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► **Cheryl Pawelski**
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Holy Grail

MARK RONSON

On Bruno, Amy and Divine Inspiration

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NEW TOYS P.10 **JST**



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MARK RONSON

The artist, DJ and producer, whose phenomenal single "Uptown Funk" featuring Bruno Mars was 2015's song of the year, speaks candidly to Music Connection about his unique career experiences and the lessons he's learned.

By Dan Kimpel

Photos by: LeAnn Mueller



46 Industry Profile

Music makers are using this digital platform to host their favorite charity's fundraising efforts.

By Brett Bush

Producer Deals

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By Bobby Borg



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Directory of Producers & Engineers

Compiled by Denise Coso



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MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by Music Connection, Inc., 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2016 by E. Eric Bettelli. All rights reserved.

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Mastering Through the Vinyl, CD and Digital Eras: One of the undisputed masters of mastering, two-time Grammy winner Vlado Meller—who launched his career cutting vinyl at CBS Records in 1969—has worked with projects across a spectrum of music, including rock, hip-hop, pop, jazz, metal, dance, opera, Broadway and classical. After working with Sony for 38 years, he later worked for Universal Mastering and Masterdisk in New York City. In 2014, he relocated to Charleston, SC, where he launched his independent Vlado Meller Mastering as part of the Truphonic Recording studio complex. His studio features a personal mix of gear that includes PMC Monitors and Bryston Amplifiers. In addition to working with major labels and superstars (including Andrea Bocelli, Slipknot and Josh Groban), he serves independent artists and producers all over the world. Meller recently mastered albums for French and British bands, as well as local Charleston-based rockers.



A Legacy of Superstar Artists: This month, The Recording Academy Producers & Engineers Wing will celebrate its ninth annual Grammy Week event by honoring eight-time Grammy winner Rick Rubin. Meller has worked extensively with the legendary producer over the years, including Johnny Cash, Rage Against the Machine, System of a Down, Metallica, Kanye West, Neil Diamond and Linkin Park. Meller's resume of artists and projects beyond that is seemingly endless: Beastie Boys, Celine Dion, Duran Duran, Kenny G, Kenny Loggins, Julio Iglesias, Michael Jackson, Lil Wayne, Limp Bizkit, Paul McCartney, George Michael, Oasis, Pink Floyd, Public Enemy, Shakira, Barbra Streisand, Weezer, Jack White and many others.

Mastering Workshops: Meller is personally selecting a limited number of qualified engineers to be a part of his Mastering Workshop Sessions, to share his secrets and continue his legacy. He provides three days of intense, hands-on small group audio mastering training in a state of the art, modern recording studio. Participants are encouraged to bring in music tracks that he will use to demonstrate how to take every mix to the ready to release level.

Contact Laurie Jakobsen, Jaybird Communications, 917-697-2274

Jim Rhodes

Artist Relations
Radial Engineering Ltd.

Jim Rhodes has joined the **Radial Engineering Ltd.** Vancouver-based team in Artist Relations. Rhodes will be responsible for supporting, fostering and managing artist-and-engineer relationships. He will also take over the task of getting Radial's products to magazines for their review columns. Also known as "Jimmy Joe Rhodes," he has been in the business for more than 35 years. In addition to being a guitarist, songwriter and performer, Rhodes spent many years on the production and technical side, working on tour and in the studio as an instrument technician, stage manager and production manager. Rhodes also worked as a production manager and promoter rep for event producers. Contact jimr@radialeng.com.



Ron Cerrito

General Manager
Kobalt

Kobalt has announced **Ron Cerrito** joining as General Manager, Kobalt Label Services, U.S. He will be based in Los Angeles, CA and report to Richard Sanders, President of Kobalt. In this role, he will lead the charge in daily operations and run Kobalt's Label Services (KLS) business. Cerrito joins Kobalt after an extensive history working within the majors, contributing to radio promotion and marketing campaigns for artists including Jason Derulo, Pearl Jam, Red Hot Chili Peppers, Madonna and more. He was most recently Senior Vice President of Promotion/Rock Formats where he oversaw releases by Florence and the Machine, Of Monsters and Men, Lorde and Fall Out Boy. Contact Leah@praytellstrategy.com.



Cecile Duncan

Publicist
Team Clermont

Team Clermont, the public relations firm and radio promotion company whose clientele roster ranges from Norah Jones, Sigur Ros, EMI and more, has hired a new publicist, **Cecile Duncan**, who was a former Team Clermont intern. Duncan recently graduated from the University of Georgia with a degree in public relations and a certificate in music business. In her past positions, she has also interned at Riot Act Media and Arrowhawk Records, and she worked at Merge Records for a summer as a warehouse assistant. For additional information on this appointment, contact Cecile directly at cecile@teamclermont.com or reach out to Bill Benson at bill@teamclermont.com.



Tom Osborn

VP, Marketing
New West Records

Tom Osborn has been appointed VP of Marketing for **New West Records**. Osborn joins New West from Kobalt Label Services where he oversaw their worldwide music marketing initiatives. He will be based at the label's new headquarters in Nashville, TN. Throughout Osborn's career, he has worked at both major and independent labels and masterminded innovative and successful marketing campaigns for established as well as emerging artists. Osborn's resume includes stints at Warner Bros. Records, Capitol Records, Anti-/Epitaph, Vagrant Records, Mammoth Records, ARTISTdirect and Atlas/Third Rail. For additional information on this appointment, contact tim@newwestrecords.com.



Jerry Lawlor

Director of Sales—Strings
C.F. Martin & Co.

C.F. Martin & Co. has promoted **Jerry Lawlor** to Director of Sales—Strings, where he will be responsible for global sales including U.S. Dealers, International Distributors and Wholesalers. Lawlor joined Martin Guitar in 2011 as the String Sales Representative and most recently held the position of International Sales Manager. Lawlor has experience increasing string sales in both domestic and international distribution channels, and has successfully implemented the shift of direct sales to the Martin Dealer Network by adding a telesales organization and supporting Martin Guitar's existing field sales organization. For additional information, contact aliza_rabinoff@dkcnews.com.



Gene Joly

VP, Professional Division
QSC

QSC, LLC has named **Gene Joly** as Vice President of QSC Professional Division, which offers live performance solutions. Joly experience includes almost 40 years of sales and executive management roles in the Professional Audio and MI marketplaces. He has spent the past 12 years in various executive positions at Guitar Center, including Sr. VP of Merchandising of GC's High Tech Division, EVP of Merchandising at Musician's Friend, EVP of GC Stores and, most recently, President of Musician's Friend. Joly has also served on the Board of Directors of the National Association of Music Merchants (NAMM) and the Board of Trustees of the Berkeley College of Music. For more, contact margaret@msmediainc.com.



Laura Lawrence

Marketing Director
CCI Solutions

CCI Solutions has welcomed **Laura Lawrence** to the company as Marketing Director. Lawrence's in-depth experience will help to strategically align the company's presence both as an online retailer as well as in the systems integration arena. Her extensive marketing knowledge has spanned a number of industries over the past 19 years. Prior to joining CCI Solutions, Lawrence ran her own full-service marketing agency and worked for national retailer, Full Compass, as their Marketing Manager. Lawrence studied at UW-Whitewater where she earned a BA in Communications and an MBA in Marketing. For additional information on this appointment, contact Laura directly at llawrence@ccisolutions.com.



John Bigay

Chief Marketing Officer
iZotope, Inc.

iZotope, Inc. has added **John Bigay** as Chief Marketing Officer. Bigay will lead the strategic development and execution of global marketing, e-commerce and education initiatives. A highly respected technology-marketing executive, Bigay has successfully led marketing teams at high-growth companies including Lavastorm Analytics, Datto Backupify, BzzAgent and Captivate. He has also served as a digital marketing consultant, where he developed strategy and executed programs for B2B and B2C brands, nonprofits and digital startups. Bigay began his career as a touring and studio drummer and in marketing roles for Motown Records, MCA Records and Universal Music. Contact martina@musicmarcom.com.





◀ AUDIO-TECHNICA AT2020USBi

The AT2020USBi is a **cardioid-only condenser** USB microphone; it features iOS compatibility and new connection options. The AT2020USBi has a built-in A/D converter with up to 24-bit/96 kHz capability, perfect for home studios, field recording, podcasting and voiceover.

The AT2020USBi operates either using a USB and/or Lightning cable (both included), so you can connect it easily to digitally capture audio on PCs, Macs or iOS devices. I like the integrated gain control—no menus to crawl through—just quickly reset gain “on-the-fly” directly on the microphone.

The AT2020USBi weighs 350 grams and works with PCs running Windows 8, Windows 7, Vista, XP, 2000 and Mac OS X and iOS devices. It comes with a foldup tripod desk stand for portable, stable tabletop use. Other accessories are: 5/8"-27 to 3/8"-16 threaded adapter; soft protective pouch; 4.9-ft USB cable and 4.9-ft Lightning cable.

The AT2020USBi sells for \$199 MAP.
audio-technica.com

▶ DEAN ZELINSKY GUITARS DELLATERA

The Dellatera is Zelinsky's rendition of a classic guitar that appeals to country, blues and rock players. This is a classic single-cut style with single-coils and Zelinsky's patented Z-Glide™ neck that reduces friction using a laser-textured design for over 70% of the neck's rear surface. A little space between a player's hands and the back of the neck makes gliding up and down the neck super smooth.

The Dellatera custom features a stylishly contoured alder body with beautiful flame maple top, but you can choose from 10 different finishes, various pick guards and pickup options and hardware packages. Options include: rosewood or maple fingerboard, Z-Glide neck options and SideKick™ pickups in the neck, middle or bridge position.

Dellatera comes stock with a rock hard Canadian maple neck, compound radius fingerboard, locking tuners, Zelinsky's Hi-Tail single-coil bridge pickup and broad-tone neck single-coil, master volume, tone control, 3-way switch, graphite nut and string retainer.

Prices start at \$499.
deanzelinsky.com



◀ JOEY STURGIS TONES TRANSIFY

The Transify plug-in (available in AAX64, AU, RTAS, VST) is a multi-band transient modifier that allows separate adjustment of the attack and sustain components of complex sound using four, overlapping frequency band sections. The four bands are Bass, Low Mid, Mid, and Treble. In addition, each band has a Cut-Off control that sets the amount of that band's processing effect on the adjacent section(s). Besides the individual section bypass buttons, there is a Clip button that seems to put that section just “a little over the top” in an aggressive way.

I found Transify to get more punch out of a stereo drum loop. But I was able to increase the attack of the low and high frequencies of the kit creating a “taller” drum sound.

I obtained more of the room's sound and overhead “air” out of the loop by increasing the Sustain control in the Treble section. Using the Bass section, I increased the attack of the kick drum somewhat and also, using the Low Mid section, increased

the attack of the snare frequencies, but did not apply as much Sustain.

With separate Input and Output faders and a polarity flip for the output path, Transify is a wonderful and simple mixing tool and I look forward to more from Joey's JST; it sells for \$65.

joeysturgisstones.com/products/transify

▶ ACOUSTIC GEOMETRY CURVE DIFFUSOR V2

Acoustic Geometry's Curve Diffusor V2's cylindrical design has a constant and even radius—a convex shape to provide time-coherent, 1D diffusion for low midrange to high frequencies. The right balance of diffusive surfaces in your room will make the room sound larger and more open feeling. In addition, the Curve Diffusor has a unique built-in low frequency absorber system that uses a mass-loaded vinyl membrane working in conjunction with internal absorptive material.

When placed near room boundaries—walls, ceilings and especially in corners—Acoustic Geometry Curve Diffusor V2 panels will control and lessen the effects of “room modes of vibration” at frequencies down to 45Hz. Modal frequencies are determined by the room's physical dimensions—the length, width and height. Room modes produce peaks and dips at certain frequencies and at different locations in the room.

At my Tones 4 \$ Studios, I tried the Curve Diffusor V2 on both left and right side walls at the first reflection points either side of the listening position and also straddling the left and right front corners of my mix room.

I found them to be beautifully made and attractive and a great way to dial in wall reflections. At the same time they reduce the effects of low frequency modal issues in my small studio.

