putting out, isn't there?

Page: Yeah. You want them to hear the best, and that's what it is. There's no other discussion on that, really.

MC: Would you like to give a similar reissue treatment to The Firm albums you did with Paul Rodgers?

Page: Possibly, yeah. Certainly with The Yardbirds, but possibly for The Firm. But, you know, it's quite a time-consuming process, and I'm ready to get on to something new and now, if you will.

MC: Such as?

Page: I want to be putting together something whereby I will be going out and playing live. That's an important thing. I've got new material, too. I've certainly got a past, and I would be

able to play with just that material, too. So that's something I want to do, really.

MC: Tell us about your new material.

Page: I can't tell you much. (laughs) One of the things that's awful is when you tell people you're gonna do this, that and the other is they've already worked out in their minds what exactly you're going to do and then people present you with this whole package of, "Oh, are you working with this thing? Are you doing this? Are you doing that?" Let's just say that I know what I'm going to do, without a shadow of a doubt. I'm going to be playing guitar—that's absolutely, definitely.

MC: Has working on the archival material informed the new music in any way?

Page: I've had new music together for quite

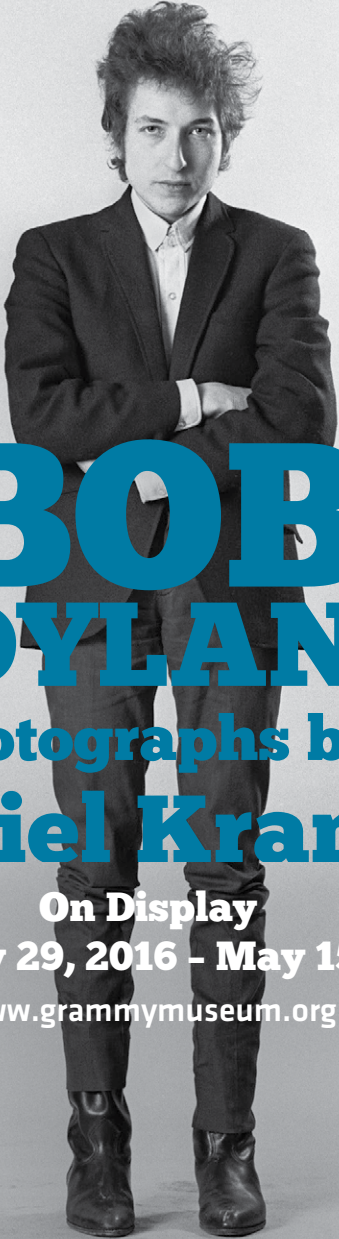
awhile; I just haven't committed it to any sort of recordings because I didn't want to date it. But I'll date it and I'll put a brand on it at the time that I do it. Then I'll make a point of playing that live, and that's about as far as the story goes on that.

MC: Is it worth even asking how many guitars you own?

Page: Well, I don't know, really. I should know, but I can't because I've got a lot of various instruments, a lot of string instruments that go from sitar to five-string banjos to mandolins to acoustic guitars, tabla drums blah de blah de blah. There's about 120, 130 instruments, I think. That's a lot, isn't it? But I can tell you one thing; I haven't got 'em all in my bedroom at once. Please do understand that.

Contact Jason.Elzy@rhino.com


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Guitar/BASS

BY ERIC A. HARABADIAN

Welcome to our annual feature where we bring you a diverse cross-section of prominent guitarists and bassists in the music industry. And, at the risk of sounding like a cliché, this is our best roundtable yet, with the legendary Rick Derringer, Nashville blues rocker J.D. Simo, prog-rock bassist Jennifer Young, metal core guitarist J.B. Brubaker and The 1975's Adam Hann all sharing essential tips and hard-won knowledge.

Adam Hann

CONTACT: Hillary Siskind, hillary.siskind@umusic.com

Adam Hann is guitarist/keyboardist for the burgeoning U.K.-based alt-rock and pop group The 1975. The Manchester quartet's latest album, on Dirty Hit/Interscope Records, bears the hefty title, *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It*.

Who are some of your musical influences?

I was a big fan of Rage Against the Machine when I was a kid. Not only was Tom Morello a fantastic guitar player technically, but the way he used effects and manipulated the sound of the guitar was very interesting to me. As I got older there was the band Phoenix. That's where a lot of the compressed single-note lines come from. When we were touring recently we had been listening to a lot of Bowie and INXS and that's where a lot of the choppy chords stuff comes from.

What's your top gear?

For amplifiers I'm using two Hi Watt Custom 50's, which run in stereo along with a Roland Jazz Chorus to add some brightness. The Hi Watts are quite nice, but they're a little warm sounding. With guitars I tend to use Fender Jazzmaster and Jaguars. I'm using a MusicMan guitar on this new album because it's got a great out-of-phase sound. For strings—Ernie Ball 11's on everything. I think they have a better sustain than 10's.

How do you achieve your diverse tonal palette?

There are a lot of things that make up my effects rack. But if I had to go with a core setup it would be my King of Tone overdrive/distortion pedal and my Mobius, Timeline and Big Sky reverb, chorus and delay.

How have you become better at your craft?

I've always been fairly competent as a player. I think it's important to not become too complacent. You might be playing something right or in time, but you can always play with a better feel, you know?

Do you have a practice regimen or pre-show warmup?

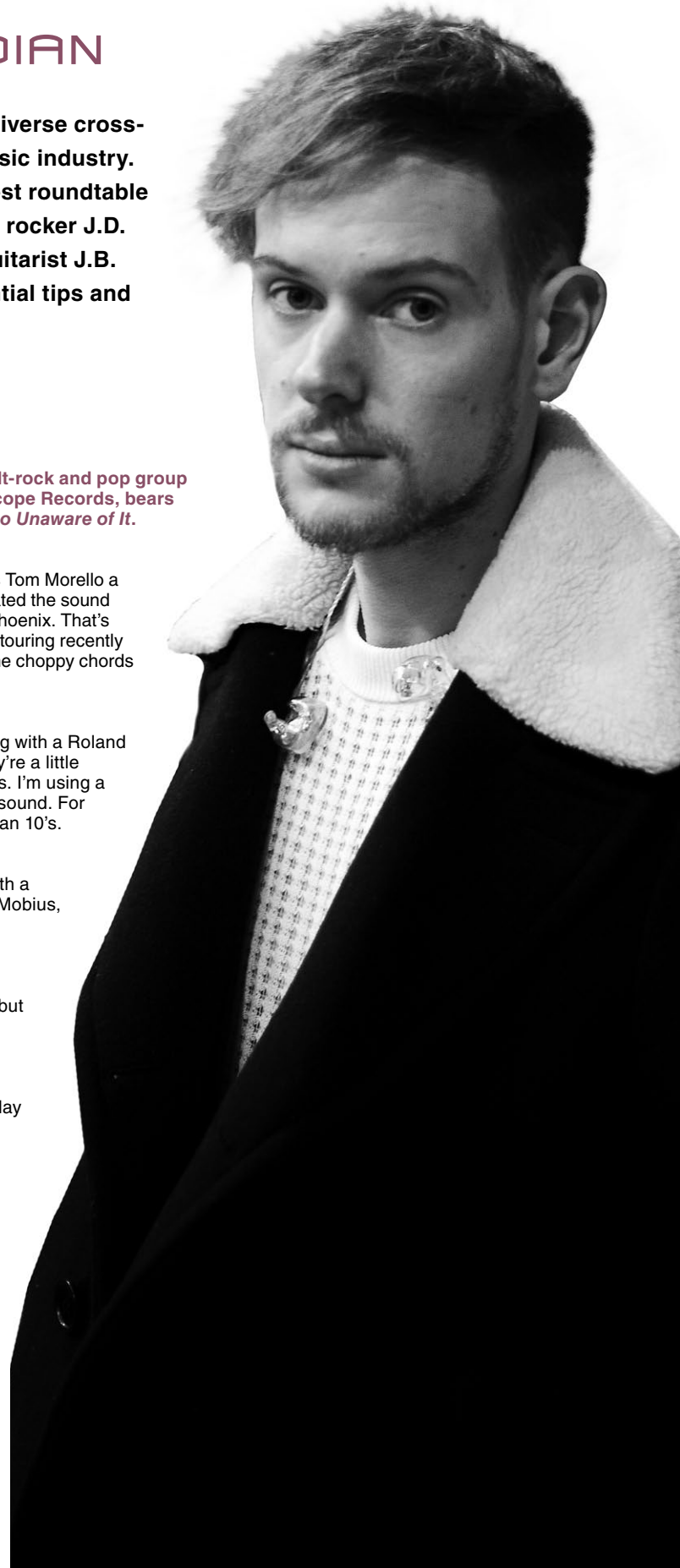
I always try to play the guitar for a half-hour/45 minutes before we go on. There's one thing that I do, which is like an awkward-shaped arpeggio. I play down the arpeggio once and slide up one fret and keep doing that up and down the fret board. And that's a good dexterity exercise.

Memorable stage mishaps?

In the early days we played on the side of a flatbed truck at a charity Fun Run. People were finishing this marathon or something and walking right past us to get in their cars and go home.

Live performance highlights?

There's a few. Two that come to mind straightaway; there is an old prestigious venue called The Royal Albert Hall in London. Two years ago we played an amazing one-off show there. It's about a 4,000-seat venue and the people there were genuinely appreciative. The atmosphere and feeling was very special. And the second one was playing Glastonbury in 2014. We played on the main stage and the entire festival watched our show. It was an amazing experience. •



JAM 2016



Jennifer Young

CONTACT: *Jennifer Young, info@travislarsonband.com*

Bassist for the progressive rock-fusion trio Travis Larson Band, Jennifer Young (with guitarist Larson and drummer Dale Moon) has been a consistent draw as a touring and recording act since 1998. The band's latest DVD is entitled *Shift Happens: Live in Mexicali*.

How have you become better at your craft?

I've become a better listener. I think, as a bass player, the craft of listening is paramount. The bass player's role is to support. To support is to listen, assess and play accordingly. I've seen so many players who are beyond technically capable, but then they're just not paying attention to the rest of their band.

Her top gear?

I am fortunate to have some really great endorsement relationships, including Ernie Ball/MusicMan, Markbass, Electro-Voice and Digitech. I've been with most of these manufacturers for nearly 15 years. I use the MusicMan Sterling and Bongo basses. The Sterling is my main bass, due to its versatile playability for different styles and its slightly smaller neck width. The Bongo has more tonal versatility and 24 frets, vs. the Sterling with 22. I use Markbass amps, the MoMark 800 and more recently the Big Bang. I am thrilled with the Markbass gear, it's powerful and clean. My current pedal setup is the Digitech BP355. It's a multi-effects processor that utilizes amp and speaker simulators, useful for gigs where I'm not able to use my full rig. I also use the Electro-Voice RE-2G wireless system.

Preferred strings?

I use Ernie Ball Extra Slinky strings. The "blue" ones. I use the lighter gauge because quite frankly, my fingers are small. There's always discussion about better tone coming from a heavier gauge string, but I'm certain I can't hear a difference, and if I could, likely I could dial in that little extra grease with my pre-amp.

Live/career performance highlights?

Travis Larson Band's recent DVD filming in Mexicali, Mexico was definitely a live performance highlight for me. The conditions were very challenging, our intentions ambitious. Yet, we managed a graceful show, filled with genuine moments.

Her practice regimen?

My typical approach to "practice" involves just playing the tunes. When gearing up for a tour, I will spend several weeks running the set to tracks, then the band gets together for maybe a solid week of rehearsals. I don't typically woodshed these days, though when we are in production for a new release I do end up pushing a little harder. New tunes are often the incentive for new approaches or techniques, so that's when I tend to progress as a player.

How has your playing evolved over time?

I'd say that, personally, I've adjusted to being less concerned about the technical aspects of my playing. These days, I'm more interested in the feel, the groove, the song. That's not to say that my parts are less technical; I just approach them with a different mindset.

The concept behind live DVD/CD *Shift Happens*?

It had been several years since our last DVD release, right around the time when standard definition was on its way out. Still, our resources dictated the nature of that product, so it was definitely time to document again and in high resolution. We had played a show in Mexicali while on tour with The Aristocrats the year prior. On our next headlining tour, Mexicali was booked again. It seemed like the perfect opportunity for filming the current show, while involving the lovely and enthusiastic people of Mexicali. *Shift Happens* was sort of a play on words, referencing the last studio release, *Shift*, and the fact that there is a certain amount of tension taking a very independent production across the border. Really, it was just funny to me that glancing at the title; people would likely just see "shit happens." I hoped, anyway.

Advice for budding bass players?