Acoustic Geometry Curve Diffusor V2 panels start at \$339.98 and are available in over 43 stock fabric colors and custom finishes.

acousticgeometry.com/products/curve-diffusor



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"CRASH MY PARTY"



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"HELLO"

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◀ NS DESIGN CR4 RADIUS BASS

Ned Steinberger's CR4 RADIUS bass guitar features the Fusion™ neck, the Diradial™ body shape with a rounded front and a rear contour for enhanced contact, the patented NS tuning system and NS/EMG pickup system.

The Fusion is a bolt-on neck made of one piece of maple with a continuous carbon fiber core and adjustable truss rod. The neck has the feel of wood, but its dense core provides enhanced sustain and note definition. The fingerboard is ebony over a neck with a 15-inch radius and a 34-inch scale.

The headstock features an aluminum head plate with ball-end string mounting slots and a self-clamping, precision tuning system built into the body. The NS Design/EMG is a dual system with both a piezoelectric and magnetic pickups and an 18-volt powered pre-amp. The controls include: Master Volume, Treble cut/boost, Bass cut/boost, rotary magnetic/piezo pickup blend knob, 3-position magnetic pickup selector switch and 3-position piezo EQ switch.

For the musician, the 8.4-pound RADIUS is a perfectly balanced instrument with no downward dipping of the neck. The NS Designs CR4 sells for \$2,695 MAP. thinkNS.com

▶ ZPLANE ELASTIQUE PITCH VERSION 2

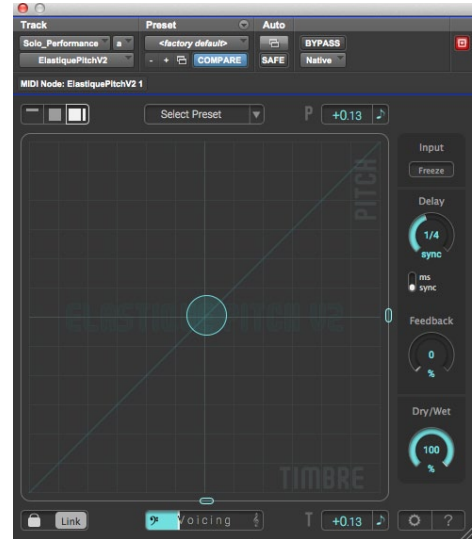
Elastique Pitch Version 2 is a real-time pitch shifting plug-in for RTAS, VST, AU and AAX host DAWs running from 44.1 to 192kHz sample rates. It uses zplane's élastique Pro pitch shifting engine—the same technology licensed and used within many DAW systems.

Elastique Pitch has a single automatable joystick that will transpose pitch and timbre ± 12 semitones—50 to 200% with the display showing the shift in either semitones or percentage and all without affecting tempo. You may choose to keep timbre (formants) linked to pitch change or not.

Version 2 adds adjustable Feedback delay, Voicing Control for adjusting the dominant formant frequency quality, three different GUI viewing sizes and the infiniSTRETCH high quality freezing effect.

You can connect a MIDI controller and conceivably control up to eight instances of Elastique Pitch by using eight MIDI channels—think backing vocals singing oo's and ahh's and then building big stacks of harmonies and octaves. I had no CPU issues with running six at the same time throughout a mix. Using Elastique Pitch Version 2 is addictive.

With a collection of factory presets for typical film and video frame rate pull-up/downs, Elastique Pitch Version 2 sells for \$199 MSRP. It works in Macs and PCs and is a great addition to your DAW's bag of tricks. products.zplane.de/elastique-pitch-2



◀ STOMPLIGHT LIGHTSHOW PEDAL

StompLight is a personal lightshow pedal that "lives" down on the floor either on your guitar pedal board or on its own. Its "clamshell" cover opens up to reveal an array of powerful LEDs that project a bright and colorful lightshow back up and on you. There are five, programmable lighting modes for creating unique effects all controllable with the unit's footswitches.

There is the Color Wheel Mode that freely-runs cycling through color variations; it has both adjustable speed and brightness. The Solid Color Mode makes a good backlighting effect flooding the stage with Ice Blue, Rasta Green, Purple People Eater and Demon Red colors.

Microphone Mode uses a built-in microphone and works like a color organ to dynamically respond to the different volume levels and frequencies that your instrument produces. Instrument/Mixer Mode allows you to plug in an electric guitar, bass, keyboard, microphone or mixer output into a 1/4-inch input and generate exciting and responsive lighting.

Another turn on is the Stroboscopic Mode—a classic strobe effect with adjustable speed and brightness that's great for dance parties, raves and haunted houses.

The StompLight Lightshow pedal comes housed in a steel enclosure and includes a 12-volt DC wall-wart power supply. It sells for \$429 MSRP. stomplight.com



▶ STEINBERG CUBASE PRO 8.5 AND CUBASE ARTIST 8.5

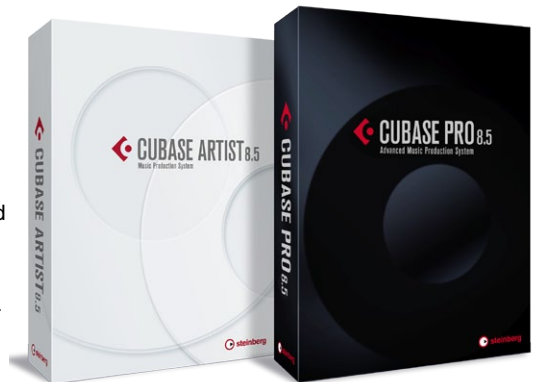
Steinberg adds significant updates to their popular Cubase Pro and Artist DAW software products. One is VST Transit, Steinberg's cloud collaboration service where users can share and synchronize their projects together. Start with the included 500 MB of cloud storage and 1 GB throughput and then upgrade to 5 GB/20 GB.

Retrologue 2 virtual analog synthesizer has enhancements to the synth section, new presets and five new effects including the three-band Resonator. MixConsole now has an improved dynamic hover mode and the option to show all inserts, sends and EQs simultaneously.

The Key and Drum Editors have a new look and editing capabilities; Chord Pads supports custom chord symbols and allows for control of arpeggiated and overlapping chords.

Audiowarp has improved audio quality when time stretching because of zplane's élastique v3 algorithm and the new MediaBay project rack expedites the location of instruments, presets and audio/MIDI files. Exclusive to Cubase 8.5 is the Profile Manager, and it allows for storing and recalling program settings and preferences that can be transferred to any studio environment running Cubase.

Cubase Pro 8.5 sells for \$699.99 MSRP and Cubase Artist 8.5 is \$399.99. steinberg.net/cubase



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



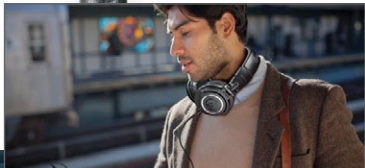
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Mojave



MA-1000
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"Thanks for letting me test out the new microphone - it was spectacular. When expectations are so high for a product you always hope for the best and Mojave delivered!"

Mike Clink

(Guns N' Roses, Metallica, Megadeth, Mötley Crüe)

mojaveaudio.com

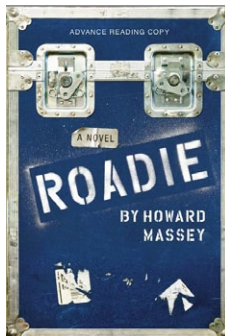


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(hardback) \$28.00

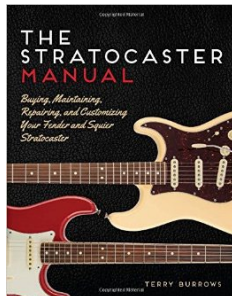


Informed by Massey's life as a journalist, producer and musician, this novel tells the story of a band torn apart by a manipulative manager and a rock star gone missing, taking the reader from L.A. to Amsterdam, and from the slopes of St. Moritz to the forbidding Scottish Highlands.

Roadie is inspired by the true story of Rolling Stones founding member Ian Stewart, who was fired from the band because its manager thought "he didn't look like a rock star." Massey invites the reader into the world of sex, drugs and rock & roll, of friendship, betrayal and redemption.

The Stratocaster Manual: Buying, Maintaining, Repairing, and Customizing Your Fender and Squier Stratocaster

By Terry Burrows
(paperback) \$26.99

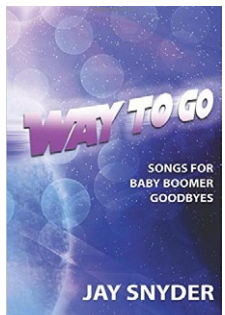


Discover the insightful basics of choosing and purchasing the legendary Stratocaster with the ultimate owner's manual. Guitar expert Terry Burrows guides you in maintenance and repairs such as tuning, setting intonation, tremolo alignment, fret repairs and

bridge and nut adjustments; electrical troubleshooting; spur-of-the-moment stage-side fixes; and some basic "performance" enhancements such as adding "hot rod" Fender and aftermarket pickups, locking-tremolo nuts and more. This is a must-have for any fan.

Way To Go – Songs For Baby Boomer Goodbyes

By Jay Snyder
(paperback) \$14.95

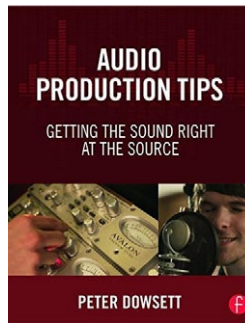


Snyder's book appears to be a timely, useful little guide for turning any Boomer's memorial service into a fittingly musical one. The author's sly, clever wit makes this book not only useful, but entertaining. Contains a song index for quick study—everything from Charles Aznavour to Bobby Womack to

Brian Wilson and plenty of interesting picks in between.

Audio Production Tips

By Peter Dowsett
(paperback) \$39.95

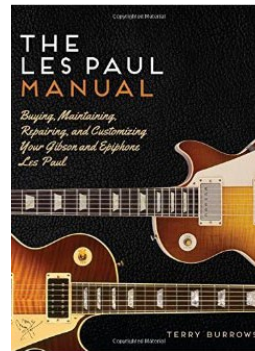


Through its coverage of critical listening, pre-production, arrangement, drum tuning, gain staging and many other areas of music production, *Audio Production Tips* allows you to build the wide array of skills that apply to the creative process of music produc-

tion. Broken into two parts, the book first presents foundational concepts followed by more specific production advice on a range of instruments.

The Les Paul Manual: Buying, Maintaining, Repairing, and Customizing Your Gibson and Epiphone Les Paul

By Terry Burrows
(paperback) \$26.99

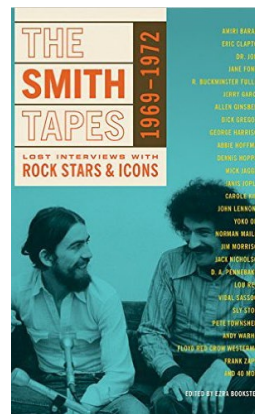


Distinguished guitar expert Terry Burrows shows Gibson Les Paul guitar owners and dreamers the essentials of selecting and buying your guitar while also educating the artistic mind behind the fretboard, on how to use it and how to stay zestfully rocking.

This gorgeous, illustrative guidebook will bolster your love and appreciation for Gibson.

The Smith Tapes

By Ezra Bookstein
(paperback) \$24.95



Between 1969 and 1972, *Village Voice* journalist Howard Smith got to the heart of the counterculture through hard-hitting interviews with Mick Jagger, Frank Zappa, Andy Warhol, John Lennon and Yoko Ono and scores of other musicians, artists, filmmakers, actors, writers, politicians and social activists,

from countercultural luminaries to everyday revolutionaries and everyone in between. *The Smith Tapes* transcribes, for the first time, 61 of those recorded sessions, from an archive of more than 150 reels unearthed after 40 years.



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The H9 Runs All of Eventide’s Stompbox Effects: As technology advanced, Eventide’s drive for exploration inspired a more portable format for their world class effects: the stompbox. Their hit TimeFactor, PitchFactor, ModFactor and Space units pushed the boundaries of digital effects pedals. The award-winning Eventide H9 combines their renowned delay, pitch shifting, modulation, filtering and reverb algorithms, along with new saturation effects, into a single sleek unit. Running all of the company’s stompbox effects, the H9’s multi-effects guitar pedals feature a one knob user interface which allows easy editing and preset selection. The H9 comes in three models: the regular H9 (featuring a “greatest hits” of effects traditionally associated with Eventide); the Max, with every Stompbox effect included in the pedal; and the Core model, which functions like a second unit to share and multiply effects with. The H9 Max received a NAMM TEC Award for Outstanding Technical Achievement in Musical Instrument Amplification & Effects.