These days an artist needs to be immersed in all aspects of the career, at least when it comes to original music. There are hundreds of hats, and you have to wear them all, whether they fit or not. I've learned that one must have tenacity, integrity, fortitude. Be so true to yourself and your art, that you are willing to forsake societal boundaries, expectations, limitations. Do all of this with no feelings of entitlement. •



Rick Derringer

CONTACT: Dan Warren, warrenmediaandmarketing@yahoo.com

Guitarist, vocalist and songwriter Rick Derringer (originally Zheringer) has earned his “legend” status. From his teen beginnings as spearhead of hit ’60s band The McCoys, to his 1974 smash “Rock and Roll Hoochie Koo,” to his work in smooth jazz, his legacy is sealed. He also has amassed well-deserved accolades as a session artist and producer as well. These days Derringer plays about 100 live shows per year.

What’s your top gear?

I use Warrior Guitars exclusively. But I also have a collection of guitars that includes a ’57 Les Paul Jr., an exact custom shop copy of the ES 355 TD Gibson guitar that I used in The McCoys and on the road with Ringo Starr. I have a fat PRS guitar that I’ve used on some of my smooth jazz stuff and have a D’Angelico guitar as well. So I’ve got a few collectibles, but the Warrior guitars are what I’m using live and are some of the best I’ve ever played in my life.

Do you modify your gear?

I work with a guy right here in Tampa named Mike Vans Evers. He wired the entire studio where I do most of my recording. Mike does strange things to my guitars. He makes them sound better, like taking the back plate off the guitar and having me play it acoustically. It sounded much better immediately.

What kind of amplification are you using?

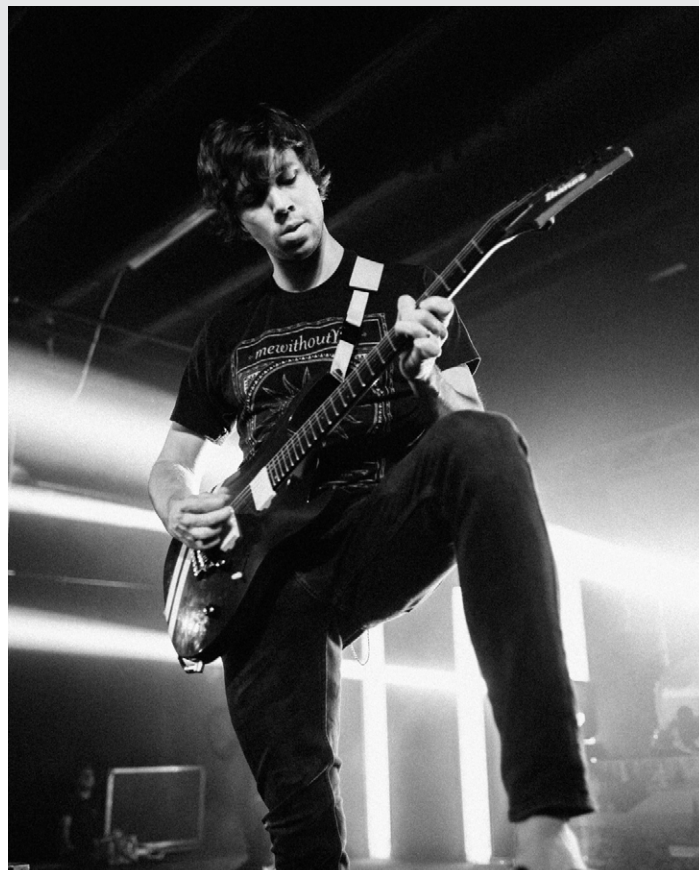
I use VVT Pre Amps. They are actually copies of a Dumble Overdrive Special amplifier. So I can take that pre amp and plug it into any power amp that can become pretty close to sounding like a Dumble. So, I use a Marshall JCM 100 amp for a little less gain and also use the VVT and plug that into a small Fender Blues Deville or something like that. And I use that for the massive amount of overdrive that I love. The combination of the two is what I’m always using on stage.

What strings are you using now?

I use DR Tight Fit strings—tuned down to B, 10 through 52.

What kind of outboard gear are you using?

I have a pedal board with only two controls on it. It has the Klon overdrive—the older one that people love. And then I plug that into an El Capistan echo pedal. And then there is a stereo out, so I can run one of those outputs to that Marshall amp and one of those outputs to that Dumble-ized Fender amp. I have a little bit of old-sounding tape-type echo that is set so it warbles a little bit. It gives the sound a really nice effect.



How have you become better at your craft?

Just playing and listening to other great musicians. I’m listening to Lenny Breau and Chet Atkins right now on a duets album.

What are your impressions when you hear your old recordings?

My objective is, I wanna like the things I’ve done. As a producer, sometimes I’ve thought I could have done this or that better. But the idea I guess is to try and put things into perspective and try to get better.

How to excel as a sessioneer/sideman?

You wanna play for results and you want people to really like what you’re doing. For instance, I played on the demos that got Donald Fagen his record deal with Steely Dan. But whether it’s Steely Dan or KISS you just try to do the best you can. If your style or personality leaks through, all the better. But actually, when you’re playing with all these different people, it’s really about not having such a distinctive style. It’s about just playing what they wanna hear. •

J.B. Brubaker

CONTACT: Heather Griffith, heather@fearlessrecords.com

A founding member and lead guitarist for hardcore metal rockers **August Burns Red**, Brubaker was instrumental in garnering a Grammy nomination for the single “Identity,” off the band’s Fearless Records 2015 release *Found in Far Away Places*, in the Best Metal Performance category.

Who are your musical influences?

My favorite guitar player is Paul Waggoner. He’s the guitar player for the band *Between the Buried and Me*. Nick Hipa is another metal guitar player I respect a lot who plays with the band *Wovenwar*. I’ve played many shows with his old band, *As I Lay Dying*.

What’s your top gear?

My guitar is an Ibanez RGA 121 Prestige and it has EMG 81/85 pickups in it; 81 in the bridge and 85 in the neck. I’m using an Axe-Fx as a preamp and a Carvin DCM 200L as the power amp. I use D’Addario strings, gauge 10 to 52.

And did you mention effects...?

Well, the Axe-Fx is a processor with multiple effects. But I also have a Digitech Drop pedal, which allows me to drop my tuning without switching guitars. It just came out last year. It’s great, especially when you’re traveling internationally and you don’t wanna fly with as many guitars. You just step on this pedal a half-step up or down and it’s

great. And it's so much easier to avoid having to carry all these extra instruments in different tunings.

What strides have you made to become a better player?

At this point in my career I would say that my goals are more in becoming a better songwriter than in musicianship. And I find myself in my free time trying to write and compose stuff, versus working on technique or my chops. I guess I would rather be creative than be mechanical.

How has your sound personally, and as a band, evolved over time?

As we've gotten older we've expanded ourselves sonically. When we started we wanted to be as heavy as possible. We wanted to be technical, and I think it was more about writing riffs than writing songs. At this point writing a song is much better than writing a bunch of cool parts. And while we are still a heavy band we're not trying to be the heaviest band in the world anymore.

Live lowlight?

When we were just starting out we were playing a show at a roller skating rink in eastern Pennsylvania. It was a floor show and there were a bunch of kids surrounding the band. And I was playing through a Peavey 5150, with a half-stack where the amp head was just sitting on top of the cabinet. So, we're getting ready to go into this big breakdown in the song. And I was jumping up and down and kinda lost my balance and stumbled backwards into my half-stack and my amp. I knocked it over and spun around and tried to catch it. But this thing's heavy and it pulled me down, with my amp head crashing to the floor.

Live highlight?

We played a show in Nuremberg, Germany in 2011 at the Rock Am Ring festival. And we played at 10 p.m. on the small stage. This is an enormous festival where there's 80,000 people watching the main stage. Even on the small stage it still felt like such a massive show.

Practice regimen or warm-up?

Before each show I like to play for about half an hour. I have a small practice amp called a Roland Micro Cube that I use. It's battery powered, about a foot tall and I can take it anywhere.

Advice for guitar players?

I feel songwriting is something that needs to be practiced much like your instrument. People often take a lot of time to practice other people's songs, and I think that's really helpful in broadening your skills as a player. But I think it's important to not get frustrated if you're trying to write songs for the first time. Don't get too down on yourself if you're not happy with what you're writing and how your songs are coming out. Like any skill, songwriting is something you'll improve on by practicing. •

J.D. Simo

CONTACT: Jon Bleicher, jon@
mascotlabelgroup.com

J.D. Simo is a young, up-and-coming guitarist who has been steadily rising to prominence on the Nashville scene for several years now. Recently he and his trio of bassist Elad Shapiro and drummer Adam Abrashoff signed a deal with Mascot Records. Their debut release is *Let Love Show the Way*.

How did you develop such a professional work ethic?

Just playing. I dropped out of high school when I was 15 and went on the road full-time. And I basically lived on the road until I was 21 and moved to Nashville. I started gigging in bars and stuff when I was eight and nine years old. I was just sitting in with people. At eight and nine it's obviously a ridiculous novelty. And it was not something that I enjoyed. I wanted to be older and just play. My parents were very encouraging, but I don't come from a musical family. They are a bunch of athletes. I just fell in love with music really early. I asked for a guitar at age four or five. By the time I was 12 I was gigging at least a couple times a month. By the time I was a sophomore in high school I knew what I wanted to do.

Early influences?

When I was four years old I saw Elvis Presley on television and fell in love with him. I thought he was the coolest cat that ever lived and his guitar player Scotty Moore really knocked me out. That was the initial thing. And, as you know, music is like a family tree. You fall in love with one person and it leads you to thousands of others. Elvis was like the first stake in the ground and then here's Jerry Lee Lewis, Fats Domino, Little Richard, Gene Vincent, Buddy Holly and all that '50s stuff.

And then it just fanned out from there where I became in love with The Beatles, The Rolling Stones, all the British groups and Hendrix. And then when I got into my teens I started listening to jazz, which is what I listen to now more than anything. I love tenor sax players like Coltrane, Yusef Lateef and then others like Miles, Ornette Coleman, Wayne Shorter and Cannonball Adderley. I like some classical music, too. It's pretty endless for me.

Your top gear?

It changes all the time, but I've got a 1962 335 that, actually, Gibson is coming out with a signature model of this summer. I have a prototype of it and have been loving it a lot on our current tour. And I've got a 1960 Les Paul Standard that's been on loan to me for years from a collector friend of mine. I've got a 1959 Fender Stratocaster that I play occasionally. I've also got an old 1962 Gibson Dove acoustic that I play sometimes. For amplifiers I've got several old late-'60s Marshalls. I don't use pedals except a wah-wah on occasion. And for strings, D'Addario has always been good to me. I like their 91/2 gauge. They sound better than the 10's, especially on a Gibson. They're a little less muddy, I think.

How have you become better at your craft?

I adhere to the principle that you have to play. There's nothing that can take the place of hours on a bandstand. And that's regardless of if there's one drunk guy out there sitting at the bar or thousands of people out there. All of my heroes who I think are amazing got that way; it's the 10,000 hours thing. What we do in our group is purely improvisational. That, to me, at its best is when you have years and years of incredible discipline. And then you rely on that to be free. And that, to me, is the goal of what I've tried to attain every night.

Live performance highlights, lowlights?

Last year we opened up a string of shows for Gregg Allman. That first time playing the Ryman Auditorium—which is one of the most revered venues in the world—but I walked by that venue a couple thousand times walking to Robert's. I always dreamed of playing in that building. And to be finally playing in that building, playing my own music in front of a hero of mine, was a big moment for me for sure. And then, conversely, I was 16 years old at the time and was on the road with this pickup band. And we were playing a stretch of shows at this bar in Provo, Utah. I always ran into problems for being underage, but I could usually talk my way out of it. I would always assure the venue that I was just there to play music and I wouldn't drink or endanger their liquor license. And this bar manager was having none of it. So, her solution was to put me outside on the patio. But my amp was still on the stage. We tied a bunch of cables together so it would reach outside. So I'm standing outside looking through these glass doors. And then she got these orange cones—like for a parking space—and sets up these cones and ties them together with caution tape to make this little square for me to stand in. And I played the whole night that way.

Advice to aspiring players?

From a playing aspect, one of the most important things is their vibrato. I've seen it in younger generation players where they haven't spent the time with that, that they ought to. To me the most important thing with any musician are the little nuance things. If you've got really good tone in your hand, you've got really good phrasing and a good vibrato. That's your foundation that you can pile a lot of complex and clever stuff on top of. And remember that the goal is to make music. 🎸



Thimble Slide

Musician Invents a Unique Slide Guitar Solution

Many musicians have ideas about how to improve equipment, from guitar picks to drumsticks, pick-ups, strings, turntables, amplifiers, you name it. Guitarist Cole Coleman actually designed a solution and successfully went to market with it. Frustrated by most guitar slides, he came up with one that was more practical and comfortable, the Thimble Slide.

Coleman has plenty of hard-won advice for anyone out there who's got an idea for a unique new piece of gear. "The first real step is to find out on your own what your demographics are," he says. "The product has to have its own legs. I did test-marketing with several guitar player friends before selling the Thimble Slide."