The Anthology X: Eventide’s latest plug-in bundle, Anthology X, contains enhanced versions of the 17 plug-ins that were originally available as part of the Pro Tools HD/TDM plug-in bundle, Anthology II. With newly designed graphics, feature enhancements and additional presets, each has been re-coded from the ground up to closely emulate the sound of the original hardware. Plug-ins include Eventide Clockworks classics (Instant Phaser, Instant Flanger, H910 Harmonizer®, etc.); the UltraChannel, EQ65 Filter Set, EQ45 Parametric Equalizer, EChannel and Precision Time Align, for mixing and mastering; and next generation effects UltraReverb, Quadravox and Octavox.

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▲ Cello Trio at Trilogy

Studio Trilogy recently hosted recording sessions with three renowned cellists. Former Kronos Quartet cellist Joan Jeanrenaud has wrapped up her new album, *Visual Music*, as well as producing the debut album of the duo of Meta Weiss and David Requiro. Jeanrenaud's album was co-produced with her longtime collaborator PC Muñoz and engineered by Trilogy's Justin Lieberman. Pictured (l-r): Weiss, Jeanrenaud and Requiro. For more information, visit studiotrilogy.com.



▲ Run River North Drink from Salt Pond

On Feb. 26, Run River North will follow up their 2014 self-titled debut with their sophomore album, *Drinking From A Salt Pond*, via Nettwerk Records. The band leaves behind its familiar folksy roots to craft an ambitious rock album. They recorded in Los Angeles with Lars Stalfors (Cold War Kids, HEALTH, Deap Vally, Matt and Kim) at the production helm. In addition, members Alex Hwang and Daniel Chae went to Nashville for a week to work on tracks with co-writers Lincoln Parish (formerly of Cage the Elephant) and Kings of Leon collaborator Nick Brown. Pictured (l-r): Chae, Hwang and Joe Chun. For more information, visit RunRiverNorth.com.



▲ Better Days in the Studio

MC2015 Hot 100 pop-punk band Summer Wars recorded the *Better Days* acoustic EP, set for release in March 2016. The four-piece recorded at Always Be Genius studios in Crown Point, IN with producer Seth Henderson (Knuckle Puck, Real Friends). Pictured in studio is vocalist and guitarist Tripp Rowe. For more information, visit facebook.com/summerwarsnc.



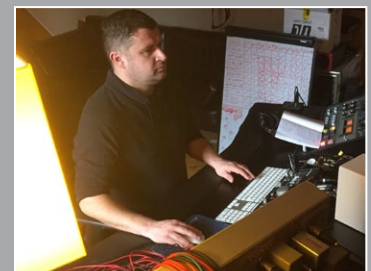
▲ Hendrix Tribute at Pacifique

Tony Valenziano and Ted Greenberg, the new owners of Pacifique Studios in North Hollywood, had Billy Gibbons come in and lay down a solo for a new Jimi Hendrix tribute project—assorted tracks being co-produced by Valenziano and Martin Guigui. Pictured (l-r): Guigui, engineer Marcel Fernandez, Greenberg, Gibbons and Valenziano.

Producer Playback

"[For] pre-production, get the band into a room where you're not spending money. Make all of your mistakes there. Try all the crazy ideas you might have."

— Rob Kirwan (Hozier, PJ Harvey), Feb. 2015





▼ Hybrid Adds Studio for Smaller Projects

Hybrid Studios has added a new Studio B to accommodate more sessions as well as provide a professional workspace focused on smaller projects. The new 500-square foot studio is centered on Benjamin Wright's TAC Matchless 32-channel analog mixing board through which many Multiplatinum and Grammy-winning artists were recorded, including Aretha Franklin, Destiny's Child, Outkast, Justin Timberlake and many more. The room was built for isolation, sporting double walls with an air gap, and features equipment including Avid Pro Tools, processing from API, Neve, Slate Digital, Waves, FX Nexus, Soundtoys, monitors from Genelec and Yamaha and mics from AEA, AKG, Neumann and Peluso. For more, visit HybridStudiosCA.com.



▲ Duo Makes Debut

Barely a year old and inspired by '60s garage and '70s punk, The Two Tens, comprising guitarist/vocalist Adam Bones and drummer Rikki Styxx, wrote 12 songs and recorded them with producer Bruce Duff (Prima Donna, Streetwalkin' Cheetahs) at Paul Roessler's (Screamers, 45 Grave) Kitten Robot studio in Los Angeles. Jim Diamond (White Stripes, Dirtbombs) mixed the recordings in Detroit. The debut studio album, titled *Volumes*, releases on Feb. 26 via Ugly Sugar Records. Pictured is Styxx. For more information, visit thetwotens.com.

▼ Hakim's New ATCs

Specialist British loudspeaker drive unit and complete sound reproduction system manufacturer ATC announced that jazz, jazz fusion and pop music drummer, producer, arranger and composer Omar Hakim has installed a pair of SCM50ASL Pro three-way active monitors in his personal studio—The OH-Zone—sited at his New Jersey home. Hakim went on a factory tour where he heard and auditioned ATC models with managing director Billy Woodman. For more information, visit atcloudspeakers.co.uk/where-to-buy.



More Studio News

Animal Collective will release their 11th full-length album **Painting With**, out on Feb. 19 via **Domino Records**. The psychedelia trio met up in Asheville, NC in Spring 2015 and began exploring songs together. Recording took place at **EastWest Studios** in Hollywood—home to sessions by **The Beach Boys** and **Marvin Gaye**—with contributions from **John Cale** and **Colin Stetson**, and engineering by **Sonny DiPerri**. For more, visit myanimalhome.net.

With a combination of vintage analog and the latest in digital technology in an inspirational environment with superb acoustics, the world-class recording studio **Honky Chateau LTD Co.** will be comprehensive. Artists and producers will be able to track, mix and master music; shoot and edit impromptu video; and stream to the Internet simultaneously in real time from a **French Music Castle**. For more information, visit chateaudHerouville.com.

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CHERYL PAWELSKI

Legacy Collections of Hank Williams, The Band, Emmitt Rhodes

Producer and label founder Cheryl Pawelski knew early that music was her passion. She was—and still is—an avid record collector, and after college landed a job at Milwaukee one-stop record store Radio Doctors. Ultimately, she moved to Los Angeles where she temped at Capitol Records. It was a matter of time until she impressed then A&R head Pete Welding with her knowledge of jazz and was offered a permanent position. In 2010 she and associates launched Omnivore Recordings, a label specializing in reissues. Five years later Pawelski won a Grammy for the Hank Williams collection *The Garden Spot Programs, 1950*.

“The historical catalog division is a different business now,” Pawelski says of the current industry and her decision to launch Omnivore. “We have a commitment to making really cool records. The stuff that we’ve done didn’t exist previously. We don’t simply do reissues. We do [a record] when there’s a compelling story or an interesting reason to do it. I fill in missing pages of an artist’s career. The Hank Williams record is a perfect example because nobody knew that he’d done those recordings, which were made without the Drifting Cowboys, his regular band.”

Each day the pool of potential reissues grows. This doesn’t make Pawelski’s choice of what to release an easy one. That’s where her background comes into play. “Artists, managers and attorneys have approached me since I worked in A&R,” she explains. “A lot of stuff pitched to me. Things I don’t get pitched I find because I know about them. I was aware there were gems like the Sid Selvidge record *The Cold Of The Morning*. That was something Sid released on his own. It was a beautiful record that I felt should be reissued.”

Legal issues complicate Pawelski’s job, since special licenses or permissions are required for a release. “We license material directly from artists, estates or labels,” she says. “With Bobby Rush’s four-CD boxed set. Some tracks were licensed from Bobby and others were licensed from [20] labels. Getting [licenses] depends on how busy people are. If there’s an artist consent issue and they don’t want a record released, you move on. But because we work closely with artists and estates, there isn’t much teeth-pulling.”

It is tempting to presume that reissues are a snap to compile. After all, the music already exists. But it’s never that simple. “There are records that have taken longer than 10 years to finish,” Pawelski observes. “The longest took 17. Rarely is it for any reason other than rights, legal or estate issues. Sometimes a label is bought in the middle of a deal.”

“One of the most satisfying projects I worked on was The Band boxed set *A Musical History*,” she continues. “It took about 10 years to complete. It was a lot of fun to work closely with Robbie [Robertson] and Garth [Hudson] because they cared about the legacy. Similarly, last year I got to work with Wilco on their rarities boxed set and best-of. They’re truly wonderful people and it was exceptionally satisfying.”

When MC spoke with Pawelski in November 2015, Omnivore had three records set to drop the same month. This included a Big Star 10-inch in advance of the band’s boxed set slated for 2016. Also on the horizon is *Rainbow Ends* by singer/songwriter Emmitt Rhodes, his first record in more than 40 years.

Contact Cary Baker / Conqueroo, 323-656-1600, cary@conqueroo.com; music@omnivorerecordings.com

The three most important things she’s learned as a producer and songwriter are:

- **The most important songs are the ones that you leave off. You make a better record by editing. The LP is a great medium because you’re forced to omit songs.**
- **A producer’s job is to help shape a release and then get out of the way. Your job is to serve the release or the song.**
- **It’s imperative that you have awesome communication skills. You can’t guide anything if you can’t say what’s on your mind.**

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Congrats Stephan and Jamie



Stephan Moccio, who is managed by Harris grad Jamie Porter, is nominated with The Weeknd as co-writer or co-producer for six Grammy's and the 'Best Song' Oscar for "Earned It" from the film Fifty Shades of Grey.

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Lauren Harman

CEO / President, Lip Sync Music, Inc.

Years with Company: 6

Address: Los Angeles, CA

Phone: 323-960-2516

Web: lipsyncmusic.com

Email: Info@lipsyncmusic.com;

Licensing@lipsyncmusic.com

Clients: Daptone Records, Innovative Leisure, Dim Mak, IHEARTCOMIX, Bloc Party, Charles Bradley, The Go! Team.

BACKGROUND

Lip Sync Music has been representing artists and labels for licensing since August 2009. Servicing all forms of media, including advertising, movies, TV, video games and more, their roster features contemporary artists representing every in-demand genre imaginable.

From PR to Sync

I was a PR major at NYU and worked at a boutique events firm. I thought, "Oh, I hate this." It wasn't for me. But I was super into music. My friend, who was in a band called Tarantula, was signing to Kemado Records. He was telling me, "You've got to be in the music business. Come to this signing dinner and see if you like it." Ever since, it was like, "Yep, this is for me."

I got an opportunity to live for free in L.A.'s Topanga Canyon. About six months later, I connected with a cousin I had never met. He was a music supervisor. We got along and he got me an interview at Zync Music, another licensing firm. I was there for two years. After that, I started my own company at age 24.

Artist Hunting

When a music supervisor needs something, he'll send out a search and give details about what he's looking for—what the sound needs to be like, the tempo, the beat. Most of our submissions are by managers we've worked with or people who've heard about us. It's largely word-of-mouth and repeat business.

That being said, one of our bands, Dead Right, has a Coors Light ad. One of our employees' wives found them online. It can happen that way, but mostly we have to have an A&R meeting every two weeks where we listen to everything.

Originality

Music supervisors like to receive music differently, so we've worked for years on ways of getting music to them without being too invasive. Obviously, we need music that's going to work; we need to have what people are asking for. So there's that element, but part of what makes Lip Sync special is we're always working with unique artists who aren't just sound design. They don't sound like a million other bands. We try to keep it real with artists who are relevant and have records that are current.

Licensing Versus Publishing

We launched our publishing division. As a licensing company, we take a commission off the upfront fees. We don't take backend or anything like that. We're not overbearing with our basic licensing agreement. It's just a percentage of what we bring in.

But with our publishing clients, it's a different scenario where we're pairing them in co-writing sessions and different producers and creating custom content.



"We try to find things that are going to speak to people, that speak to us. We're discerning and that's what makes us different."

The Turning Tide

When I started, we were working with Secretly Canadian artists and [their roster] saw licensing as super-precious or the devil. I've watched every last one of them come around. It went from, "Oh, I'm precious and don't want to do it" to "I've got to do this if I want to eat." "Selling out" is a small-minded way of thinking. What better way to screw the man than by taking money from him?

Finding What's Good

We try to find things that are going to speak to people, that speak to us. We're discerning and that's what makes us different. I often have music supervisors saying, "Everything you sent us is good." And people know that.

Music Supervisors Want Awesome Music

I can put together a list of boxes you can check [of what supervisors want] and I do that when [composers] ask us for input on creating tracks. But I think just being really good at what you do, being interesting and having a unique voice goes a long way. And if there's a way to fit that within a structured song, that's a goldmine.

At the Movies

Trailers have huge budgets and are important. No matter how good your movie is, you've got to sell it...and part of selling it is that song. With independent artists, you don't necessarily have recognizable songs. That's where covers come in handy. You don't have to pay as much, but you're getting a recognizable song.

Since trailers were a department we needed, we created Scissorbox. We partnered with a sound design and production company based in Singapore and created a sound library for trailers. We create releases quarterly with those types of cinematic cues. We're integrating it with our roster, so on the other side of every release we have current songs of our artists remixed in the format trailers need.

Contracts Made Simple

In the beginning, it was a handshake and anything we could do, but that can get you into

trouble. We started doing agreements and would take forever to get them done.

About two years into having Lip Sync, I married a music lawyer. He helped finalize an agreement for us. I told him, "Make something you would sign in 15 minutes." It's a one-year term, but you can get out of it in 30 days. It's all negotiable, but we don't generally bend on basic things. We take a percentage of what we bring in. It's simple and we like it that way. We need to move fast. It's all about what's new, so we don't have time to go back and forth with lawyers.

Pressure

One minute you're up for a million-dollar ad and then it falls through. You've got to keep all those balls in the air all the time and that's high pressure. It's very competitive. And it's a necessity for bands that they get licenses, so there's that pressure of performance.

I've signed my favorite bands, tried so hard for them and gotten them nothing. It's heartbreaking. We don't have much control. You're working with production timelines—not music industry timelines. It's a lightning-in-a-bottle type of business we're trying to make into a formula. It's a struggle, but we've figured out a way to have a well-oiled machine.

Bright Future

Everyone's freaking out that budgets are getting lower, but I feel positive about the future. It seems like things are doing better.

The future of licensing is definitely becoming more based on being unique and talented, where a year ago it was about the cheesy song that says "I love you" 15 times. Having BadBad-NotGood get this Apple ad was just wow! I can see people are going to be making more and more interesting choices. It's an exciting time if musicians can keep making exciting music.

Well Enough

Very Well Music Group is a unique take on publishing, because we're working with artists we've already produced results for. We're not owning any of your publishing—we just admin it for you. We're offering a service that a publisher would, but not signing away your life. It's similar to our licensing agreement, a light-hearted take on offering a service and adapting to the industry as it is, rather than an old model that doesn't work. It makes everybody happy.

We partnered with PIAS. Their publishing company, Strictly Confidential, is our international partner. They have an amazing roster and are extremely connected internationally. That's exactly what we needed. It's exciting to branch out beyond what I've been doing. Now, I'm able to get my hands dirty and pair up writers with artists and producers and have amazing songs made.

When a Plan Comes Together

My grandfather was a musician in Nashville as part of the A-Team. I went to Nashville when he passed away, and I wanted to do research on him and hear some stories. I ended up having lunch with a bunch of the A-Team. I talked about doing sessions with my baby artists, and we're working on that right now, figuring out the details of the agreement. Now, I'm looking at opening a Lip Sync Nashville, because we opened up a can of worms with these old guys who are dying to do cool things.

OPPS

Harbour Records is actively seeking to expand its roster.

This indie label wants to find excellent music from great artists who are interested in long-term careers. Partnering with **Universal's Caroline** (North America) and **Kontor** (International) for distribution, Harbour is a full-service company that releases music digitally and physically and promotes it to a worldwide audience. The label was established in 2012 by **Chris Hardin** and **Brendan Bourke**, who have guided the careers of **Live**, **Lou Gramm**, **Sweet**, **Leigh Nash** (**Sixence None the Richer**), **The Ramones**, **Billy Idol** and **Jane's Addiction**. With their combined experience of over 50 years, the two have modeled Harbour after **Island Records** and honed their craft as alumni of **Island**, **Chrysalis**, **Palm Pictures** and **Radioactive Records**. If interested, go to harbourrecords.com for additional details and contact information.

Muzit has announced the release of the **Trace Marketing Platform**, the first fan and artist friendly platform to monetize peer-to-peer file sharing. Rather than punishing people for being fans of their music, Muzit is helping artists capitalize on torrenting data. Through Muzit's Trace, artists can track torrenting behavior and reach out to file-sharers

directly in order to convert them into paying listeners through various campaigns such as live event and ticket promotions, special record offers and campaigns that enhance social media. Artists can even develop custom campaigns based on their own unique needs. Muzit was founded on the simple belief that artists should never have to sue their fans—even if they're sharing their music for free. **Todd Wright** of **Wright BMG**, who represents the music estates of **James Brown** and **Isaac Hayes**, has joined Muzit as an earlier adopter, along with **Richie Sambora** and **The Mavericks**. You can visit muzit.com for further details.

Music Xray has launched a new "Artist Investment Program" (currently in limited beta). Using data collection, crowd-sourcing, artificial intelligence and music analysis software, it matches song candidates to specific opportunities. "There is no other approach like this," states **Mike McCreedy**, Music Xray CEO. "This program finds that sweet spot where emerging talent can get a boost. Taking the risk of investing in talented artists makes business sense for us because we're basing the decision on empirical data." Music Xray aims to invest in a diverse array of sounds and genres so as to maximize success. Go to musicxray.com to check out the company.



VIRUS SYNDICATE BANNED IN FRANCE

It's been quite a ride for the U.K. dubstep/grime collective **Virus Syndicate**. With their album **Symptomatic** set for 2016, they released a music video of their single "Psychopath." Unfortunately their biggest market, **France**, banned the video due to its content. The MCs played mentally disturbed characters and illuminated the video with images of **ISIS**, serial killers and bombings, expressing their concern for our current socio/political state of affairs. However, they unknowingly struck a hot button due to the terrorist attack on Paris just weeks after the video's release. Some believe their freedom of speech has been stifled, while others contend the video promotes violence. View it on YouTube at youtube.com/watch?v=Lfy2Ej_HFvs.

The Xube is offering artists and musicians a chance to win a free music website that will help them connect with fans and generate more revenue. To get a chance at winning, you just need to write a review about one of the resources featured on the site that includes a variety of popular tools used to help artists develop, such as music distribution, PR, mastering, etc. The Xube is a collective of music and business enthusiasts who came together to help independent artists and musicians navigate their way to sustainable careers. Visit thexube.com for details.

Glassnote Records is interested in hearing hit tracks suitable for its current roster of acts. However, before submitting anything go to glassnotemusic.com and check out the label's roster to see if you have a song that suits a Glassnote artist. If you think you have the right song, you can send it to: Glassnote Records, Attn: Demo Submissions, 770 Lexington Ave. 16th Floor, New York, NY 10065. You can also email MP3s or a URL to demos@glassnotemusic.com, but do not email MP3's to all of the label's email addresses—they will be rejected. For those who are impatient, submissions via Music Xray will get your music a priority listen and response.

LABELS • RELEASES SIGNINGS

Music attorney **Ben McLane** has informed this column that the

Dutch alternative-pop group Amber Arcades have inked a deal with **Heavenly Recordings** in the U.K. They are managed by **Meijer Music Management** with **McLane** acting as their legal counsel. Go to amberarcades.net or facebook.com/amberarcades to find out more.

Taylor Hicks, the artist from **Alabama** whose soulful vocals won over **America's heart** and the fifth season of **American Idol**, has signed with **Agency for the Performing Arts (APA)**. One of the most beloved **American Idol** winners, Hicks' take on country, southern soul, R&B and the blues set him apart from his fellow competitors during one of the show's highest rated seasons. In addition to headlining the **Paris Casino** in Las Vegas, as well as other **Caesars Entertainment** properties, Hicks was the first **Idol** winner to secure a long-term residency in Las Vegas, and has performed alongside a variety of artists like **Willie Nelson**, **Snoop Dogg**, **Gladys Knight**, **Earth Wind & Fire** and **The Allman Brothers**. Hicks' **Soul Patrol** fans can visit taylorhicks.com and/or apa-agency.com for the latest news.

The Violent Femmes have returned with their first new album in more than 15 years. Their ninth studio album and first full-length collection in over a decade **We Can Do Anything** is among the most provocative and playful in the trio's remarkable canon. Set to drop March 4, it



ROB ZOMBIE'S SATANIC ORGY

The Electric Warlock Acid Witch Satanic Orgy Celebration Dispenser is **Rob Zombie's** sixth solo album. Produced by **Zeuss**, it was recorded at **Goathouse Studios**. A return to form, **The Electric Warlock...** features **John 5**, **Piggy D** and **Ginger Fish**. It will be released on April 29 via **UMe/T-Boy Records**. This album marks **Zombie's** first solo studio album since 2013's **Venomous Rat Regeneration Vendor**. "This is my favorite album yet," **Zombie** raves. "Yeah, I know every fucking asshole says that. But it's seriously our heaviest most fucked up musical monster to date. Not since **Hellbilly Deluxe** have I spent this long putting an album together." For the latest in **Zombieland**, go to robzombie.com.

was produced by **Jeff Hamilton (Horns of Dilemma)** and mixed by the legendary **John Agnello (Sonic Youth, Kurt Vile, Dino-saur Jr.)**. The album was recorded in Brooklyn, Nashville, Los Angeles, Milwaukee and Denver while the Femmes were on tour in 2015. They plan to celebrate the release with a full-scale North American headline tour. For up to the minute news and information, you can log on to vfemmes.com/tour.

The Dandy Warhols have signed with Dine Alone Records and unveiled "You Are Killing Me"—their first taste of new music since 2012's *This Machine*. In addition to joining the Dine Alone roster, the band also closed out the year with a sold-out tour of the West Coast and Southern U.S., which included a three-night stint at Los Angeles' **Teregram Ballroom**. Formed in Portland, OR, The Dandy Warhols consist of members **Courtney Taylor** (vocals, guitar), **Zia McCabe** (keyboards), **Peter Holmstrom** (guitar) and **Brent DeBoer** (drums). For more information, visit dandywarhols.com.

SiriusXM and YouTube have announced the launch of a new weekly radio feature highlighting a trending country song based on YouTube viewer data. The "YouTube Country Spotlight" will air on SiriusXM's "The

Highway" channel as part of the weekly **On The Horizon** show. This is the latest example of the shared goal of SiriusXM and YouTube to support emerging new music from developing artists. **On The Horizon** airs on Saturdays at 12:00 p.m., and is rebroadcast on Saturdays at noon, 7:00 p.m., 11:00 p.m. and Sundays at 4:00 a.m., 8:00 a.m., 12:00 p.m., 4:00 p.m. and 8:00 p.m. (all times Eastern) on **channel 56**, and through the **SiriusXM App** for phones and devices, as well as at siriusxm.com/streaming.

PROPS

In his iconic song, "Imagine," John Lennon asked us to picture a world free from hunger—a message that lives on today through Hard Rock International's global "Imagine There's No Hunger" campaign. In a time where 1.4 billion people live below the poverty line, 820 million people are undernourished and 16,000 children die from hunger-related causes, it's hard to imagine Lennon's vision of a world with no hunger. Ensuring that the message he penned lives on, artist and musician **Yoko Ono Lennon**, along with **The Jerry Garcia (Grateful Dead) Foundation**, have joined forces with Hard Rock International to wipe out childhood hunger and poverty through the "WhyHunger" campaign. If you

DIY Spotlight MELINA DIEHL

Singer/songwriter Melina Diehl has forged an innovative path with her music, one that incorporates the roots she formed in the tropics of Brazil. Blending her love for American pop classics with Brazilian bossa nova motifs, she created a sound that is uniquely personal yet universal.



Diehl has always been drawn to the soulful harmonies of The Beach Boys and Marvin Gaye, and when she discovered her first Carpenters record, it was a pivotal moment in her music career. In fact, she sang along to each track before she was old enough to understand what the songs were actually about.