Yes, many blues players and their emulators are happy with a broken beer bottle as a slide, but Coleman is of the modern world. He knew there was a need for a practical, comfortable, size-adjustable metal slide that looks cool and allows guitarists to fret while also being able to slide.

After learning how to create a wax caste and manufacture the decorated metal slides himself, Coleman realized he could not create the volume necessary for a viable business. "It was a two-year process tackling mass production," he says. "The initial design could not be efficiently mass produced because of the intricacy of the design." So he simplified the design. "I was very reluctant to go to the public, but through a Kickstarter campaign I have been able to purchase equipment to do a different die-stamping. The guitar players I reached out to were very happy to contribute."

Coleman reached out to several social media guitar forums to generate awareness for the

"The contacts made at the NAMM conference and through the organization are extremely helpful in getting a product out to musicians."

product and to raise funds. As recommended by Kickstarter, he asked for \$25 individual contributions.

He also networked through NAMM (National Association of Music Merchants). "Joining NAMM was essential," he says. "The contacts that are made at the NAMM conference and through the organization are extremely helpful in getting a product out to musicians."

Coleman advises anyone with a new product to "Sell it directly, at first." The next step is to tackle patenting and manufacturing issues. "I employed an intellectual property attorney and acquired a patent for the Thimble Slide," he says. Coleman relates that to acquire a patent, the product has to be qualified as "new and improved."

He adds, "Leave no stone unturned."

Needing \$30,000 - \$50,000 to have four machines created as customized equipment, he researched online and eventually made a deal with a foundry located in Gardena, CA. "They were very enthusiastic, although it wasn't something that they were familiar with manufacturing."

Recently, as announced last month in *Music Connection*, Coleman made a worldwide distribution deal with D'Andrea USA-OMG Distribution. The Thimble Slide is currently for sale in 50 stores in the U.S. and also in Japan.

Coleman's additional advice to anyone looking to launch a product for fellow musicians: "Be prepared to promote the heck out of it. Be loud, be proud!"

Contact Coleman via thimbleslide.com



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You signed a deal without having a lawyer review it or you didn't listen to your lawyer's advice when (s)he told you not to sign. Several months later, you realize that you probably shouldn't have signed that deal. Maybe you find that your vision isn't quite in sync with the other party, maybe they haven't followed through on the promises they made you or maybe they just turned out to be bad people. Now that you have already committed yourself to this agreement, what are your options?

Your first step is to contact an attorney. If you did not previously have an attorney review the deal, you need to have an experienced music attorney review it to assess the obligations of each party and whether there are any provisions that would allow you to get out of the contract. If you previously had an attorney review the deal, have that person review it again for the same reasons. It is possible the situation may be remedied by one of the following options:

1. Contract Termination

Sometimes contracts have clauses in them that allow for the parties to terminate the contract. These provisions are often tied to certain circumstances, which may be beneficial to you or may complicate matters depending on whether those circumstances have been met.

Another option is having a conversation with the other party where hopefully both of you can come to a mutual agreement to go separate ways. In the alternative, the parties may agree to terminate the contract albeit on not so amicable terms. In this case there will probably be some sort of termination and settlement agreement, where the terminating party might be subject to a penalty or payment to get out of the deal.

2. Renegotiation

If you still want to work with the other party but under changed circumstances, another option is seeing if the other party is open to renegotiating some terms of the contract. In reality, a renegotiation in this situation should only be to correct or improve the current problems, not to try to get better terms just because you want more than to what you previously agreed.

Your relationship with the other party and status in the industry both greatly affect a potential renegotiation. If you are a new artist without a proven track record or previously established track record, you are really at the mercy of the company as to whether they will agree to a renegotiation.

Having greater leverage and/or a good relationship with the company will greatly help you here.

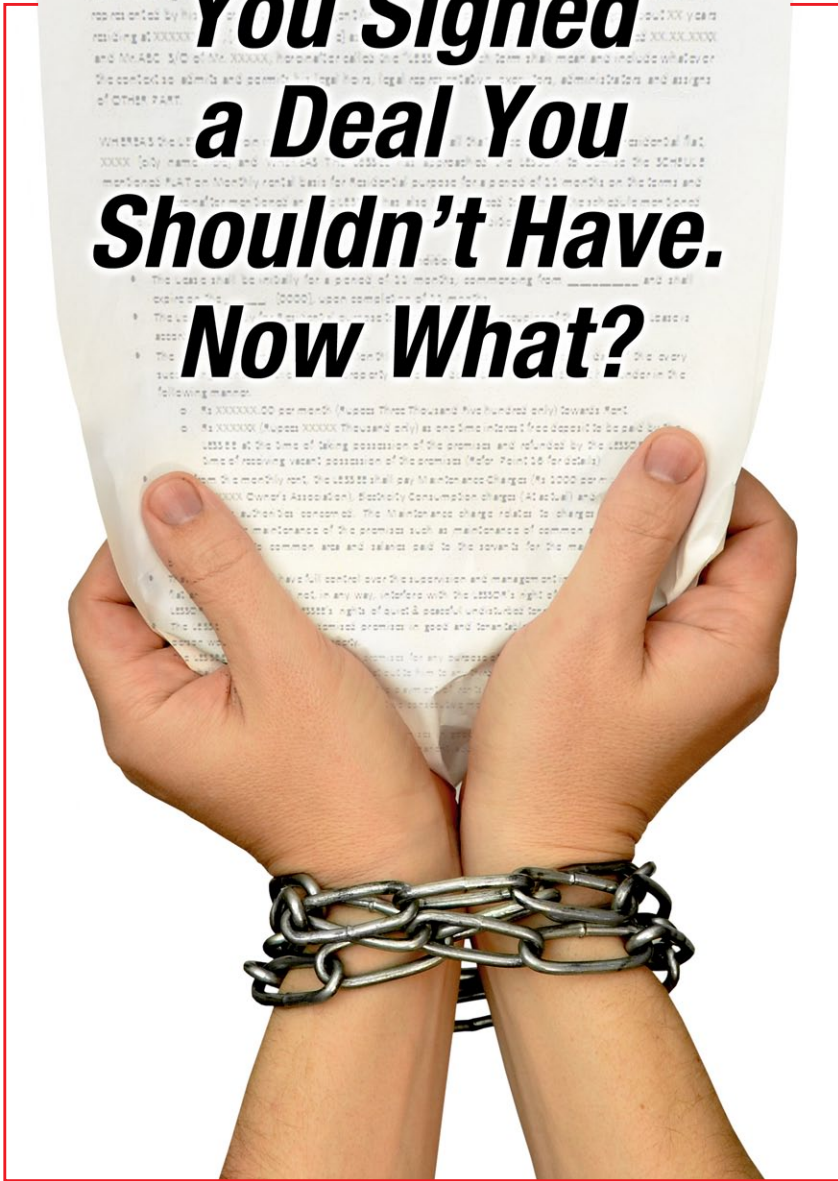
This rental agreement is made on the _____ day of _____ 2011 (Two Thousand XXXX) at (add here location) between XXXXXXXX, age about XX years, son of XXXXX, residing at XXXXXX, hereinafter called "RENTER" which term shall include whatever the contract admits and admits his legal PART and recorded by his XXXXX years residing at XXXXXX and MR/MS (D or M) XXXXX, hereinafter called "LANDLORD" who shall include whatever the contract admits and admits his legal responsibility, successors, administrators and assigns of either party.

You Signed a Deal You Shouldn't Have. Now What?

WHEREAS the RENTER desires to rent the premises described in the Schedule hereinafter called "PREMISES" for residential purposes for a period of 12 months on the terms and conditions set forth in this rental agreement; and WHEREAS the LANDLORD is willing to let the RENTER have the use and possession of the premises on the terms and conditions set forth in this rental agreement; and WHEREAS the RENTER and LANDLORD have agreed to the following terms and conditions:

- This lease shall be in full for a period of 12 months commencing from _____ and shall terminate on _____, upon completion of the term.
- The RENTER shall pay to the LANDLORD the sum of \$XXXXX (XXXX Dollars) as and for the full monthly rental fee for the premises and shall pay the same on or before the _____ day of each month.
- The RENTER shall be responsible for the maintenance and repair of the premises and shall pay for the same as they become due.
- The RENTER shall be responsible for the payment of all taxes and charges levied on the premises and shall pay the same as they become due.
- The RENTER shall be responsible for the payment of all utility charges and shall pay the same as they become due.
- The RENTER shall be responsible for the payment of all insurance charges and shall pay the same as they become due.
- The RENTER shall be responsible for the payment of all other charges and shall pay the same as they become due.

The RENTER shall have full control over the possession and management of the premises and shall not in any way interfere with the LANDLORD's right of quiet enjoyment of the premises and shall not be liable for the actions of the RENTER or his guests, invitees or licensees on the premises in good and lawful conduct.



3. Litigation

If you've tried both of the above options and neither have worked, you may want to consider litigation—i.e. suing the other party to get out of the contract. Although you may be prepared to or actually file a lawsuit, many of these matters do settle out of court, usually saving you a lot of time and expense. Once again, this scenario will probably be subject to a termination and settlement agreement and may come with penalties. However, this is sometimes much easier and faster than litigation, which can be lengthy and very expensive.

If you decide to pursue the litigation route, you should make an informed decision based on the time and expense involved.

Further, while some attorneys will take a case on contingency (meaning that they only get paid if they win your case) and get a percentage of your recovery from the case, most attorneys do not and will require an hourly rate and an upfront retainer.

Be respectful of the attorney's policies and don't try to persuade him or her to take the case.

The moral of the story is to always have an attorney review a contract before you sign it and carefully consider your attorney's advice.

The ultimate decision whether to sign is yours, but

it is much more difficult to change or terminate a contract after signature than negotiate or walk away from a deal before it is signed.

Don't sign any deal just because you are excited to have been offered one. Careful consideration of whether this is the right deal for you may save you a lot of future grief.

Disclaimer: The content contained in this article is not legal advice and does not constitute or create an attorney-client relationship between Erin M. Jacobson, Esq. and you. You should not rely on, act, or fail to act, upon this information without seeking the professional counsel of an attorney licensed in your state. If this article is considered an advertisement, it is general in nature and not directed towards any particular person or entity.

ERIN M. JACOBSON (themusicindustrylawyer.com) is a practicing music attorney, experienced deal negotiator and seasoned advisor of intellectual property rights who protects Grammy and Emmy Award winners to independent artists and music companies. Jacobson also owns Indie Artist Resource (indieartistresource.com), the independent musician's resource for legal and business protection offering template contracts and other services meeting the unique needs of independent musicians.

XIXA

Bloodline

Barbes Records

Producer: Gabriel Sullivan, Brian Lopez

Chicha is a style of electrified Peruvian folk music begun in the '60s that frequently had its lilting vocals and rhythms flavored with surf and psychedelic touches. XIXA (from Tucson) are here to grow this style for the future, and they do a terrific job in showing the listener how many ways the genre can be stretched. There's even a foray into near-metal (see "Pressures Of Mankind"), but mainly the songs touch upon bases like spaghetti westerns, cumbia and the work of fellow bands Calexico and Giant Sand, whose members they share. The production is excellent throughout, and fans of Los Lobos will appreciate the spectrum of XIXA's universe. Well done! — **David Arns**



8

The Summer Set

Stories for Monday

Fearless Records

Producer: John and Stephen Gomez

How to categorize The Summer Set? Well, the lead single "Figure My Out," off the band's fourth studio release *Stories for Monday*, puts it this way: "a bit too pop for the punk kids and a bit too punk for the pop kids." The band harnesses that "tweener" formula to create an album that sounds like someone picking himself up off the ground after being laid low by life. *Stories for Monday* isn't a perfect release, by any means, but that doesn't stop the album from attaining its ultimate goal—to inspire. Every song here sounds big, with blatant '70s and '80s pop emotion, but there is never really a slow moment to allow listeners to catch their breath. — **Victoria Patneude**



8

Polyphia

Renaissance

Equal Vision Records

Producer: Nick Sampson, Tim Henson, Scott LePage

If you've ever muttered, "all instrumental metal sounds the same," don't bother wasting your time or Polyphia's. But, if you enjoy math- and/or prog-metal, allow me to introduce you to this group of melodic misfits. *Renaissance* showcases what makes Polyphia unique: their ability to shred when they want, while carrying extremely catchy melodies throughout—as displayed on the album's first single, "Euphoria." "Amour" adds an eclectic breath for listeners while "Storm" seems named after its powerful drum presence. A must listen for metal fans seeking a fresh approach. — **Andy Mesecher**