Following her muse, Diehl began recording her latest single, "Seriously," while studying at the Musicians Institute in Hollywood, CA. After completing her studies, she returned to Brazil but continued to collaborate with American producer, Duddy, via Skype and email, sending drafts of the song back and forth.

Not totally familiar with North American music, Diehl gained knowledge by acquiring books, albums and information on international artists. Indeed, her passion was so great she learned everything she could and became a jack-of-all-trades so she could put her music out independently, acting as her own manager, booking agent, promoter, graphic designer and publisher—the epitome of a DIY artist.

With plans to return to the U.S. in the near future, Diehl will be traveling with a suitcase full of new sounds, a spicy musical perspective and enough material for a full-length album.

For more details, visit MelinaDiehl.com

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



V² NAMED BREAKOUT ARTIST OF THE YEAR

DigitalRadioTracker.com has named hard rock brothers, Vittorio and Vincenzo of V² (V Squared), the "Breakout Rock Artist of the Year." The award was based on the success of V²'s debut album, *We Are V²*, produced by Ron Nevison (Bad Company, Damn Yankees, KISS, Night Ranger). In fact, V² was the only rock act in the world to have four singles reach the No. 1 position on Digital Radio Tracker's National Rock Charts. The songs are: "We Are V²," "Long Live Rock N Roll," "Rock This House" and "Girls! Stars! Money! Cars!" Each of those songs also reached the Top 15 of Billboard's Hot Singles sales chart with "Girls! Stars! Money! Cars!" reaching No. 1. For more, see vsquared.rocks.

want to contribute to this worthy cause, go to whyhunger.org.

THE BIZ

It's bad news for Sheldon Cooper, who doesn't do well with uncertainty, on CBS's hit show *The Big Bang Theory*; there will be no more "Soft Kitty" lullabies. Turns out the song that Sheldon needs to calm down may not have been the invention of *Big Bang* writers. The heirs of **Edith Newlin**, a New Hampshire teacher who published a song-poem about a "soft kitty" in 1937, sued CBS and other *Big Bang*-related media companies, claiming that the show has been violating their copyrights...for years. In the show, the song's opening line is, "Soft kitty, warm kitty, little ball of fur..." In Newlin's version, the song is called "Warm Kitty" and starts, "Warm kitty, soft kitty, little ball of fur." The estate's lawsuit, seeking unspecified damages from the show's producers and distributors, says the lyrics have been used on at least eight episodes of the show since March 2008.

Music streaming consumers are willing to pay more for better sound quality. According to a

new research study presented at **CES by MusicWatch**, a company that provides consumer research for the music industry, there are an estimated 25 million U.S. consumers who value sound quality in music enough to pay for it. They also feel that the current quality of music on mobile devices is "not good enough." That is significant because 67% of all music streamers listen on their smartphones.

Flipagram, the personal video story-app, announced that more than 1,000 independently signed music artists have become "Flipagram Verified." Over half of those artists joined after Flipagram closed licensing deals with major labels. Those landmark deals allow Flipagram users to include up to 60 seconds of free music from millions of songs as a soundtrack to their video stories, a.k.a. **Flips**. "People are taking more photos and videos with their phones and choosing to tell a whole story set to music rather than sharing just a single moment or fleeting highlight," said **Farhad Mohit** co-founder and CEO of Flipagram. "And," he noted, "we're encouraging our tens of millions of users to do the same."



“I’m on a CD with Amy Winehouse Because I Joined TAXI.”

Anj Granieri – TAXI & ASCAP Member
www.anjmusiconline.com

My name is Anj and I’m 26 years old. Thanks to TAXI, I’ve recently signed a 5-year contract to compose for a publisher that supplies music for the #1 highest-rated daytime talk show in American television history.

Myth: Living in N.Y. or L.A. is a Must

I moved to NYC when I was 23 to “make it big” in the music business. I ended up living in a shoebox-sized apartment with broken windows and cockroaches all over the place. Not *quite* as glamorous as the movies make it out to be. I was frustrated and deflated.

That’s when a friend told me about TAXI. She said it would provide me with the ability to make valuable connections that would advance my career. I was so intrigued that I called and signed up that day.

Myth: Cold Calls Work

Imagine that you’re a busy music executive. Are you going to listen to

the song a trusted source sent, or one from the pile of unsolicited stuff from people you don’t know?

I used to spend countless hours trying to make connections, let alone the *right* connections! With TAXI, when my music is on-target and great, it’s placed in the hands of people who need exactly what I have to offer. The results have been nothing short of amazing.

My music has been sent to more than 15 major record labels by TAXI, and my single, *Former Stranger* was released on a Universal Records compilation with Amy Winehouse and Duffy in Europe and Asia. It’s also been placed in a prominent publishing

catalog that features music on the CW network. All because I joined TAXI.

Myth: All Music Executives Are Cutthroat

My biggest success yet came from TAXI’s annual free, members-only convention, the Road Rally. I met the decision-maker from a prominent publishing company that provides music for the #1 highest rated, day-time talk show on the air. I performed for him at TAXI’s open-mic and he signed me on the spot.

The Road Rally is loaded with insightful seminars and the nicest executives you could ever meet. It’s the *only* convention I’ve ever been to with a true “family feel.”

Reality: Dreams Can Come True!

There are two types of people in the world: those who *dream* of what could be, and those who make what *could* be into their *reality*! So which are you? Call TAXI and do something with your music!



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Date Signed: Feb. 14, 2014

Label: Elektra Records

Band Members: Brendan Hoye; Alex DiDonato; Michael Hoye; Gabe Stein; Nick Stein.

Type of Music: Alternative Rock

Management: Warren Wyatt - WorldSound, LLC

Booking: Adam Brill - CAA

Legal: Allen Jacobi

Publicity: Ashley.White@atlanticrecords.com

Web: finishticket.com

A&R: Gregg Nadel - Elektra

Driven by independent success throughout the San Francisco Bay Area, Finish Ticket initially approached record label appeal with wary skepticism. But lead vocalist Brendan Hoye fostered a clear vision that Elektra managed to enhance with a tactful dose of industry knowledge and expertise.

Now, the band is ready for bigger things to come (including the debut release of their full-length album following 2013's hit EP *When Night Becomes Day*):

"They know how to handle what happens next," Hoye explains about Elektra and the Seattle-based global entertainment company WorldSound. "We're not always surprised during this process, because we're aware and prepared for what's ahead. It's a tough thing to accomplish, but having these people who have done it so many times before makes a huge difference."

"We talk almost every day with our manager."

Hoye understands that compromise is sometimes inevitable, but not always a bad thing when open-minded team effort prevails:

"I think everyone sees really eye-to-eye right now," Hoye says. "So many people [are involved], but everyone has a very good understanding of what we're going for with our aesthetic sound."

To progressively move forward in the business, it's also important to maintain honest relationships with non-bigwig confidants:

"When you're fighting for top dog attention with both label and management, that's a pretty terrible situation. You need more people on your side. We talk almost every day with our manager—if he feels that we're making a bad decision, he has no problem with telling us."

But don't immediately expect enthusiastic support unless you earn it: "We knew that it would take a long time to become a priority," Hoye admits. "We weren't super upset when we weren't getting this massive push. But now, knowing we've sort of done our time, it feels right setting ourselves up with [the] label to be in that same place we wanted when first signing with them. I think waiting was worth it."

Even now, Hoye encourages a strong sense of artistic independence and responsibility: "Still be the driving force in everything."

Finish Ticket will next embark on a Spring tour in support of their upcoming album. —**Danica Bellini**



Date Signed: July 2015

Label: Columbia Records

Band Members: Ruth B, vocals, piano.

Type of Music: Singer/Songwriter

Management: Marc Offenbach, Mark Cunningham - Red Light Management

Booking: N/A

Legal: Elliott Groffman, Rob Cohen - Carroll Guido & Groffman

Publicity: christina.hankin@sonymusic.com

Web: ruthbofficial.com

A&R: Justin Eshak - Columbia Records

With a little help from her popular tune "Lost Boy," Canadian student Ruth B is now bound toward becoming Columbia Records' latest pop sensation.

After sharing some original tunes that went viral on YouTube last year, several prominent labels began expressing keen interest in quickly signing the young songwriter. But despite having to evaluate such glamorous offers without benefit of industry experience, this young artist remained extremely levelheaded:

"I went with the label that I thought understood my music best. [Columbia] really got my vision of what kind of music I want to make and how I want to get it out there."

Instant fame and fortune isn't Ruth's ideal, but her elegantly natural talent should garner reputable attention with practiced time and effort, which Columbia is willing to provide:

"It wasn't just like, 'You need to write hits and be this or that.' It was more, 'You take your time [and] do this how you want to do it—we'll just accompany that.'"

And while Ruth's business prowess continues to develop, her vibrant creative energy remains fully intact:

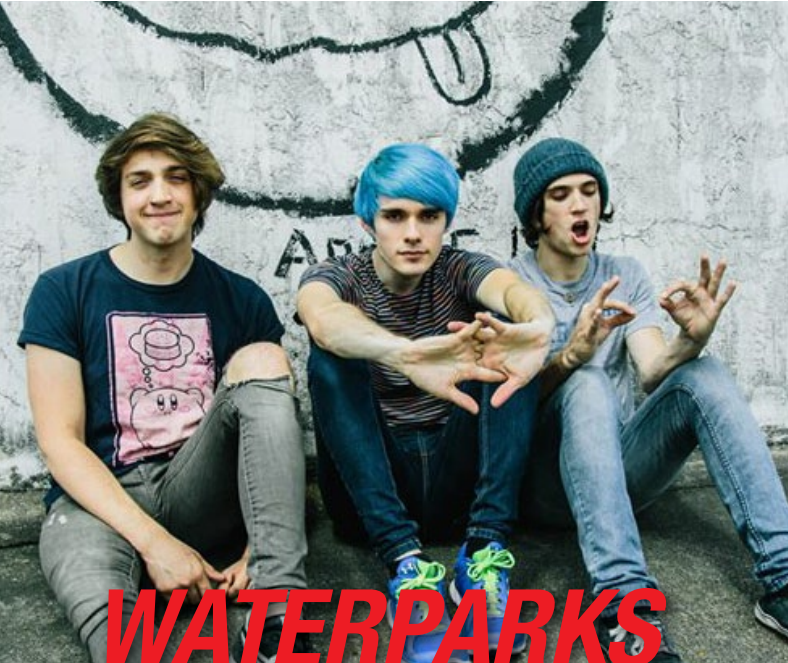
"I'm still doing exactly what I've been doing with my music, [but] now I have an experienced team of people," she explains. "I think it's really good to have that force behind you. All I have to really be concerned about is making music to the best of my ability. It's more of a project, but I'm still really in control of everything."

"I went with the label that I thought understood my music best."

Before Columbia, Ruth heavily relied on her personal keyboard and raw vocals, since that's all she had while working from home. So now she's excited to take full advantage of these extra industry perks: "Discovering my sound will be my [main] focus in 2016. Now with Columbia, I get to work with different producers [who] understand that I want to keep it about the music and lyrics that I haven't been able to produce."

Ruth premiered her debut EP, *The Intro*, back in November, featuring popular singles including "Lost Boy" and "Superficial Love."

—**Danica Bellini**



Date Signed: February 2014
Label: 300 Entertainment
Band Members: N/A
Type of Music: Soulful Pop
Management: Electric Feel Management
Booking: CAA
Legal: John Ingram
Publicity: 42 West
Web: conradofficial.com
A&R: Pete Giberga & Austin Rosen

Conrad Sewell's quest to become a recording artist began at an early age. "I started recording demos and sending them out when I was eight years old," he relates. However, growing up in Brisbane, AU frustrated him. "I liked pop music, but pop was such a dirty word in Australia that I felt I had to go to Europe or America to achieve my dream." It took him a few years, but eventually he did just that.

When Sewell turned 18, he moved to the U.K. and maxed out a credit card to make a demo. "Because of that I have bad credit to this day," he laughs. But that demo led to a record deal. "I had some success in Europe," he recalls, "but it fizzled out." He learned an important lesson though, one that he applied almost immediately. He explains, "I came to the conclusion that songwriting would get me to the next level. If I wrote great songs, people would take me more seriously." There was only one problem. "Most of the songs I wrote before were pretty shitty." Obviously, Sewell had to up his game.

He started working with the best songwriters he could find. "I learned a lot from them," he says. Indeed, he did so well he scored a deal with

"I came to the conclusion that songwriting would get me to the next level."

Universal Music Publishing and moved to Los Angeles. There he met Jamie Hartman, who had worked with Christina Aguilera, Emma Bunton, Joss Stone, Jason Mraz, Anastacia and Natalie Imbruglia. Sewell raves, "Jamie was the first person to challenge me, and that made me a better writer and artist."

With strong songs, a striking image and soulful vocals, Sewell signed with Electric Feel Management, who introduced him to 300 Entertainment. "I went to Lyor Cohen's house (founder and CEO of 300 Entertainment) and showcased for him." Cohen is a 30-year music industry veteran with an impressive track record as a label executive at Def Jam and Warner Music Group.

"We hit it off," Sewell exclaims. "Lyor is such a pitbull, I knew he would never give up on what I'm trying to do," he asserts. "I felt very comfortable signing with his new label." Since then, Sewell has become a YouTube sensation with millions of views, and toured with Ed Sheeran.

There was, however, one quirk in his ascent—his image as a long-haired pretty boy. "You know," he says, "whatever people want to cling on to is fine with me." More important is Sewell's attitude and perspective. "I wasn't ready before. But now I'm ready to be myself. I know what I want to say and how I want my music to affect people. I'm finally ready to live my dream." —Bernard Baur

Date Signed: Nov. 6, 2015
Label: Equal Vision Records
Band Members: Awsten Knight, vocals, guitar; Geoff Wigington, vocals, guitar; Otto Wood, drums.
Type of Music: Pop/Rock
Management: MDDN co.
Booking: N/A
Legal: Bryan Christner
Publicity: Natalie Bisignano - Equal Vision Records
Web: waterparksband.com
A&R: Francesca Caldara - Equal Vision Records

It's 1 p.m. on a Monday and Waterparks vocalist Awsten Knight is sitting in his car outside the DMV trying to work out a plan on how to look naked in his new ID photo. (Said plan involves a nude tube top.) Needless to say, Knight has a personality that matches the infectious and upbeat music he and his pop-punk trio make. The group is a testament to the power of the "Demo Submission" button on label sites as they found themselves snatched up by Equal Vision Records after sending in their video for the song "I'm A Natural Blue."

"We didn't have a ton of connections or anything," Knight says. "So I sent it to, like, two or three labels without knowing if anyone actually

"They're so smart and they've already done it, so they know what to do and what not to do."

checks those things, and very shortly after that Equal Vision was like, 'Hey!' and I was like, 'Oh, dang, okay! You guys do check your stuff!'"

It was all very quick after that, and the label outfitted the group with a deal that allows the artists to maintain creative control of their previous two releases, their musical direction and even the design aspects. (Much to the delight of Knight, who doubles as the band's graphic designer.)

"We can still do whatever, which is nice. As far as all the new music that we've been making in my room and stuff, they like everything," he explains. "We were a little worried about that, because obviously the more control you have over things in general, the better."

While working along with EVR on a routine search for producers to work with, Waterparks ended up with a new management deal with none other than Benji and Joel Madden of Good Charlotte, two of Knight's role models.

"It's awesome because they're so smart and they've already done it, so they know what to do and what not to do," he says. "They also do the coolest stuff for us, like premiere our video on Billboard."

Waterparks worked with EVR on their debut studio full-length. They supported Never Shout Never on tour during the beginning of 2016 and released their EP, *Cluster*, on Jan. 15. And for those of you still wondering, Knight succeeded in getting his "nude" ID photo.

—Victoria Patneau



BEV MUSER

▲ Pittenger Signs with SESAC

Songwriter/producer Dave Pittenger has signed with SESAC for representation. Pittenger, who has been on the country charts with Tyler Farr's "Better In Boots," is signed with Magic Mustang Publishing. He stopped by SESAC's Nashville office to visit with executives and make the partnership official. Pictured (l-r): Juli Newton-Griffith, Magic Mustang Publishing; Pittenger; and Shannan Hatch, SESAC. More details at sesac.com.

► Richard James Burgess to Head A2IM

A2IM, the American Association of Independent Music, has named Richard James Burgess as its new CEO. Burgess, who most recently headed up all business aspects of the non-profit Smithsonian Folkways Recordings, brings a unique set of qualifications for guiding A2IM's growing membership, as independent labels step into prominent leadership roles within the music industry. Membership has grown by nearly 20% in the last two years, and now comprises 382 label and 171 associate members. See a2im.org.



▲ Round Hill Has Offspring

Round Hill Music has made a deal with the American punk rock band, The Offspring, to acquire the rights to the band's catalog of publishing and master recordings. The publishing catalog includes hits from their 1994 release, *Smash*, which remains the biggest-selling album of all-time on an independent label, as well as all the group's subsequent releases. The master acquisitions include the rights to *Inxay on the Hombre*, *Americana*, *Conspiracy of One*, *Splinter*, *Rise and Fall*, *Rage and Grace* and *Days Go By*.

Durango Songwriters Confab

The 11th Annual Durango Songwriters Expo/Santa Barbara Wine County, scheduled for Feb. 25 - 27 at The Santa Ynez Valley Marriott near Solvang, CA, is an unparalleled opportunity for networking and relationship building. This premier event will bring together songwriters, composers and music publishers with more than 40 industry professionals. Attendees get the chance to have their music heard in three different listening sessions, as well as submit for live showcases and open mics.

In the last two years there have been 10 major signings take place at The Expo, including Sophie Rose, signed by famed writer and producer Dr. Luke, and budding superstar and Grammy nominee Meghan Trainor, signed by Big Yellow Dog Music and Epic Records.

Attendance is limited to 200. As an extra incentive, ASCAP and BMI members will receive a 10% discount on registration. For more information, go to Durango-Songwriters-Expo.com.

Songwriters Smack Spotify

In late December, musician, music industry critic and Song Biz Profile subject David Lowery filed a lawsuit against Spotify seeking class action status and \$150 million in damages for using songs without obtaining the proper licenses. Now, independent singer and songwriter Melissa Ferrick has enlisted some heavy legal firepower to file a \$200 million lawsuit vs. Spotify. This suit, which is seeking class action status to include other creators and publishers, is demanding \$200 million in damages for "systemic and willful copyright infringement."

Ferrick is a respected singer and songwriter who controls her own publishing. In the filings, she alleges that her songs have been streamed "approximately one million times" on Spotify without the appropriate mechanical licenses. Filed in the Los Angeles federal District Court, the new lawsuit alleges that, over a multi-year period, Spotify reproduced and distributed many musical

compositions without the proper licenses.

Spotify recently announced that it "will invest in significant resources to build a comprehensive publishing administration system to solve the problem. But the new lawsuit hopes to use that effort against the music streamer. "That is an investment and process that Spotify should have undertaken before it decided to reproduce and distribute phonorecords embodying unlicensed musical compositions to the Service's millions of users," states the filing, "not over four years after Spotify launched the Service in the United States."

IMMERSE 2016 Dates Announced

The Gospel Music Association has begun planning its eighth annual conference for developing artists, songwriters and worship leaders, IMMERSE 2016. Held at Lipscomb University in Nashville, TN, IMMERSE is the only event of its kind where attendees receive hands-on training directed by music industry leaders, as well as intimate concert experiences with some of Christian music's leading artists and songwriters. An impressive list of talent has already confirmed to participate, including Anthem Lights, Colton Dixon, Derek Minor and Sanctus Real. Top executives and influencers from the industry are also participating as speakers, mentors, panelists and judges.

IMMERSE 2016 will be held June 13 - 15. For more information and to purchase tickets, visit ExperienceIMMERSE.com.

Pandora Inks with Downtown

Pandora has reached a multi-year agreement with Downtown Music Publishing, the fourth licensing deal with a music publisher in the last six weeks and the second with an independent publisher. Not only does the deal show a different approach to licensing, it reveals further change in Pandora's relationships in the music business.

Last month's deal with Sony/ATV Music Publishing was followed by deals with SONGS Music

► Downtown Rings in Jason Isbell

Downtown Music Publishing has signed an exclusive worldwide publishing agreement with Grammy-nominated singer/songwriter Jason Isbell, whose most recent solo album, *Something More Than Free*, was released this summer and hit No. 1 on the Billboard Top Country Album chart.



Publishing and Warner/Chappell Music Publishing. In all, Pandora has deals with publishers that accounted for a 46 percent publisher share of the top 100 radio songs in the third quarter. It is a remarkable change in business approach after years of sparring with music publishers in rate court about performance royalties and in Washington, D.C., about Pandora's purchase of a South Dakota radio station in a ploy for the lower royalties paid by terrestrial broadcasters.

The agreement and the two companies' statements followed the messaging of the previous three deals. The deal creates business benefits for Pandora while "modernizing compensation" for Downtown and its songwriters in the United States. Music publishers have historically been paid through Pandora's licenses with performing rights organizations such as ASCAP and BMI. Direct deals give Pandora better rate certainty as it plans the launch of an on-demand service and international expansion.

The announcement comes after the Copyright Royalty Board set royalty rates Pandora and other webcasters will pay for the performance of sound recordings. That announcement gave Pandora greater certainty about its content costs for the next five years. The rate for ad-supported streams will increase to \$0.0017 from \$0.0014 while subscription rates will drop to \$0.0017 from \$0.0024. Future rate increases will be tied to changes in the Consumer Price Index.

For more about Downtown Music, see dmpgroup.com.

Song Arts Academy Adds New Sessions

ASCAP along with BMI and SESAC will support its songwriting members at Song Arts Academy, a unique Songwriters Workshop facilitated by Billy Seidman in NYC. A new Workshop has just been announced and starts Tuesday,

Feb. 16, running five consecutive Tuesday evenings from Feb. 5 - March 15.

Past Song Arts participating songwriters and artists include those signed to major record labels plus *The Voice* and *American Idol* contestants. Organizers stress that this is an advanced songcraft course, and they invite potential participants to learn the techniques, strategies and critiquing systems used by today's top pop charting songwriters and producers

The cost is \$250.00 for the five-week program. The workshop is limited to 15 participants. Writers are encouraged to apply soon as the Program fills up fast. For more information and to apply, visit songartsacademy.com.

NSAI Spring Training Will Happen April 8 - 9

NSAI Spring Training is NSAI's longest running event and for over 20 years has been the standard by which all other Nashville songwriting seminars are measured. It is two power-packed days of inspirational panels, intense education and a hard-knock look into the business and craft of songwriting with some of the top names in the industry. There is also a pitch opportunity with a Nashville publisher of the attendee's choice. Approximately 300 aspiring songwriters of all backgrounds, genres and experience from around the globe attend each year, making it an excellent place to find new co-writers and network.

Opening the event are The Love Junkies (Hillary Lindsey, Liz Rose and Lori McKenna) and hit songwriters Ashley Gorley, Chris DeStefano and Shane McAnally will comprise the Pro Songwriter Panel. Visit nashvillesongwriters.com for complete information.

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



► Universal Music Publishing Goes Grey

Universal Music Publishing Group (UMPG) President - North America Evan Lamberg presented Skylar Grey with an RIAA Diamond Award for her global hit song, "Love the Way You Lie," by Eminem feat. Rihanna, which has sold over 11 million singles in the U.S. alone. Grey co-wrote the song along with UMPG songwriters Alex da Kid and Eminem. Pictured (l-r): Evan Lamberg and Grey.



◀ Harrisons Sr. and Jr. on Concord Bicycle

Concord Bicycle Music, a combination of Concord Music Group and Bicycle Music Publishing, has signed a worldwide music publishing agreement with the estate of George Harrison and an additional agreement with his son Dhani Harrison. "While My Guitar Gently Weeps," "Something" and "Here Comes the Sun," plus Harrison's Traveling Wilburys songs are included in the deal as is Dhani Harrison's music for the film *Learning to Drive*.



▲ UMPG Enters into Safehouse

Universal Music Publishing Group has signed Demi Lovato for global publishing and has entered into a joint venture with Safehouse Publishing, a division of Safehouse Records, co-owned by Lovato, Nick Jonas and their manager, music exec Phil McIntyre. Safehouse Publishing's first signing is Chord Overstreet, an alum of the Fox series *Glee*. Pictured (l-r): McIntyre; Jody Gerson, UMPG Chairman and CEO; Jonas; Lovato; and UMPG David Gray, SVP Creative Affairs.