9

Parker Millsap

The Very Last Day

Thirty Tigers

Producer: Parker Millsap & Gary Paczosa

This is the latest release for singer/songwriter Parker Millsap, a follow-up to his very well-received 2014 self-titled debut. For this 20-something Oklahoman, singing like there's no one listening has been a way of life since he was a kid. This latest features Millsap drawing heavily from his gospel roots and blending that with a rustic folk and early rock & roll swagger. This is a nice slice of Americana that rings real and true, with tuneful gems like the rhythmic "Pining," the fiddle-infused "Morning Blues" and the tender "Jealous Sun." The production is live and personal, as if Millsap and his band are playing right in your living room. — **Eric A. Harabadian**



8

Mary Foster Conklin

Photographs

MockTurtle Music

Producer: Mary Foster Conklin and John diMartino

Veteran jazz and cabaret song stylist Mary Foster Conklin fuses the most transcendent qualities of both realms on a lush, sultry and charmingly swinging set that further establishes her rep as a "song hound" extraordinaire. Flowing gracefully and wittily with a crew of East Coast jazz greats (led by pianist John diMartino), the singer tells her own story ("ballads for grownups, about reality, about now") via colorful revamps of obscure plums from legends (Joni Mitchell, The Beatles, Johnny Mandel) while continuing her fascination with the elegant expressions of famed lyricist Beat Poet Fran Landesman. Conklin's eclectic and soulful musical photographs showcase her extraordinary depth. — **Jonathan Widran**



8

Magrudergrind

II

Relapse Records

Engineer: Kurt Ballou

About six years ago, Magrudergrind blew the doors off The Roxy in Los Angeles with a matinee gig hosted by Scion Metal. Despite immediately establishing themselves as a force to be reckoned with, the grind-power-violence trio went dormant for about a half-decade, leading to questions if the project was a one-off. Now the band returns with a blistering second album that shows what they were up to in that hiatus: storing up rage. Masterfully captured in all its raw glory by engineer Kurt Ballou, the album's first single ("Sacrificial Hire") lays waste to Jihadism, while other tracks blast the prison-industrial complex and the pharmaceutical industry. It's a relentless, golden return. — **Kurt Orzek**



8

Candlebox

Disappearing in Airports

Pavement Entertainment

Producer: Carson Slovak and Grant McFarland

Rooted in their '90s heyday, yet also informed by a host of new influences, Candlebox serves up an album that's equal parts nostalgic and aspirational. Hard rocking, yet non-threatening, these songs make ideal AOR radio fodder. Even tracks spotlighting their "controversial" subject matter, such as "I've Got a Gun" (mass shootings are bad!) and "Vexatious" (society is obsessed with technology!), are exercises in introspective contemplation rather than incitement to revolution. Much has changed since the band's 1993 debut album went quadruple platinum, and what once was fresh no longer stirs the soul in quite the same way. — **Andy Kaufmann**



7

Anderson .Paak

Malibu

Steel Wool/OBE/Art Club/EMPIRE

Producer: Various

With an aura akin to Maxwell and the soulfulness of D'Angelo, Anderson .Paak is the newest R&B balladeer to emerge from the west coast. .Paak recently signed to Dr. Dre's Aftermath Entertainment, which is a sure way to catapult to musical stardom. He's a multi-talented artist who can sing, write, rap, produce and play the drums. Humble and honest, .Paak hits with songs of struggle and perseverance like "The Dreamer" (which features Talib Kweli and Timan Family Choir) and "The Season/Carry Me." In a lane of his own, .Paak is poised and distinctive in his presentation, putting him atop any list of fresh, up-and-coming performers. — **Adam Seyum**



8

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.



Shannon LaBrie

Contact: shalabrie@msn.com
Web: shannonlabriemusic.com
Seeking: Booking, Film/TV
Style: Deep Americana Soul

LaBrie returns with a mature, soulful presence and poignant material that shows an artist who's lived life and feels deeply. The lengthy "It's Political" takes incisive shots at our electoral malaise, and it's a song whose expert guitar licks perhaps overshadow LaBrie's moody vocal. We're most impressed by her songs of personal trauma, the ghostly "Heaven Crashed Down" and the mournful piano ballad "Crumble," about dealing with the fallout from loved ones' cancer death and alcoholism, respectively. These songs, with their memorable turns of phrase, really resonate, and the production (right down to the rich, meaty snare) enhances the mood, really puts LaBrie's aching delivery right on target. Labels and music supes should check this out.

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

SCORE: 7.8



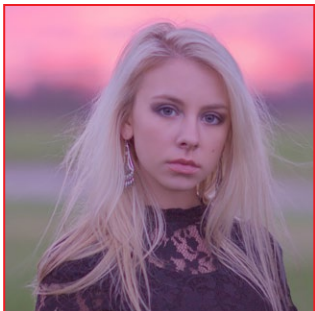
GOAT

Contact: marcnietomusic@gmail.com
Web: soundcloud.com/goatjams
Seeking: Label, Booking, Film/TV
Style: Pop, Dance

Duo Marc Nieto and Frank Rehling have cracked the dance-pop code to generate plenty of deftly produced (and thoroughly familiar) synth-driven tunes. Clever production touches and nice basslines elevate "Paradise," allowing us to forgive the obvious lyrics and insistently happy-go-lucky tropical vibe. Cheesy lyrics again hamper "Day 60" whose seductive throb leads to a dead end. The duo rebounds mightily, though, with "Never Fall Apart," where a duet between Nieto and guest Natalie Angilli yields a song with mainstream potential (though we do not like the jarring bridge/breakdown at all.) This project shows promise and we urge the guys to work harder and smarter to develop. For now, they could certainly give film/TV placements a shot.

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

SCORE: 7.8



Anna Graceman

Contact: business@annagraceman.com
Web: annagraceman.com
Seeking: Booking
Style: Singer/Songwriter

Here's a self-produced piano balladeer who writes well for herself, allowing her strong, confident tone to extract all the emotional juice from words of heartbreak. The thoughtful "Dust" (though too long at 5+ minutes) is impressive for its philosophical views and frustrating for its elusive hook. And that's a problem we find with other tunes from Graceman, including "Heartbreaking Truth" and "Ghost Town"—both of which are soulfully presented yet somehow not as melodically memorable as they could be. However, there's plenty of promise on display from this talented, young singer/songwriter, and we urge her to not only tighten her material, but develop a lighter side with an upbeat tune or two that will help her achieve a balanced palette.

- Production..... 8
- Lyrics..... 7
- Music..... 7
- Vocals..... 9
- Musicianship..... 8

SCORE: 7.8



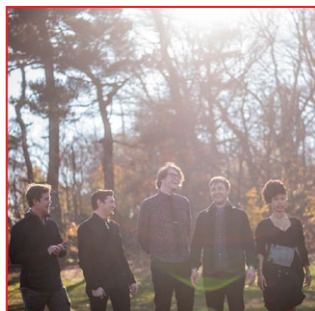
Deon Wilson

Contact: contact@weareprimemusic.com
Web: soundcloud.com/whoisdeon
Seeking: Distribution, Booking, Film/TV
Style: R&B, Singer/Songwriter

Wilson achieves an interesting fusion of edgy, modern music leavened with '90s boy-band smoothness. "Miss Trouble" brings a typically percussive, hard-charging track, with Wilson's vocal carrying the melody and weaving deftly with his "boy-band" backup singers. Bonus points for its guest rap interlude and a sexy, memorable chorus ("all night she give me green light..."). "Better Than Your Last" lays a heavier hand on the '90s throttle, layering on the croon, but still has a persistently nervous, edgy, brittle track to balance things out. He gets heavy and dark with "The Underdog," his mission statement, whose track is as big and brash as his warning to those who doubt him. Wilson's a versatile singer whose songs have an intriguing crossover formula.

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

SCORE: 7.8



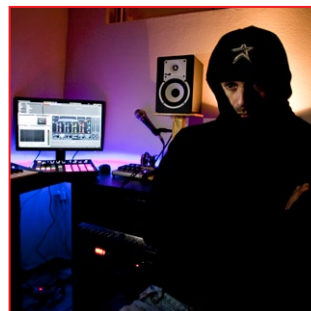
Great Caesar

Contact: band@greatcaesarband.com
Web: greatcaesarband.com
Seeking: Label, Booking, Film/TV
Style: Indie Rock

Plenty of upside for this crafty, spirited NY-based band, in which vocals play a prominent role. Frontman John-Michael Parker has an engaging voice, and he and his compatriots (including horns) are engineered and recorded oh so well. "Take Me to The River" (an original) has a decent chorus and a powerful a cappella break that drives home its cleansing, baptismal theme. On "Hey Mama," Parker's falsetto could be a bit stronger, but everything else (the backup singers and swelling finale) clicks nicely. It's hard to overlook this band's organic, humanist spirit, which at times recalls Arcade Fire and Edward Sharpe. "Leaving You" is a good example of why Great Caesar must be a rousing live act. Summer festivals should sign 'em up.

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

SCORE: 7.6



mebitek

Contact: mebitek@gmail.com
Web: music.mebitek.com
Seeking: Label, Booking, Film
Style: Cinematic Ambient Electro

Due to its ominous energy and dynamic explosiveness, we're thinking this Sardinian composer's "Ca No Serbit..." would be ideal for a horror game franchise (*Resident Evil* or *Silent Hill*). Though it's altogether synth-driven you can almost smell oil burning as the music seems to give life to a menacing hunk of machinery. In addition, the composition tempers its menace with a symphonic element that effectively grounds the whole enterprise. "Metamorphosis" deploys an arsenal of rat-a-tat percussion and a bass track that will pound your cerebral cortex. Though it is not clear if this composer has the ability to deliver a gamut of moods and emotions beyond the realm of bad-ass action media, what's clear is that he can compose music with visceral impact.

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

SCORE: 7.6

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.



Garret Rein

Contact: mindblows.81@gmail.com
Web: reverbnation.com/garretrein
Seeking: Label, Booking, Film/TV, Mgmt
Style: Rock, Rock & Roll, Singer/Songwriter

Rein and his high-calibre backups generate a tight (if familiar) heavy-rock attack with a vocal mix that allows the singer's words to cut through clearly. "Heaven & Hell" is spear-headed by snarling guitar riffs, fire & brimstone lyrics and the artist's strangled vocal style. Though it rides a simple progression, we like the tempo change at the midway point as well as the energetic finale that elevates the proceedings considerably. "Pissin'..." is a chuggin' rocker about frustration and anger that's got a nice, string-bending solo and a strong group vocal at the end. Rein shows his versatility by sounding altogether different on "...Faith," which has a country-rock flavor. Rein has solid instincts and a firm grip on the heavy-rock/metal formula.

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

SCORE: 7.4



Deja Mae

Contact: amanda@lafamos.com
Web: DejaMae.com
Seeking: Film/TV, Booking, Mgmt.
Style: Indie/Electronic

It's intriguing how this artist infuses her moody, electronic material with cool distortion effects, making music with seemingly non-musical sounds. Call it "cyber-pop"? Ultimately, though, the constant abrasive interjections step all over her lead vocals. We suggest alternating the effects with her leads; keep them separate. "Demetrius" is more of the same, though the song has a light, more benign glow overall. In fact, this hooky song seems like it would be better without all the sonic distractions. While we're impressed by this artist's diligence and her daring decision to avoid retreading the formulae of others, her current product is far too dense and unwieldy to keep us compelled for long. We advise her to hone her tracks, find the right balance.

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

SCORE: 7.4



Tall As Trees

Contact: wearetallastrees@gmail.com
Web: wearetallastrees.com
Seeking: Label, Booking, Sync
Style: Indie, Alt-Rock

By turns dreamy, contemplative and seductive, Tall As Trees forge a non-mainstream alt-rock sound that's dedicated to mood and tone at the expense of sharp, radio-friendly hooks. Frontman Matt Clark's appealing voice has an understated sex appeal that's a good fit for this material. "Story" has jazzy overtones, a decent hook and allows the band to show themselves to be a tight, agile unit. The air of paranoia and fear in "1984" is ably conveyed by cool guitar distortion and accented by a guitar solo that soars. The smoldering "Heaviest Gaze" explores a "love at first sight" theme and the power of sexual attraction. Cut from the same cloth, each of these songs combine to form a mood piece, the kind of music that's a good fit for atmospheric film/TV sequences.

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

SCORE: 7.4



Woody Moran

Contact: woody@woodymoran.com
Web: woodymoran.com
Seeking: Film/TV, Song Placements
Style: Trop Rock

Oregon-based Woody Moran and his seasoned combo keep it simple and live-in-studio, emitting a forthright likability that'd make Moran perfect for gig situations on the winery circuit or festive hotel events. Breezy tunes such as "Gringo in Paradise," thanks to Moran's breathy, confident tone and the band's splashes of bright, sunny colors, add up to a carefree, beachy atmosphere that aims to put smiles on faces. "California Grey" pokes fun at the Golden State, while the neo-reggae tune "Light It Up" will appeal beyond the avid herbsters in the crowd. Moran's a relaxed, genial artist whose music conjures a kinder, gentler, friendlier world, one we can all experience, at least for a short while. He and his mates would be ideal for a film/TV beach party scene.

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

SCORE: 7.2



Skating Polly

Contact: kenny@burnandshiverconsulting.com
Web: skatingpolly.com
Seeking: Reviews
Style: "Ugly Pop"

From the tantrum vocals to the crackling, red-zone distortion, this female twosome's minimalist attack does not wanna make nice, and it's something that has drawn kudos from elders such as Exene, Flaming Lips and Rodney Bingenheimer (natch!). Channeling '70s punk defiance, and often recalling Hole/Courtney Love in her mid-'90s glory, the prolific Oklahoma duo's "Oddie Moore" and "Perfume For Now" are sharp slices of unfashionable, evergreen, in-your-face '90s punk, right down to the hard/soft dynamics. "Protective Boy" shifts into a more pop-friendly mode, delivering a catchy hook (and smooth vocal blends) that could actually lead to (gulp!) mainstream appeal while still maintaining a lo-fi edge.

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

SCORE: 7.0



Chelsea Carlson

Contact: elyse@ei-pr.com
Web: soundcloud.com/chelseacarlsonmusic
Seeking: Label, Booking
Style: Singer/Songwriter, Pop/Rock

A golden thread of sentimentality is a consistent presence in this young artist's original material, and it gets the better of her on "Cherry Blossom" and "Lost In Love." There's a stilted quality to the songs' lyrics, a sense that things are not quite dovetailing organically despite the full complement of adept backup players. On the upside, her vision seems to come closest to success on "Belong," a sweet, simple song given a luxuriant arrangement with a string section and even Hawaiian slack-key guitar. The song's chorus is memorable, delivering its "no place like home" message in way that is genuine and believable. We urge this young artist to continue to develop by enlisting a collaborator who can help elevate the quality of her material.

- Production..... 8
- Lyrics..... 6
- Music..... 6
- Vocals..... 7
- Musicianship..... 8

SCORE: 7.0

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. All submissions are randomly selected and reviewed by committee.

The Viper Room West Hollywood, CA

Contact: info@loveanda38music.com

Web: loveanda38music.com

The Players: Ryan Hudson, vocals; Clark Skelton, drums; Justin Emord, bass; Domo Domaracki; guitar.

Material: Putting a noticeable amount of effort into their debut album *Nomads*, Love and a .38 have fused various elements of rock to end up with a collection of songs that can best be described as good 'ol rock & roll jams. Influenced by the likes of Foo Fighters, AC/DC, Muse and Queens of the Stone Age, it's no surprise that each track emits a gallant and rebellious feel. *Nomads* is balanced with transitions so smooth you'd never guess it was the band's first LP.

Musicianship: Love and a .38 prides itself on being "a Rock band," and they certainly project that image both on and off stage. Frontman Hudson's tasteful, raspy vocal characteristics can be compared to M. Shadows of Avenged Sevenfold and Dave Grohl of Foo Fighters.

His fellow bandmates, Domaracki on guitar, Emord on bass and Skelton on drums, not only create sounds to complement Hudson's voice, but also prove their individual worth throughout the set.

Performance: If you were to imagine a band that could fully embody the dark, grungy



vibe of The Viper Room, it's Love and a .38, who turned the venue into a downright dive bar party, with the quartet completely working the stage as if they were playing to a sold-out stadium crowd.

Hudson drew in the audience with a mesmerizing, Bon Jovi-esque personality while his band mates shined in equal measure to create a cohesive attack.

Summary: With their lead single "Oh My God" ending their set, Love and a .38 demonstrate the potential to break through the cookie-cutter indie-pop barricade that's currently in rotation. The band's sound, a blend of classic rock, grunge and alt-punk styles, not only appeals to different generations of music lovers, but could soon be considered a unique category in rock.

—Heather Allen



Mrs. Fish Los Angeles, CA

Contact: stewartkillen@gmail.com

Web: NikiJCrawford.com

The Players: Niki J Crawford, vocals; Stewart Killen, percussion; Mike Coles, bass; Taurus Hamilton, guitars; Scott Rowell, keys; Adam Gust, drums; DeeDee Lavell and Jonathon Reed, backing vocals.

Material: Niki J Crawford's music is mainly funk but she teases you with R&B, reggae and rock, eventually ending back up at the funk in a good and creative way. "Rock Me Again" is a great song that intertwines bits of old-school and modern funk then meshes it into the main parts of the song, creating a unique blend. "Played" is another example of a song that starts out as a reggae tune and then you start

to feel the groove. Bob Marley flashes across your mind and you think, "Yeah, cool!" The song changes lanes to an R&B feel only to swerve into the fast lane as we're led through a blistering solo in the style of Led Zeppelin and then nonchalantly fusing itself into the next song of the set.

Musicianship: Coles on bass and Gust on drums funk it up all night. Killen brings Latin flavor with his conga and other percussion that take the music to another dimension, not to mention exuding loads of energy that fuels the crowd. Rowell is good on the keys, but especially great on "I've Got Reasons." During a solo he can go from soulful, tasteful chops to inflaming the ivories with swift accuracy. Great backup on the vocals by Lavell and Reed, who never miss a note and enjoy the set with

professional and confident gusto. Last but certainly not least, Crawford's voice is immaculate. Best set of pipes around. She croons like Lucille Bogan and belts it out like Tina Turner—with all the moves too.

Performance: After a Latin-infused drum-off, Gust kicked into a beat and Killen filled him in with high-energy, perfectly placed thwacks. Although the onslaught of the percussion section was very strong and robust, the opening song failed to capture the crowd's enthusiasm. Crawford looked tired, laboring through the performance, but her vocals were on the money and she was trying to connect with the audience, which kept things interesting.

The small stage area confined the rest of the band, allowing little movement. Killen was a saving grace, animated behind his conga and toms while the background singers danced to the tune at hand. Hamilton went off on his guitar on two tunes, and that livened things up a bit, adding a different and appreciated new element to the songs.

Summary: Niki J Crawford and her distinctive band sounded great in this well-mixed room. Her vocals were pristine, as were the background vocals. Aside from looking a bit tired and worn out, Crawford sounded fantastic; soothing and smooth yet strong and powerful. All players added unique nuances to each song, elevating the group beyond the sum of its parts. Crawford should make a little better use of her talented musicians. They are unique in their inventiveness as Crawford blends old-school with a modern feel. Though infused with rhythms inspired by the likes of Tito Puente and Maná, don't be fooled—Niki J Crawford is about funk, funk and more funk.

—Pierce Brochetti



The Mint Los Angeles, CA

Contact: dalylnbauman@gmail.com

Web: vongreymusic.com

The Players: Fiona von Grey, vocals, guitar; Annika von Grey, vocals, keyboard, violin; Tak Emura, drummer; Petra von Grey, keyboard, vocals; Kathryn von Grey, cello, mandolin.

Material: Despite having a wide variety of instruments in the mix, this is a primarily

vocal-driven troupe made special by the fact that they are all sisters hailing from Georgia. Annika stands out as the fashionista, rocking vintage soccer socks with a purple velour unitard reminiscent of Madonna's "Hung Up" look. As far as the music goes, the material is a consistent, commercial and contemporary style similar to electropop artists like Lorde. The music has an ancient ritualistic feel, especially on "Forever Bound" with lyrics like, "Angel/Goddess of the moonlight/Ruptured

by the dark nights." "Bad Bitch" has a Middle Eastern motif from Kathryn on mandolin and some powerhouse vocals from Fiona.

Musicianship: The double keyboards are hot in the mix at points and tend to overwhelm Kathryn's cello, but the sounds find more balance as the set progresses. Kathryn and Petra layer interesting sonic textures on "You're the Best." Annika impresses on "Hunter," where she juggles her keyboard and violin adeptly. There is a beautiful interplay between Kathryn's cello and Annika's violin solos here. Drummer Tak Emura incorporates great tempo variations on "Say My Name" and "Drove All Night," a rockin' road trip song where his beats are complemented by Kathryn's cello.

Performance: Annika and Fiona traded off on lead vocals throughout the set and only experienced minor feedback and delay issues. They both danced on stage, approaching a state of possession, but it would have been cool to see something more synchronized. While Fiona did work the stage, her guitar parts could and should be expanded upon. Her instrument has incredible tone but only adds a little flavor and leaves you wanting to hear more from her. It was apparent by the time the group reached their encore that she can really shred.

Summary: The band is definitely tight and professional. The hip-hop drops, however, though they work for some songs, are over-used. Using them more sparingly would lend them more impact. In their place, perhaps longer guitar solos and additional drum solos would increase interest, making an already super show a phenomenal one.

— Brooke Trout

Rough Trade Brooklyn, NY

Contact: Jaclyn@presshererepublicity.com

Web: hindsband.com

The Players: Carlotta Cosials, guitar, vocals; Anna Garcia Perrote, vocals, guitar; Ade Martin, vocals, bass; Amber Grimbergen, drums.

Material: Beginning their musical journey as the duo Deers, Madrid-based indie rock band Hinds has since evolved into a larger outfit adding two additional members. Also considered garage rock and garage pop they are true to those genres, putting forth raw energy and songs with direct but unsophisticated lyrics often reminiscent of the '60's (though way before their time). There are no big identifiable lyric or musical hooks; instead, singular lyric lines are repeated, taking the place of a memorable chorus. The focus is more on the girls themselves—their feisty attitude and unbridled delivery. The songwriting as a whole is not complex, favoring simpler chord structures and mantra-like declarations. "Bamboo," an older song newly recorded on the recently released album, is built on the one, four and five chords featuring Cosials and Perrote on vocals with a blunt but whimsical delivery.

Musicianship: The vocals, less refined and polished, are in keeping with the genre's style. Due to either technical issues or other factors, they often sounded pitchy, favoring the sharper side, which could be considered charming depending on how one looks at it. The band's forte lies in the instrumental riffs that weave



through each song and provide both a point of interest and an anchor of sorts. As a unit, Hinds are a cohesive ensemble who leave room for one another to stand out while maintaining the group dynamic.

Performance: The band seemed comfortable on stage and made every effort to engage with the crowd. A large part of their appeal was their obvious connection to each other which made them downright likeable. Each bandmate had the opportunity to share in the spotlight by kicking off a song or by playing a featured riff or solo. The drama in the performance was heightened

by instrumental interludes or unexpected chords which helped to move the songs along creating variation and diversity in the material.

Summary: Four adventurous girls from Madrid who play instruments fairly well and exude enthusiasm is something that has good marketing potential. Perhaps even more of a cultural phenomenon than a musical one, Hinds' success has a lot to do with our constant demand for the next newest thing. More attention to the vocal delivery would be a plus, as would a clearer imparting of the lyric content.

— Ellen Woloshin

The Troubadour West Hollywood, CA

Contact: thebandrocket@yahoo.com
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The Players: Janelle Barreto, vocals; Eric Wibbelsmann, guitar; Bill Luna, bass; Paul DePatie, drums.

Material: The retro-yet-modern sound has been a consistent trend in music for quite some time, but it still entrances us nonetheless. It's a trend that spans multiple age groups, and something that Los Angeles-based rock band ROCKET does extremely well in their recorded material. Current single "Hey Baby" is a great example of fusing the best elements of different musical eras into something fun, bold and completely memorable.

Musicianship: When established L.A. band The Pills lost their lead singer, talented front-woman Janelle Barreto swooped in to claim the coveted title and ROCKET was born. A little under two years later, ROCKET has attracted attention from the industry and solidified a presence in the city's competitive music scene. Barreto's powerful vocal characteristics can be compared to that of Pat Benatar and Joan Jett, while the band as a whole possesses instrumental qualities that recall The Ramones and Stone Temple Pilots.

Performance: ROCKET got to cross "performing at The Troubadour" off their bucket list with a night of rockin' and rollin' and energetic theatrics from frontwoman Barreto. The newly formed yet seasoned quartet certainly



showcased their years of musical experience with calculated instrumentals and polished vocals, but they also wanted to make the point that they do what they do for the sake of their love for performing. Completely at home on stage, Barreto emitted an inviting attitude, introducing every song, treating the crowd to a glimpse into what exactly inspired what they were about to hear. The band's high-powered and animated set clearly intrigued those who were there to see the acts before and after ROCKET, a great indicator of their music's ability to appeal to young and old.

Summary: ROCKET is a lively blend of powerful female-fronted rock with a stage presence that oozes passion, an absolute treat for those looking to discover amazing local music that embodies the Los Angeles music scene in the most authentic way possible. The band has already supported well-known bands like Bow Wow Wow and Puddle Of Mudd and has garnered airplay on radio stations across the U.S. They've also been acknowledged by numerous L.A.-based publications as a rock band to keep our eyes on this year.

— Heather Allen



The Mint Los Angeles, CA

Contact: tarralaynemusic@gmail.com
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The Players: Tarra Layne, vocals; John Broes, drummer; Vincent Cole, lead guitarist; Colin Reid, rhythm guitarist; D.J. Huggy, bassist.