◀ Marx Honored by ASCAP Foundation

The ASCAP Foundation honored recording artist, producer and Grammy-winning songwriter Richard Marx with its Champion Award in recognition of Marx's deep commitment and wide range of activities that make a difference in the lives of children afflicted by disease, poverty and homelessness. In addition, Joel Grey (the Tony and Oscar Award-winning actor, song and dance man, director, photographer and author) received the George M. Cohan/Friars Foundation Award, for his multifaceted career and success.

Sam Morrow

Grit, Dirt and California Country



Conceptually and geographically, singer/songwriter Sam Morrow exists miles from the confines of modern country music. A Texas native who resides in the SoCal seaside bohemia of Venice, CA, the music he writes, records and performs is rich with rollicking road-house vitality crosscut with a confessional jolt of unadulterated honesty. Co-produced with Eric Corne (who also collaborated on a number of the songs), his second full-length album, *There Is No Map* (released on Forty Below Records), features an intuitive team of musicians who tracked much of the record live at Kingsize Soundlabs in Eagle Rock. “We went in with a song and played whatever we felt like,” says Morrow. “When you have a group of musicians who you trust and respect, it makes that whole process really fun.”

Growing up, Morrow says he wasn’t drawn to what was to become his chosen genre. “I was a hipster kid who tried to go against the grain. And a lot of the country music I was exposed to was a lot of the shit that I still don’t listen to today. But what I started figuring out about country music was that this is where the best songwriting lies. Songwriting is what I enjoy doing the most. And the raw honesty I put into my songs is more prevalent in country music. That’s when I started finding these artists who were new to me: Gram Parsons, Buck Owens, Waylon Jennings, Willie Nelson and later on Sturgill Simpson.”

Morrow is a graduate of the Independent Artist Program at Musicians Institute in Hollywood. “It was about getting a grasp of what I wanted to do,” notes Morrow of his education. “I met my producer Eric Corne, and he’s been crucial for me in continuing this journey of finding who I am as a musician, what kind of stories I can tell and how to make those stories sound.” Morrow also notes the influence of his songwriting instructor Michael Anderson. “Michael was just very critical. Before, I could kind of get by on my voice, or singing loud or high notes, but Michael didn’t care about that. He’d say, ‘You need to say something that makes sense to you and the person who is listening.’”

With his previous full length, *Ephemeral*, Morrow offered an unapologetic diary of addiction and recovery. Now, at age 24, he counterbalances this harrowing darkness. *There Is No Map* opens with “Barely Holding On,” a somber lyric offset by a jaunty rhythm from the ebullient band. “A lot of my songs are that dichotomy,” notes Morrow. “I write lyrics—especially on my first record—that are straight out depressing. I don’t want to make people feel bad. I’ve got to put some kind of spin on this to make it sound nicer.”

The song “Green” says, “The same old bullshit don’t make the grass green,” lyrics that Morrow says were inspired by his slot in a songwriting round in Studio City, CA. “The guy who came up after me had a gorgeous, brutal voice, but he wasn’t saying anything. At one point I think the chorus was ‘I love you and I miss you.’ It made me mad. I felt violated. This is a sacred thing to me. He has such a gift, but his music is not going to connect people, to make them think, to help them.”

As *There Is No Map* progresses, the orchestration becomes starker and the songs more somber. Morrow says this is intentional. “We went into this record with the intention of making an album, not singles. I needed to tell a story, and I can’t do that in three and a half minutes. There has to have a beginning, middle and an end. Front to back—that’s the intention. What’s the point of reading the first couple chapters of a book and saying it sucks?”

Good things are on the horizon for Sam Morrow, including a slot at SXSW in Austin, TX, and plans for a forthcoming U.K. tour. “I’m not real flashy,” Morrow avows. “I’m into connecting with people who are into the grit and the dirt. That’s what country music is to me.”

Contact Taylor Houghton, Chart Room Media, taylor@chartroommedia.com

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the
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Last Book Read: *Are We Still Rolling? by Phill Brown.*

Last Movie Seen: *Goldfinger*

Favorite Beer: *Red Stripe*

Last Accomplishment: *Waking up this morning.*

Greatest Accomplishment: *Still to be determined.*

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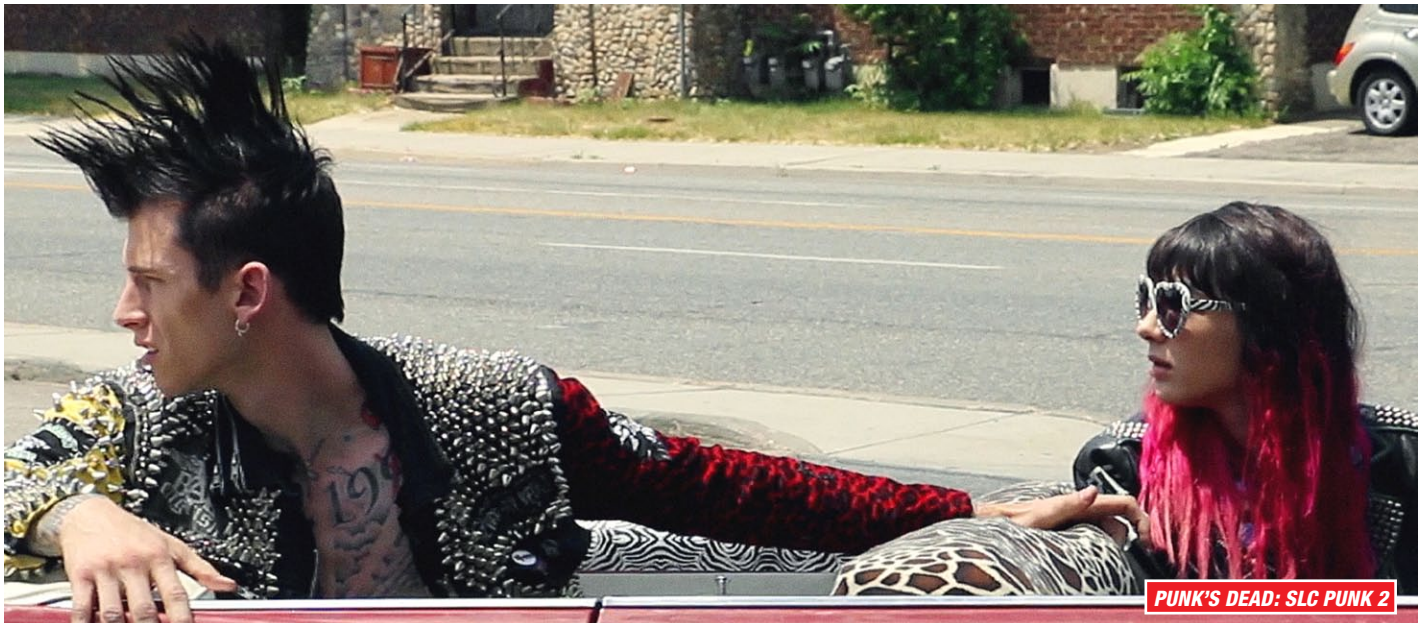
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PUNK'S DEAD: SLC PUNK 2

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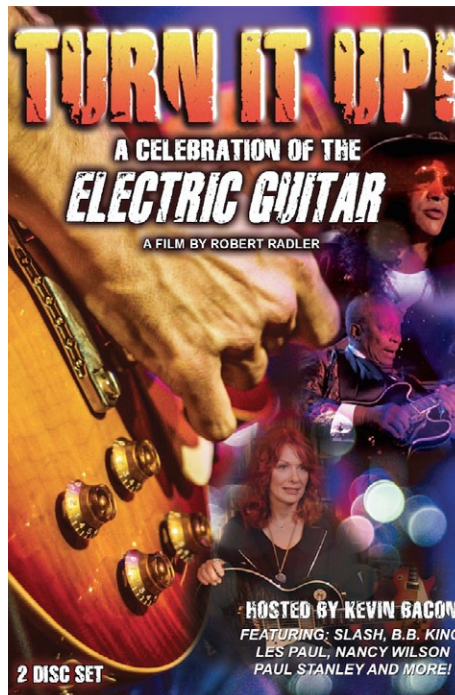
Punk's Dead: SLC Punk 2, the followup to **James Merendino's** 1999 cult hit **SLC Punk!** will arrive on DVD, Digital HD and Video On Demand on March 8 with an early digital download on Feb. 16. Through Merendino's film, whose prequel earned an **Independent Spirit Award** nomination, viewers may once again enter the underground world of punk in Salt Lake City, UT. Appropriately, the new release was partially financed by a crowdfunding campaign. There will be exclusive Tugg screenings Feb. 11 through Feb. 15 across the country, and interested event-hosts can visit Tugg.com/titles/slc-punk-2 to request a Tugg screening for their community. **SLC Punk 2** stars rapper/musician **Colson "Machine Gun Kelly" Baker, Sarah Clarke, Adam Pascal** and more. For further information, contact Nicole_Yavasile@BHImpact.com.

WE TV's all-new docu-series, **Growing Up Hip-Hop**, is now showing at 10 p.m. ET/PT, chronicling the life and times of the offspring of hip-hop royalty. Starring **Angela Simmons** (daughter of rap pioneer **Rev. Run of Run DMC**), **Romeo Miller** (formerly known as **Lil' Romeo**; son of hip-hop artist and entrepreneur **Master P**), **Damon "Boogie" Dash** (son of former **Roc-A-Fella Records** music and media mogul **Damon Dash**), **Egypt Criss** (daughter of **Sandra "Pepa" Denton** from **Salt-N-Pepa** and rap icon **Treach** from **Naughty By Nature**) and more. Watch a teaser of the premiere episode at youtu.be/wYLTIKGM1Ok. For additional information, contact [Hayley Strichman at HayleyS@FerenComm.com](mailto:HayleyStrichman@HayleyS@FerenComm.com).

On Feb. 26, during Black History Month, the **Estate of Michael Jackson** and **Sony Music's Legacy Recordings** will release exclusive CD/DVD and CD/Blu-ray editions of Jackson's revolutionary 1979 recording, **Off the Wall**. The package will include the original version of the album with the new documentary, **Michael Jackson's Journey from Motown to Off the Wall**, directed by **Spike Lee**. The documentary made its world premiere at the **Sundance Film Festival** on Jan. 24. After

its first **SHOWTIME** airing on Feb. 5 at 9 p.m. ET/PT, it will be broadcast in locations around the world. For more information, contact [Diana Baron at Diana@DBaronMedia.com](mailto:DianaBaron@DBaronMedia.com).

In celebration of the electric guitar, documentary film **Turn It Up!** recently dropped on **71st Street Entertainment**. Directed by **Robert Radler** and narrated by **Kevin Bacon**, the film combines photography, performances and interviews with both legends (**Les Paul, B.B. King, Jerry Cantrell, Steve Howe**) and the average, avid collector. The film is available as a two-disc DVD or Blu-ray set that includes a bonus disc and extended interviews, or as a digital download. Contact [Carol Kaye at Carol@KayosProductions.com](mailto:Carol@KayosProductions.com) for more information.



Metal legend **Jon Miki Thor** received a cinematic tribute on Jan. 19 when **I Am Thor**

became available on DVD, Blu-ray and digital download. **Thor**, a blond bodybuilder, hit the scene in the '70s and '80s with a theatrical band named after himself that shared stages with **Motörhead, Anvil, Thin Lizzy, W.A.S.P.** and **Manowar** but never achieved huge success. Ten years after retirement, **Thor** is attempting to resurrect his celebrity with this release, which chronicles the rise and fall of his career. Contact Stacey.Cusack@sapkarpr.com for more information.

On Feb. 19, **We Are Twisted F***ing Sister!** will open in New York and Los Angeles, with a one-night-only event at Chicago's **Music Box Theatre** on Feb. 22. The new 134-minute documentary film by **Andrew Horn** will be the first ever on the band that began its journey clad in makeup and platform boots in '70s New York. On Feb. 23, the film will be released on DVD, Blu-ray, VOD and digital formats, with two hours of bonus material and director commentary. **Twisted Sister (Jay Jay French,**



Dee Snider, Eddie Ojeda, Mark “The Animal” Mendoza and the late A.J. Pero), best known for their rock anthems “We’re Not Gonna Take It” and “I Wanna Rock,” helped define the early ages of MTV. For details, contact Carol Kaye at Carol@KayosProductions.com.