Material: What we have here is primarily rock and blues. Layne is a character who entertains with her bubbly personality as her band segues between numbers. It's immediately apparent that Layne is a great storyteller not

just in terms of her banter but also her lyrics. She relates how a gossip session with childhood friends was the impetus for her song, "I Thought That Bitch Moved" with a chorus, "No doubt that broad got crazy problems/If she thinks she's back for him/Oh I'll help her pack again..." and a bridge, "I want to put her right back in her place/Smack that look up off her face."

Musicianship: There are a wide variety of beats in this set, from the funk of "Stick Shift King," to the samba of "Man at Home" to the

country of "I Thought That Bitch Moved." Broes segues flawlessly between them all, aided by some unique bass lines by Huggy. Reid is more restrained here than in his solos but brings out his slide for Latin flair on "Man at Home." Cole comes through at the finale for a meaty lead solo on "Cherry Moonshine." The band is so tight the audience is stone silent on their breaks.

Performance: Layne had no problem opening up to her audience and even got flirtatious. This comes with a cost of the occasional heckler, but Layne has the confidence to heckle right back. Although she was animated throughout her performance, Layne doesn't work the stage much. A wireless mic might have been a good option in place of the house equipment that was experiencing feedback issues. Although the rest of the band doesn't use microphones, they projected surprisingly well.

After the band left the stage Layne encored, a cappella, with Willie Nelson's classic "Crazy." Layne explained she was singing at a higher scale than Patsy Cline's best remembered version. This was interesting because the song captured Layne's natural vibrato, which was missing through the majority of a rock set distinguished by a growl that became a little overused.

Summary: With her natural vocal quality coming through, Layne could easily transition to musical theatre. There may be room for an original ballad in this style to round out her set even further and really highlight her superior vocal chops.

— Brooke Trout

Hotel Café Hollywood, CA

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The Players: Emmett Skyy, vocals, guitar; Chris Seefried, guitar; Jonny Flaughter, bass; Megan Meade, keyboards.

Material: Emmett Skyy has a sound that doesn't fit into one genre. The songs mirror his diverse inspirations—sometimes too closely—and tell stories of love, hardship and truth. "To Be A Man," a syncopated song that weaves vocal and guitar patterns, sounds like he's trying to be Ben Harper. Skyy should strive to let his individuality and rich storytelling paint the musical backdrop. "Who Am I" best represents an indie, singer/songwriter vibe and is a notch above, structurally and musically, his other songs.

Musicianship: Skyy has incredible voice control. He effortlessly transitions from a lower register into a soft falsetto and knows what notes to pick when he ventures into his higher register. Seefried is a solid rhythm guitarist, but is more confident as a backup singer. Meade's graceful playing emotes with the lyrics and often sets the mood for songs. Flaughter is a master of his instrument and is not bashful about it, often playing over-complicated bass lines for otherwise simple chord progressions.

Performance: Skyy set a romantic tone, taking the intimate audience on a journey. While some singers struggle to engage with the audience, Skyy was at ease and maintained a friendly rapport. The set began with the soft,



acoustic "Now," which showcased the deep, rich sound of Flaughter's upright bass, and proceeded to elevate the mood with "Fun House," which the audience grooved to.

Skyy's vocals sounded tired and slightly whiny by the end, but more practice will build endurance. Seefried's backup vocals, however, enriched the choruses and gave them body. Singing harmonies on other verses could improve the material. Skyy closed the

set with "Who Am I," which took the audience on a winding road of emotion.

Summary: Having diverse musical influences is admirable, but being musically different from those influences will make Skyy a better and more credible musician. Writing songs in the vein of "Who Am I" and "Fun House" will gain Skyy traction and distinguish him from other artists.
— Vincent Stevens

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3840 Woodruff Ave., Ste. 109
Long Beach, CA 90808
562-627-0464

HAL OPPENHEIM
Sherman Oaks, CA
818-784-2307
Web: www.reverbnation.com/thepurplegroup
Basic Rate: Call for rates
Styles/Specialties: all styles including fingerpicking

HAMROCK MUSIC INSTRUCTION
22982 La Cadena Dr., #208
Laguna Hills, CA 92653
949-230-7136
E-mail: mark@hamrockmusic.com
Web: www.hamrockmusic.com
Contact: Mark Hamrock

INSTRUMENTAL MUSIC
1501 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774
Web: www.instrumentalmusic.com
Basic Rate: start at \$30/hr.
Styles/Specialties: all styles

Additional locations:

3171 E. Main St.
Ventura, CA 93001
805-654-9388
Basic Rate: call for info

3328 State St.
Santa Barbara, CA 93105
805-569-5055

JES SELANE
Sherman Oaks, CA
818-876-9647
E-mail: terry@abstracttalentagency.com
Web: www.selane.com
Contact: Terry Mandel
Styles/Specialties: Rock, blues, metal, pop, jazz. Top celebrity references, 18 years teaching experience
Basic Rates: call for more info or see lesson section on website

JIM'S MUSIC CENTER
14061 Newport Ave.
Tustin, CA 92780
714-669-3600, 800-644-6874
Fax 714-669-3030
E-mail: sales@jimsmusic.com
Web: www.jimsmusic.com
House Calls: no
Clients: beginner to expert
Styles/Specialties: all styles

JOHN MAURICE DOYLE
Green Monster Music
4543 Carpenter Ave.
Studio City, CA 91607
818-358-3810
Web: www.greenmonstermusic.com
Basic Rate: call for rates
Clients: all levels
Styles/Specialties: all styles

JOHNNY THOMPSON MUSIC
222 E. Garvey Ave.
Monterey Park, CA 91755
626-280-8783
E-mail: jtmusic@hotmail.com
Web: www.johnnythompsonmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

JOIN THE BAND MUSIC LESSONS STUDIO
Music Lessons For All Ages
Van Nuys, CA
818-345-8950
E-mail: classes@jointheband.com
Web: www.jointheband.com
Basic Rate: call for info or see our website
Clients: all levels
Styles/Specialties: Private lessons on guitar, bass, drums, keyboards and voice. We have a great staff of the best music teachers and music professionals in Los Angeles.
*Notes: "Where Everyone Plays." Join the Band is in its 14th year! Our program also puts students (kids and adults) in bands and prepares them for a gig. All ages, levels and styles. Professional band coaching also available.

KASHA AMPLIFIERS, INC.
Simi Valley, CA
866-224-6316, 805-426-6803
E-mail: sales@kashaamplifiers.com, SKYPE
Web: www.kashaamplifiers.com
Products: Amplifiers, effect pedals, modification systems

KAYE'S MUSIC SCENE
19369 Victory Blvd.
Reseda, CA 91335
818-881-5566
E-mail: gkayesmusicscene@aol.com
Web: www.kayesmusicscene.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

KRUSE KONTROL AMPLIFICATION
Sun Valley, CA 91352
818-333-6781
E-mail: info@krusekontrol.com
Web: www.krusekontrol.com
Basic Rate: rates determined by service type

Styles/Specialties: repair/service of tube+solid state amps including modifications-overhaul

LA HABRA MUSIC
1885 W. La Habra Blvd.
La Habra, CA 90631
562-694-4891
E-mail: info@lahabramusic.com
Web: www.lahabramusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

Additional location:

1191 Magnolia Ave., Ste. B
Corona, CA 92882
951-898-2630

LA MIRADA MUSIC
14928 Leffingwell Rd.
La Mirada, CA 90638
562-941-4495
E-mail: lamiradamusic@gmail.com
Web: www.facebook.com/LaMiradaMusic
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LAGUNA HILLS MUSIC
23011 Moulton Pkwy., Ste. E9
Laguna Hills, CA 92653
949-830-4310
E-mail: lagunahillsmusic@yahoo.com
Web: www.lagunahillsmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

L.A. MUSIC ACADEMY
300 Fair Oaks Ave.
Pasadena, CA 91105
626-568-8850, 800-960-4715 (U.S. only)
E-mail: info@lacm.edu
Web: www.lacm.edu

LARRY LARSON MUSIC STORE
1607 W. Glenoaks Blvd.
Glendale, CA 91201
818-244-7608, 818-240-1343
E-mail: leigh@larrylarsmusicstore.com
Web: www.larrylarsmusicstore.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

LESSONSTHATROCK MUSIC LESSONS
Los Angeles, CA
Orange County, CA
562-773-0422
Web: www.lessonsthatrock.com
Contact: Micah J. Mata, owner

LON COHEN STUDIO RENTALS
North Hollywood, CA
818-762-1195 Fax 818-762-1196
E-mail: office@loncohen.com
Web: www.loncohen.com
Basic Rate: call for rates
Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums), which can be heard on records from Aerosmith to ZZ Top and have been seen on television from Conan to Lopez. We also offer cartage, temp. controlled storage, and world class guitar, bass and amp repair.

LONG BEACH SCHOOL OF MUSIC
3840 Woodruff Ave., Ste.109
Long Beach, CA 90808
562-627-0464
Web: www.longbeachschoolofmusic.com
Basic Rate: call for rates
Clients: all levels, all ages
Styles/Specialties: all styles

Additional locations:

1710 S. Pacific Coast Hwy.
Redondo Beach, CA 90277
310-918-0439
Web: www.theguitarschool.com

MARINI'S MUSIC
222 W. Main
Alhambra, CA 91801
626-289-0241
E-mail: marinimusic@gmail.com
Web: www.marinimusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MAR VISTA RECORDING
Guitar and Bass lessons with Heart
Mar Vista, CA 90066
310 467-0889
E-mail: remmusic@verizon.net
Contact: Jerry Manfredi
Basic Rate: \$50.00 hr.
Notes: I have been teaching for over 25 years all styles, beginners and pros.

McCABE'S GUITAR SHOP
3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497 Fax 310-453-4962
E-mail: mccabessm@aol.com
Web: www.mccabes.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
*Also banjo, uke, mandolin, fiddle, Appalachian (fretted) dulcimer

MOREY'S MUSIC STORE INC.
4834 Woodruff Ave.
Lakewood, CA 90713
562-420-9532
E-mail: info@moreysmusic.com
Web: www.moreysmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MOUNTAIN DOG MUSIC WORKS
485 N. Ventura Ave., Ste. E3
Oak View, CA 93022
805-649-8500
Web: www.mountaindogmusic.com
Contact: Tim Frantz
Services: guitar, bass, keyboards, recording, song production--lessons are tailored to the individual

MUSICIAN'S DEPOT
30839 Thousand Oaks Blvd.
Westlake Village, CA 91362
818-706-3795
E-mail: musiciansdepot@sdk3.com
Web: www.musiciansdepot.biz
Basic Rate: call for info
Styles/Specialties: all styles

MUSICIANS INSTITUTE
6752 Hollywood Blvd.
Hollywood, CA 90028
800-255-7529, 323-462-1384
E-mail: admissions@mi.edu
Web: www.mi.edu
Basic Rate: call for info
Level: beginner to expert
Styles/Specialties: all styles
Clients: all levels
Styles/Specialties: all styles, with an emphasis on live performance; classroom and/or one-on-one instruction, guest concerts and seminars

MUSIC MAKER RETAIL STORE
5701 E. Santa Ana Canyon Rd.
Anaheim, CA 92807
714-974-0830
E-mail: mminfo@musicmakerinc.com
Web: www.musicmakerinc.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

MUSIC STORE, THE
785 Pinefalls Ave.
Diamond Bar, CA 91789
909-598-1921
Web: www.themusicstore.com
Basic Rate: call for info
Styles/Specialties: all styles

MUSIC WORKS
4711 Artesia Blvd.
Lawndale, CA 90260
310-379-5194
Services: repair

NEAL'S MUSIC
6500 Starshine Dr.
Huntington Beach, CA 92647
714-842-9965
E-mail: guitardealsinfo@aol.com
Web: www.nealsmusic.com/shop
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

NORMAN'S RARE GUITARS
18969 Ventura Blvd.
Tarzana, CA 91356
818-344-8300
Web: www.normansrareguitars.com
Basic Rate: \$25 per 1/2 hour or \$50 per hour
Clients: all levels
Styles/Specialties: all styles

PETE'S MUSIC AND GUITAR SHOP
2060 S. Euclid
Anaheim, CA 92802
714-534-7383
E-mail: guitarfish@petesmusic.com
Web: www.petesmusic.com
Basic Rate: lessons start at 4 classes for \$59.95 (beginners)
Clients: all levels
Styles/Specialties: group lessons, and lessons for all styles and all levels

Additional locations:

29800 Bradley Rd., #107
Corner of Newport and Bradley
Sun City, CA
951-301-8088

28780 Old Town Front St., Ste. A-4
Temecula, CA
951-308-1688

ROARK'S GUITAR INSTRUCTION

2917 Emerson Way
Altadena, CA 91001
626-796-3026

E-mail: roark_h1@yahoo.com
Basic Rate: \$35 per hr.
Clients: all Levels
Styles/Specialties: all, electric, acoustic rock, folk, finger style, classical, improvisation

ROCKENBACH MUSIC GROUP

P.O. Box 20093
Piedmont, CA 94620
510-531-5625
E-mail: jock@rockenbachmusic.com
Web: www.rockenbachmusic.com
Contact: Jock Rockenbach

SANTA MONICA MUSIC CENTER

1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
E-mail: sales@santamonicamusic.com
Web: www.santamonicamusic.com
Basic Rate: call/e-mail for info
Clients: all levels
Styles/Specialties: all styles

SINGER MUSIC

1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300
Web: www.singermusic.com
Basic Rate: call/e-mail for info

SOUTH PASADENA MUSIC CENTER & CONSERVATORY

1509 Mission St.
S. Pasadena, CA 91030
626-403-2300
E-mail: spmc@att.net
Web: www.southpasadenamusic.com

SQUID MUSIC

10742 Beach Blvd.
Stanton, CA 90680
714-826-4000

Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

STEIGER

323-854-1873
E-mail: Steiger_Rocks@yahoo.com
Web: www.steigermusic.com
Contact: Ken Steiger
Basic Rate: call for info
Clients: all levels and all ages
Styles/Specialties: blues, rock, metal and shred
Notes: Home & office lessons available. Exercise handouts and jam trax

STEPHEN DICK

Mojacar Flamenco
South Pasadena, CA 91030
626-403-7489
E-mail: stephen@mojacarflamenco.com
Web: www.mojacarflamenco.com, www.studioflamenco.com

STYLES MUSIC

777 E. Foothill Blvd.
Pomona, CA 91767
909-621-0549
E-mail: gregg@stylesmusic.com
Web: www.stylesmusic.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

THE TEC SHOP

3940 Studio Laurel Canyon
Studio City, CA 91604
818-508-1070
E-mail: info@the-tecshop.com
Web: www.proaudio-repair.com
Services: We repair all tube and solid state amps including Fender, Gk, Marshall, Roland etc.

TIMEWARP MUSIC

12257 Venice Blvd.
Los Angeles, CA 90066
323-600-5050
E-mail: timewarpmusic1@yahoo.com
Web: www.timewarpmusic.com
Basic Rate: call for info
Notes: also specializes in repairs and lessons

TRUETONE

714 Santa Monica Blvd.

Santa Monica, CA 90401
310-393-8232
E-mail: sales@truetonemusic.com
Web: www.truetonemusic.com
Contact: Shawn Fleming
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

VALDEZ GUITAR SHOP

7420 W. Sunset Blvd.
Hollywood, CA 90046
323-874-9998
Clients: all levels
Styles/Specialties: all styles
Basic Rate: call for info

VENTURA MUSIC

11268 Ventura Blvd.
Studio City, CA 91604
818-761-9669
Specialty: We buy, sell, trade, repair and service top-quality used guitars, vintage and used musical instruments.

VPR STUDIOS

Los Alamitos, CA
562-310-2753
E-mail: vpr_studios@yahoo.com
Basic Rate: call for info
Clients: beginners to intermediate guitarist and bassist
Styles/Specialties: all styles
Notes: focuses on reading and writing music notation, rhythm notation, cheat sheet and charts. Also teaches piano, songwriting, guerilla marketing and general music business. Graduate of Fullerton College, Cal State Fullerton. Member of ASCAP, BMI and AMPAS. Former students are now working musicians.

WOODLOWE MUSIC CENTER

21410 Ventura Blvd.
Woodland Hills, CA 91364
818-883-0050
Web: www.woodlowe.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles

COLORADO

BROADWAY MUSIC SCHOOL

1940 S. Broadway
Denver, CO
303-777-0833
E-mail: info@broadwaymusicsschool.com
Web: www.broadwaymusicsschool.com
Basic Rate: call for info

DENVER MUSIC INSTITUTE

4195 S. Broadway
Englewood, CO 80113
303-788-0303
E-mail: denvermusicinstitute@msn.com
Web: www.denvermusicinstitute.com
Basic Rate: call for info

DICK MEIS SCHOOL OF STEEL GUITAR

8932 Bruce St.
Denver, CO 80260-4909
877-380-1010, 303-428-4397
Web: www.pedalsteelguitar.net
Basic Rate: call for info

FLESHER-HINTON MUSIC COMPANY

5890 W. 44th Ave.
Wheat Ridge, CO 80212
303-433-8891, 800-225-8742
E-mail: info@flesherhinton.com
Web: www.flesherhinton.com
Basic Rate: call for info

OLDE TOWN PICKIN' PARLOR

7515 Grandview Ave.
Arvada, CO 80002
303-421-2304
E-mail: unclekit@picknparlor.com
Web: www.picknparlor.com
Basic Rate: call for info

FLORIDA

GUITAR INSTITUTE OF FLORIDA AND F.A.M.E.

6507 N.W. 26th Terrace
Gainesville, FL 32653
352-870-4794
E-mail: guitarflorida@msn.com
Web: www.guitarflorida.wix.com/jeff
Contact: Jeff Lightnin Ladenheim

MIAMI MUSIC WORKS, INC.

11771 S. Dixie Hwy.
Miami, FL 33156
305-256-1655
E-mail: miamimusicworks@aol.com
Web: www.miamimusicworks.com
Basic Rate: call for info

RON KAYE'S MUSIC INSTRUCTION

4696 Kimberly Dr.

Pensacola, FL 32526
850-453-9966
Web: www.rkmusicinstruction.com

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Web: www.howiebentley.com

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5920 Roswell Rd., Ste. D-201
Atlanta, GA 30329
404-250-0406
E-mail: info@sandyspringsmusic.com
Web: www.sandyspringsmusic.com
Basic Rate: call for info

HAWAII

CHUCK JAMES MUSIC STUDIO

Westgate Plaza
94-360 Pupupani St.
Waipahu, HI
808-678-3763
Web: www.chuckjamesmusicstudio.com

Additional locations:

Stadium Mall
4510 Salt Lake Blvd.
Honolulu, HI
808-488-1101

Central Oahu and North Oahu
10 N. Kamehameha High, #1
Wahiawa, HI
808-678-3763

KAILUA MUSIC SCHOOL

131 Hekili St., #209
Kailua, HI 96734
808-261-6142
E-mail: info@kailuamusicsschool.com
Web: www.kailuamusicsschool.com
Basic Rate: see website

ILLINOIS

CENTER SCHOOL OF MUSIC

900 N. Franklin St.
Chicago, IL 60610
312-416-0622
E-mail: info@chicagoschoolofmusic.com
Web: www.centerschoolofmusic.com
Basic Rate: call for info

GUITAR CHICAGO

150 N. Michigan Ave.
Chicago, IL
312-863-8588, SKYPE
E-mail: info@guitarchicago.com
Web: www.guitarchicago.com
Basic Rate: call for info

MUSICAL EXPRESSIONS OF ILLINOIS, LLC

190 E. 5th Ave.
Naperville, IL 60563
630-355-1110
Web: www.musicalexpressions.net
Basic Rate: call for info

LOUISIANA

ANDY HYMEL SCHOOL OF MUSIC

1800 Stumpf Blvd., Unit 2
Terrytown, LA 70056
504-362-1212
E-mail: andyhymelschool@bellsouth.net
Web: www.AndyHymelSchoolofMusic.com
Basic Rate: call for info

COVINGTON SCHOOL OF MUSIC

1111 Village Walk
Covington, LA
985-590-4545
E-mail: webmail@laapa.com
Web: www.laapa.com
Basic Rate: call for info

MANDEVILLE SCHOOL OF MUSIC

316 Girod St.
Mandeville, LA 70448
985-674-2992
E-mail: webmail@laapa.com
Web: www.laapa.com
Basic Rate: call for info

RIVER RIDGE SCHOOL OF MUSIC & DANCE

2020 Dickory Ave., Ste. 200
Harahan, LA

504-738-3050
E-mail: webmail@laapa.com
Web: www.metairieschoolofmusic.com
Basic Rate: \$75/month
Services: guitar, bass, vocals, piano, drums

MAINE

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Portland, ME
207-773-3444
E-mail: info@myguitarstudio.com
Web: www.myguitarstudio.com
Styles: Jazz, Blues, Country, Rock, Music Theory
Services: beginner to professional
Notes: 25 years of teaching experience

MARYLAND

DAVE DEMARCO

410-299-4744
E-mail: mdbasslessons@yahoo.com
Web: www.marylandbasslessons.com

COLUMBIA GUITAR SCHOOL

410-868-7131
E-mail: scott@columbiaguitarschool.com
Web: www.columbiaguitarschool.com

MIKE ELZEYS GUITAR STUDIO

410-228-7199
E-mail: mikelzeysguitarstudio@yahoo.com
Web: mikelzeysguitarstudio.com

MASSACHUSETTS

LEEDS GUITARMAKERS' SCHOOL

12 N. Main St.
P.O. Box 434
Williamsburg, MA 01096
413-548-0034
E-mail: ivon@leedsguitar.com
Web: www.leedsguitar.com
Cost: please call or see web for info

MICHIGAN

AXIS MUSIC ACADEMY

West Bloomfield, MI 48322
248-799-8100
E-mail: john@axismusicfoundation.org
Web: www.axismusic.com
Basic Rate: call for info

Additional location:

283 Hamilton Row
Birmingham, MI 48009
248-799-9100

GROSSE POINTE MUSIC ACADEMY

19443 Mack Ave.
Grosse Pointe Park, MI 48230
313-458-7723
E-mail: info@grossepointemusicacademy.com
Web: www.grossepointemusicacademy.com
Basic Rate: call for info

Additional location:

5880 N. Canton Center Rd., Ste. 425
Canton, MI
E-mail: canton@grossepointemusicacademy.com
734-418-0640

20738 Hall Rd.
Clinton Township, MI 48038
586-846-2984
E-mail: ct@grossepointemusicacademy.com

MINNESOTA

GIRLS ROCK AND ROLL RETREAT

5115 Excelsior Blvd., #316
Minneapolis, MN 55416
844-743-7625
Web: www.girlsrocknrollretreat.com
Contact: Jenny Case, Program Director

MACPHAIL CENTER FOR MUSIC

501 S. 2nd St.
Minneapolis, MN 55401
612-321-0100
Web: www.macphail.org

Additional locations:

Apple Valley
14750 Cedar Ave., S.
Apple Valley, MN 55124

Chanhassen
470 W. 78th St.
Chanhassen, MN

Birch Lake Elementary School
1616 Birch Lake Ave.
White Bear Lake, MN 55110

1600 8th Ave. N.W.
Austin, MN 55912
507-396-6730

THE PODIUM

4151 Minnehaha Ave.
Minneapolis, MN 55406
877-487-6336, 612-767-2800
E-mail: sales@thepodium.com
Web: www.guitarrodeo.com
Basic Rate: call for info

NEVADA

ROBERT ANTHONY
Iron Mountain Ranch, NV
702-236-3212
E-mail: guitar1789@aol.com
Web: www.robertanthonymusic.com
Basic Rate: \$30/half-hour, \$50/hour

NEW JERSEY

ACADEMY OF DRUMS & GUITAR
589 Fischer Blvd.
Toms River, NJ 08753
732-270-8680
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Web: www.academyofdrums.com
Contact: Neil Garthly
Basic Rate: call for rates
Clients: all ages
Styles/Specialties: all styles and all levels

IAN MACAULAY

Haddon Township, NJ
856-357-7046
E-mail: info@ian-macaulay.com
Web: www.ian-macaulay.com

TOP TIER GUITAR STUDIO

177 S. Centre St. Ste. A, 2nd Fl.
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609-346-8015
Web: www.toptierguitarstudio.com

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Albuquerque, NM 87114
505-292-0341, 800-444-5252
E-mail: info@grandmas.com
Web: www.grandmas.com

NEW YORK

GUITAR LESSONS NYC-UDI LEVY
251 W. 30th St., 3rd Fl.
New York, NY 10001
718-684-5150
E-mail: udilevyguitar@gmail.com
Web: www.guitarlessonsnyc.com
Contact: Udi Levy
Basic Rate: Call for rates

GUITAR LESSONS BROOKLYN-UDI LEVY

170 Parkside Ave.
Brooklyn, NY 11226
718-684-5150
E-mail: udilevyguitar@gmail.com
Web: www.guitarlessonsnyc.com
Contact: Udi Levy
Basic Rate: Call for rates

THE COLLECTIVE SCHOOL OF MUSIC

541 Ave. of the Americas
New York, NY 10011
212-741-0091
E-mail: info@thecollective.edu
Web: www.thecollective.edu
Basic Rate: call for info

MATT SCHLATTER

Brooklyn, NY

609-923-1048

E-mail: matt@mattschlatter.com
Web: www.mattschlatter.com
Basic Rate: \$30/half an hour, \$50/hour

NEW YORK CITY GUITAR SCHOOL

Recording and Rehearsal Arts Building
251 W. 30th St., 11th Fl.
New York, NY 10001
646-485-7244
E-mail: info@nycguitarschool.com
Web: www.nycguitarschool.com
Basic Rate: call for info

YMCA CENTER FOR THE CREATIVE ARTS

301 W. Bloomfield St.
Rome, NY 13440
315-336-3500
Web: www.ymcatrivalley.org/about-us/contact-us
Basic Rate: call for info
Clients: beginner to expert

Additional locations:

701 Seneca St.
Oneida, NY 13421
315-363-7788

25 Oxford Rd.
New Hartford, NY 13413
315-797-4787

NORTH CAROLINA

MUSIC LOFT

413 S. College Rd.
Wilmington, NC
910-799-9310
Web: www.musicloft.com
Guitar Instructors: Mark Weathers,
Mark@musicloft.com,
John Maertens, john@musicloft.com

OHIO

BRECKSVILLE SCHOOL OF MUSIC
8865 Brecksville Rd.
Brecksville, OH 44141
440-526-9350
Web: www.brecksvillemusicstudio.com
Basic Rate: call for info

JAMES FLOOD GUITAR LESSONS

1508 Belle Ave.
Lakewood, OH 44107
216-224-8578
E-mail: jflood@thesacredarts.org
Web: www.jamesfloodguitar.com
Styles/Specialties: basic and classical guitar
Basic Rate: call for info

Additional locations:

Pepper Pike
30500 Fairmount Blvd.
Pepper Pike, OH 44124

1519 S. Green Rd.
South Euclid, OH 44121

MOTTER'S MUSIC HOUSE, INC.

5228 Mayfield Rd.
Lyndhurst, OH 44124
440-442-7470 Fax 440-461-3631
E-mail: mottersmusic@hotmail.com
Web: www.mottersmusic.com
Basic Rate: \$16/half-hr.

Additional location:

4242 Boardman Canfield Rd.
Canfield, OH 44406
330-533-3600

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Basic Rate: call for info

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Web: www.mansellesmusic.com
Basic Rate: call for info

NEWBERG MUSIC CENTER

514 E. 1st St.
Newberg, OR
503-537-2196
Web: www.newbergmusiccenter.com
Basic Rate: call for info

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CLASSICAL GUITAR STORE, THE

2038 Sansom St.
Philadelphia, PA 19103
215-567-2972
E-mail: info@classicalguitarstore.com
Web: www.classicalguitarstore.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: classical, folk, blues, rock and jazz playing styles

SOUTH CAROLINA

JIM HICKEY MUSIC

377 Ruben Center Dr., #118
Fort Mill, SC 29708
704-620-5418
Web: www.jimhickeymusic.com

TENNESSEE

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434 Houston St., Ste. 131
Nashville, TN 37203
615-383-8947 Fax 615-383-9932
E-mail: guitars@cottenmusic.com
Web: www.cottenmusic.com
Basic Rate: call for info

GARY TALLEY

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E-mail: gary@garytalley.com
Web: www.garytalley.com,
www.facebook.com/GaryTalleyMusic
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330 Franklin Rd.
Brentwood, TN 37027
615-371-1661
E-mail: geneford@genefordmusic.com
Web: www.genefordmusic.com
Basic Rate: call for info

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Nashville, TN
E-mail: janet.mclaughlin3@gmail.com
Web: www.guitarschoolofnashville.com
Basic Rate: call for info

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500 Wilson Pike Cir., Ste. 104
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615-371-8086

E-mail: jwsm88@bellsouth.net

Web: www.janwilliamsmusic.com
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Nashville, TN 37203
615-587-2516
Web: www.facebook.com/marksmusic
Basic Rate: call for info
Clients: all levels / SKYPE lessons
Styles/Specialties: all styles

MIKE HUTCHENS

Nashville, TN
615-969-2244
E-mail: mike.hutchens@comcast.net
Web: www.guitarlessonswithmikehutchens.com
Basic Rate: call for info

MOBILE MUSIC ACADEMY LLC

Nashville, TN
615-301-8589
E-mail: info@mobilemusicacademy.com
Web: www.mmamusic.com
Contact: Jonathan Gaertner
Basic Rate: depends on area
Clients: all ages
Styles/Specialties: most styles and specialties

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1319 Adams St.
Nashville, TN 37208
615-242-JAZZ (5299)
E-mail: info@nashvillejazz.org
Web: www.nashvillejazz.org
Basic Rate: call for info

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Web: www.nshs.mnps.org
Contact: James Satterwhite, Guitar Teacher
Basic Rate: call for info

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E-mail: sasha@shuffsmusic.com
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Basic Rate: call for info

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Web: www.dsminfo.com
Basic Rate: call for info

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9255 Preston Rd.
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Web: www.fricoschoolofmusic.com
Basic Rate: call for info

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E-mail: Mandy@girlguitaraustin.com
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Basic Rate: \$150 for 6-week class
Clients: women 21 and up
Styles/Specialties: performance-based women's guitar and songwriting classes with a glass of wine

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Clients: all levels
Styles/Specialties: all styles

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4301 W. William Cannon Dr.
Austin, TX 78749
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Basic Rate: call for info

Additional locations:

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9450 Skillman St., Ste. 101
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Web: www.bunnybrunel.com
Basic Rate: \$85/hr.
Clients: all levels
Styles/Specialties: all styles
Notes: fingering, modes, harmony, improv., bass lines, slap. Also if you have a computer and a broadband Internet service and a camera, lessons are available online. See website for details and check out Bunny's bass at carvin.com

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Clients: All levels
Styles/Specialties: Experienced lead singer and bassist in countless professional bands the styles of rock, funk, blues and R&B, bass and vocal technique, breathing and placement of voice ranges, intervalic and rhythmic concepts, chart reading, music theory, ear training, interpretation, improvisation, etc.
Qualifications: Musicians Institute Vocational Honors Graduate and MI Human Relations Award 1994-'95. Grammy-Winning Bassist for Evanescence's Multiplatinum Fallen

Album. Have played with Robert Plant, Chris Poland of Megadeth, Ronnie Montrose, Alex Leightwood of Santana, Randy Meisner of the Eagles, Jimmy Crespo of Aerosmith, Dweezil Zappa, etc.

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Web: www.johnflitcraft.com
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Clients: all levels
Styles/Specialties: all styles

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25809 Parada Dr.
Valencia, CA 91355
818-489-0464
E-mail: menzatwork@sbcglobal.net
Web: www.johnmenzano.com
Basic Rate: call for info
Clients: all levels
Styles/Specialties: all styles
Notes: Has toured/recorded with Sheena Easton, Dave Koz, Three Dog Night, Brenda Russell, presently with Donny Osmond, Frankie Valli.

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Styles: heavy metal, hard rock, shred

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Web: www.ritthenn.com

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Styles/Specialties: all styles

Notes: played with Tom Jones, Chuck Berry

and Buddy Rich, though unfortunately not at

the same time.

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Comments: Web instructions only

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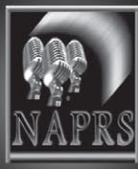
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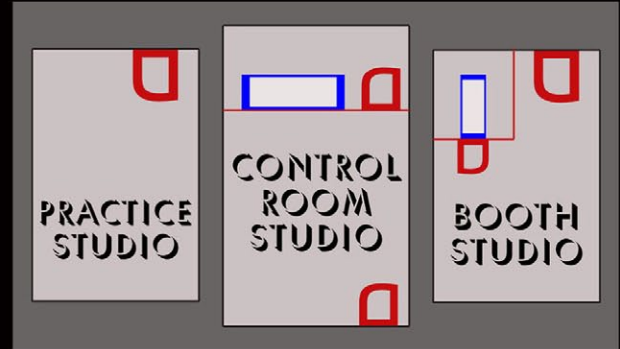


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YOU ARE THE CEO

Become the Leader of Your Career

When I meet a songwriter who is serious about building their career, I tell them right from the start that they have to treat it like a business if it's going to work.

You have started your own company creating songs, which makes you the Chief Executive Officer. Your work ethic and ability to communicate with others about your business is vital, as is your ability to manage your creative and personal life. It is always very important to me that my clients take care of their business. I guide them to be organized in registering their songs, wise about who they hire to be on their team and educated about the contracts they sign. How you interact and conduct yourself with everyone, from your team to your cowriters and music executives, will be a big deciding factor when it comes to whether or not they will want to work with you.

Here are three steps you can put in place to become the CEO of your company.

1. Create a vision and a mission statement for your company.

A vision statement is the reason why you get up every day and do what you do. A mission statement is how you plan to get there. Having both in place will help you set and reach your goals.

2. Surround yourself with a great team of experts who can help guide you in all areas of business, including the creative and personal aspects.

If you can't afford your "dream team" at first, supplement it with family and friends. Leverage your connections. Maybe you have a family friend who is a lawyer, a significant other who's well versed in social media or a sibling willing to sell merchandise at your shows.

One of the benefits I had while working within corporate America was having a team of professionals at my disposal to help me do my job. When I was at Warner/Chappell Music, I had a legal team, a film and TV department, IT services, a royalties department, production facilities and a marketing team at my fingertips at all times.

But when I started my own company, I had only myself to rely on. That all changed once I began building my own team, starting with one part-time assistant, then adding an intern and finally forming a full-service team made up of interns, a mentorship program, part-timers and consultants who are all, I might add, budding songwriters. I am proud of this talented group of amazing people that have been with me as I built my business from the ground up, giving me support in structuring my company. In turn, I am able to guide and develop the talents of the people on my team.

3. Become a leader.

Decide what the word "leader" means to you, and then live and lead by example. My definition of a good leader is someone who says to their team, "How do I help you do your job better?"

Throughout the years, I have worked with great leaders; however, I certainly had a few who did not share their visions effectively with the rest of the team, and it became increasingly difficult to follow them as a leader, since we had no idea where they were going! Now, as the leader of my own company, I have a team in place that adheres to my vision and mission statement, and we all have a clear picture of where we are going. I hold weekly meetings with my staff, allowing the time and space necessary to exchange the ideas and information that will help us all to form a unified front and do each of our jobs better.

I also am very aware that my leading style can differ, depending on whether I am working one-on-one with a writer or guiding a big group.

My whole career has been focused on leading songwriters in their careers, and one way I do this is by challenging them to push beyond their comfort zones.

In the late '90s I produced a writers camp seven years in a row, taking 12 writers, from all over the world and with various musical backgrounds, away for a week to write under different circumstances and with different co-writers. I purposely looked for ways to take them away from their everyday routines.

With the help of one head of production, one assistant and a studio engineer, I chose five houses grouped close together in Lake Arrowhead, CA, organized travel, stocked all of the houses with food and prepared nightly dinners at the house where I was staying, which we dubbed "the Grand Hall."

Each day, I combined three different writers who then had the day to write and create a simple demo of a song. I would go from house to house, critiquing and guiding them along the way.

At dinnertime, I would put questions to the group to encourage discussion; one night, for example, I would ask them which performing rights society they preferred, and you should have seen the room light up when they gave their responses! After dinner, they would all sit around the fire and sing and tell stories to each other, which was always my favorite part.

This experience allowed each songwriter to use their skills to forge new relationships, process new information and create something new under a defined time limit. Following this process allowed me the time and space to witness how the songwriters under my guidance handled these new tools, so that I could then guide them to develop even further.

The concept of doing something you don't usually do, or something you are afraid of doing, pushes you through the threshold created by the tension of "doing or not doing." That doorway is what leads to your development, and as I personally can vouch, sometimes we all need a little push to get through that doorway to go where we need to go. When I lead, I always make sure that the person I am guiding knows that it is worth it.

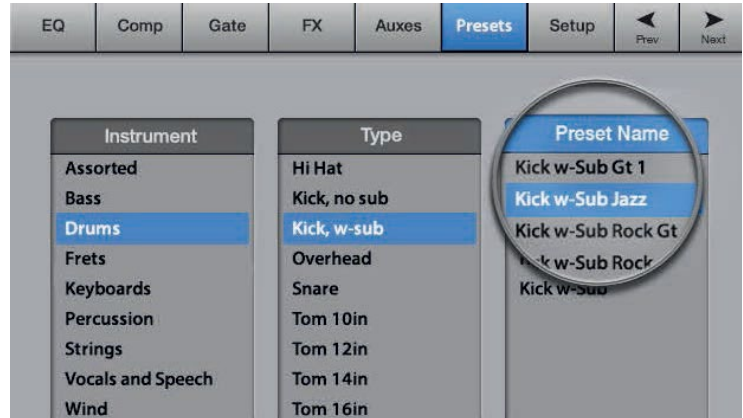
JUDY STAKEE is an accomplished songwriting coach with over 30 years of experience in the industry, coaching artists such as Katy Perry and Sheryl Crow. She's also the author of the book *The Songwriter's Survival Guide*. See judystakee.com for more information.

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