OPPS

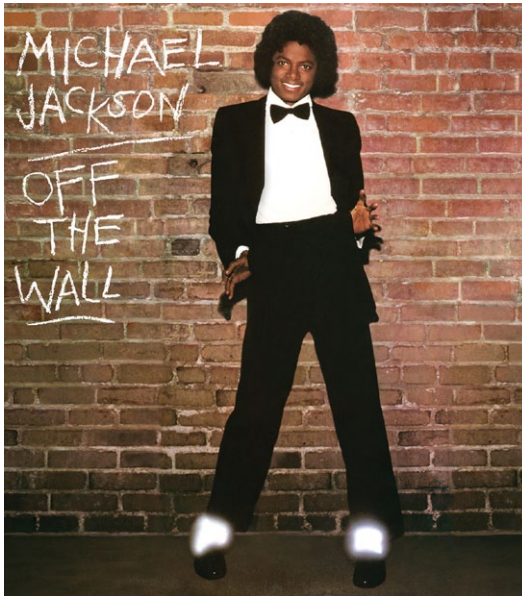
Massive Momentum is a show aimed to inspire female entrepreneurial leaders in any field, and is seeking guests to speak on these

topics. If you’re a female who’s paved her own way, contact Kristie Kennedy at info@KristieKennedy.com. Check out the podcast at BlogTalkRadio.com/MassiveMomentum.

Contact **Spike da Icon** at SpikeDalcon@gmail.com for a chance to guest on **Kickin it with Spike**, a podcast featuring musical talent, comedy sketches and interviews with both celebrity guests and up-and-coming artists from television, film, music and sports.

PROPS

The Story Behind ‘Nights In White Satin’ took home the award for “Best Documentary” at this year’s **Idyllwild International Festival of Cinema**, which took place on Jan. 10. Produced and directed by **David Minasian** and executive produced by **Michael Pinkus**, the film features **Justin Hayward** of the legendary rock band **The Moody Blues** telling the story behind the band’s iconic hit. In his acceptance



speech, Minasian thanked Hayward for penning such a magical track, and later remarked that the song’s artistic value was evidenced by the fact that people were still captivated by it nearly 50 years later. The documentary includes a rare, candid interview with Hayward. Previously unreleased vintage footage, including the first-ever live performance of “Nights In White Satin” captured on film, highlights this fascinating study of the making of a classic. All details

at idyllwildcinemafest.com/collection.

Grammy winner **Brandy Norwood**, who recently made her Broadway debut as **Roxie Hart** in **Chicago**, will again assume that role when the production returns to Los Angeles at the **Hollywood Pantages Theatre**. Producers **Barry** and **Fran Weissler** and the **Nederlander Organization** recently announced the production, which will run for one week from April 26 to May 1. Norwood, a singer, songwriter and actress, has sold more than 40 million albums worldwide and was the first black princess in the **Disney** television film **Cinderella**, starring alongside **Whitney Houston**. She received rave reviews for her portrayal of the dancing, singing murderess Roxie Hart. Contact Benny Aguayo at BAguayo@Nederlander.com for details.



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.

Out Take



Timothy Williams
Composer

Contact: Ashley Moore, Ashley@KrakowerGroup.com
Web: timothywilliams.net
Most recent: *Diablo*

A simple stroke of good fortune brought Timothy Williams his first gig in film composing: as an aspiring concert pianist in high school, Williams was at the keys one day at St. Michael’s University School when *Seven Up!* director Paul Almond, who was shooting a project at the school, overheard him playing and invited Williams to score a film for him.

“It was a great excuse to miss class,” Williams jokes, but the experience (though he’d always admired the work of John Williams and Ennio Morricone) first initiated his interest in a film music career. After training at the national film school in England, he worked for the BBC before moving to Los Angeles where he first worked as an orchestrator before moving on to score films such as *Wild Horses* and *The Butterfly Circus*.

As an established composer, Williams gets more than his share of redundant demos. “We try and rip off John Williams or someone we admire, but unfortunately, you have so many now interested in film scoring as a career,” he says. “I think it’s one of those things where if people take the time to really explore what they have, I find that far more interesting to listen to. It doesn’t matter how good someone is at ripping off a well-known composer; find your own voice.”

The advice is easier said than done, but Williams pulled his own voice out of one of his most recent projects, *Diablo*, in which he dismantled the standard sound for the western psychological thriller. But getting an opportunity won’t help you if you don’t have the skills. “Learn as much as you can,” Williams says. “The pace and speed of scoring is so intense that you really need to have all the basics down. It’s not just a question of getting the opportunity.”





SIRI SVAY

▲ **Sold Out Panic!**

After skyrocketing to No. 1 on the iTunes charts within hours of releasing *Death of a Bachelor*, our January 2016 cover act Panic! at the Disco traveled to London and New York for special performances. His latest stint was a sold-out show at the Los Angeles Tower Theater, shown above, where fans had lined up over 24 hours prior. For more, visit musicconnection.com/panic-at-the-disco-at-tower-theater.



ERIK KABIK

▲ **A Trip Down the Vegas Strip**

John Fogerty arrived at The Venetian Las Vegas, leading 50 Harley-Davidson motorcycles down the Strip, for his eight-show residency *Fortunate Son in Concert*. Produced by AEG Live, *Fortunate Son in Concert* celebrated music and culture of the '60s. Paired with exclusive footage and personal stories, Fogerty performed iconic Creedence Clearwater Revival classics as well as his solo hits.

▶ **Hot Vinyl for Judd and Moser**

Wynonna Judd and Cactus Moser (pictured) of Wynonna & The Big Noise had a pressing engagement at United Record Pressing in Nashville. The pair was on-hand as the first run vinyl copies of their forthcoming album *Wynonna & The Big Noise* rolled off the machine. The album, a diverse mix of Americana, Blues, Soul, Rock and Country, will be released Feb. 12 on Curb Records.

▼ **Backstage with Cheap Trick**

American rock legends Cheap Trick performed at the City National Civic of San Jose and were greeted backstage by the venue's Marketing Manager Jennifer Anderson (pictured middle) and General Manager John Ciulla (pictured right).



ARON COOPERMAN



SIRI SVAY

▲ **MC takes over NAMM**

Renowned bassist Doug Wimbish of Living Colour shredded with passion for a crowd at the Eventide booth for the winter NAMM Show at the Anaheim Convention Center. This year, *Music Connection* ventured to NAMM with our cameras and spoke to artists about their endorsement deals. For all of the exclusive content with Wimbish, Polyphia, VIDA and Alfa, visit musicconnection.com/music-connection-takes-over-winter-namm-2016.



Tidbits From Our Tattered Past



▲ Drummers Rock at Club Nokia

Guitar Center hosted the 27th annual Drum Off Finals at Club Nokia in Los Angeles, CA. Gregg Bissonette (Ringo Starr, David Lee Roth) hosted the night of exclusive performances from renowned drummers and induction ceremonies for Vic Firth and Jim Keltner into Guitar Center's RockWalk. After the five finalists (pictured) performed their drum solos, Tony Taylor Jr. was named the winner and received \$25,000, a feature in *Modern Drummer*, a VIP Experience to Winter NAMM 2016 and more. Pictured (l-r): Luis Burgos Jr., Jonathan Burks, Taylor Jr., Hilario Bell and Brandon Zackey.



▲ Willie's on the Road Again

Renowned country artist Willie Nelson performed recently at the National Grove of Anaheim. He's got tour dates scheduled all over the U.S. through the month of May.

▼ The Crüe's Last Hoorah

On Jan. 28, 2014 Mötley Crüe announced their final tour after 34 years and selling over 80 million albums. Devoted fans gathered on New Year's Eve at the Staples Center in Los Angeles to witness the band's last tour dates.



1984-Morris Day-#21

Day had said goodbye to childhood friend Prince and his band, The Time, for a stint as a solo performer and actor. Said Day of his success: "It seemed the more arrogant I was—the more I spoke about myself—the more people liked it." The issue also features producer Michael Omartian and club reviews of Tal Farlow and The Everly Brothers.



1995-Bowie!-#19

David Bowie was promoting the release of his *Outside* album when he spoke at length with *MC*. Reflecting on this career path, he said, "I'm not a guy who learns a craft and then refines that craft over 25 or 30 years. Maybe it sounds pretentious, but I feel that I'm much more of a post-modernist than that." The issue also features Q&A's with A&R rep Don Grierson and producer Matt Wallace.

MARK

RONSON



A Grammy-winning producer, a celebrated DJ, a songwriter, guitarist and rock star ringleader: Mark Ronson is his own music industry. With the success of his full-length triple Grammy-nominated collection *Uptown Special* and his first No. 1 U.S. and U.K. single “Uptown Funk” featuring Bruno Mars, Ronson has reentered the stratosphere that he first orbited with Amy Winehouse.

With contributions from Stevie Wonder, Mystikal, Trombone Shorty, Kevin Parker and lyrics by novelist Michael Chabon, *Uptown Special* is a producer-driven collection of songs that, in theory, might appear as a mishmash of disparate outtakes. Given the sheer genius of Mark Ronson, the result is a feisty tapestry of musical ideas—all equally brilliant.

The most daunting challenge in interviewing Ronson is simply in scheduling the conversation. Within a single week he might be DJing a gig in Mumbai, India, engaging the dance floor in Dubai, United Arab Emirates or rocking the house in Manchester U.K., all the while producing and helming multiple recording projects that keep him aloft and transitory.

Music Connection caught up with Ronson when he was in Los Angeles. In this exclusive interview, Ronson talks about his musical education, his best-known projects and how a musical creator delves into the unknown to extract results of extraordinary power.

On Bruno, Amy and Divine Inspiration

by Dan Kimpel
photos by LeAnn Mueller

Music Connection: We were listening to a mix tape today that you created on Spotify. One of the artists you included in your set list is the '60s Chicago band, Rotary Connection, fronted by R&B vocalist Minnie Ripperton. How did you first hear this music?

Ronson: I know all of those things from when I started getting into DJing when I was 17 and 18. We would go to all of these record stores in Soho for rock, soul and hip-hop, and they also have these record conventions on the weekends.

There was such a strong link between the hip-hop acts and R&B. I knew Rotary Connection from a sample in “Bonita Applebaum” by A Tribe Called Quest. The late '60s and early '70s soul, when it got more orchestral with the arrangements and a touch of psychedelia, that's some of my favorite music of all time. As far as Minnie Ripperton, she's one of my favorites, with her voice and the production.

MC: Two years ago this week we interviewed Jeff Bhasker, who was working on your record *Uptown Special* at that time. He told us that you were really good at crossword puzzles.

Ronson: I got Jeff hooked on crossword puzzles. I didn't used to be good, but it is the kind of thing that you can do every day. I'm hopeless at English crossword puzzles; it's just the New York Times that my brain is attuned to, and those weird words.

MC: Jeff indicated that there might be a correlation between making records and figuring out crosswords.

Ronson: I guess. I can't say I agree with him. Now that he's gotten better at crosswords I wonder if he'd change his tune. Doing a crossword is something in my day that I can do in my

own order on my own time. In making a record you bring your own knowledge to it and it helps, but it's often moments of divine inspiration when you are hoping to get a track going and that's the only thing you can't control. I definitely feel like there is a part of my brain that is good at problem solving, and I am sure it helps out in music a little bit.

MC: It is interesting to think that someone with your production credits perceives making music as an art in which you lack control.

Ronson: Making music is a strange profession. It's something you can choose to do in your life, but no matter how much you practice or how much experience you have or how good the people that you are working with are, you can go to work and spend 12 hours doing everything you can do to get a good idea going and still leave empty handed at the end of the day or the week.

MC: Your staying power as a producer is impressive. To what do you attribute your longevity?

Ronson: I don't know. I have definitely had peaks and valleys. It's hard to answer a question like that without sounding a bit like a douche, because it's about myself, and I've had a measure of success.

I look at my two biggest successes, the Amy Winehouse era and “Uptown Funk”; I think the easiest way communicating it is that Amy Winehouse and Bruno Mars are the two most talented people with whom I have had chemistry. There is just something in those two—a musical bond, a lot of love, something there. I don't know how to express it.

Also, I don't think I've ever shaped or changed what I've done according to the times. I think that that has helped.

Quick Facts

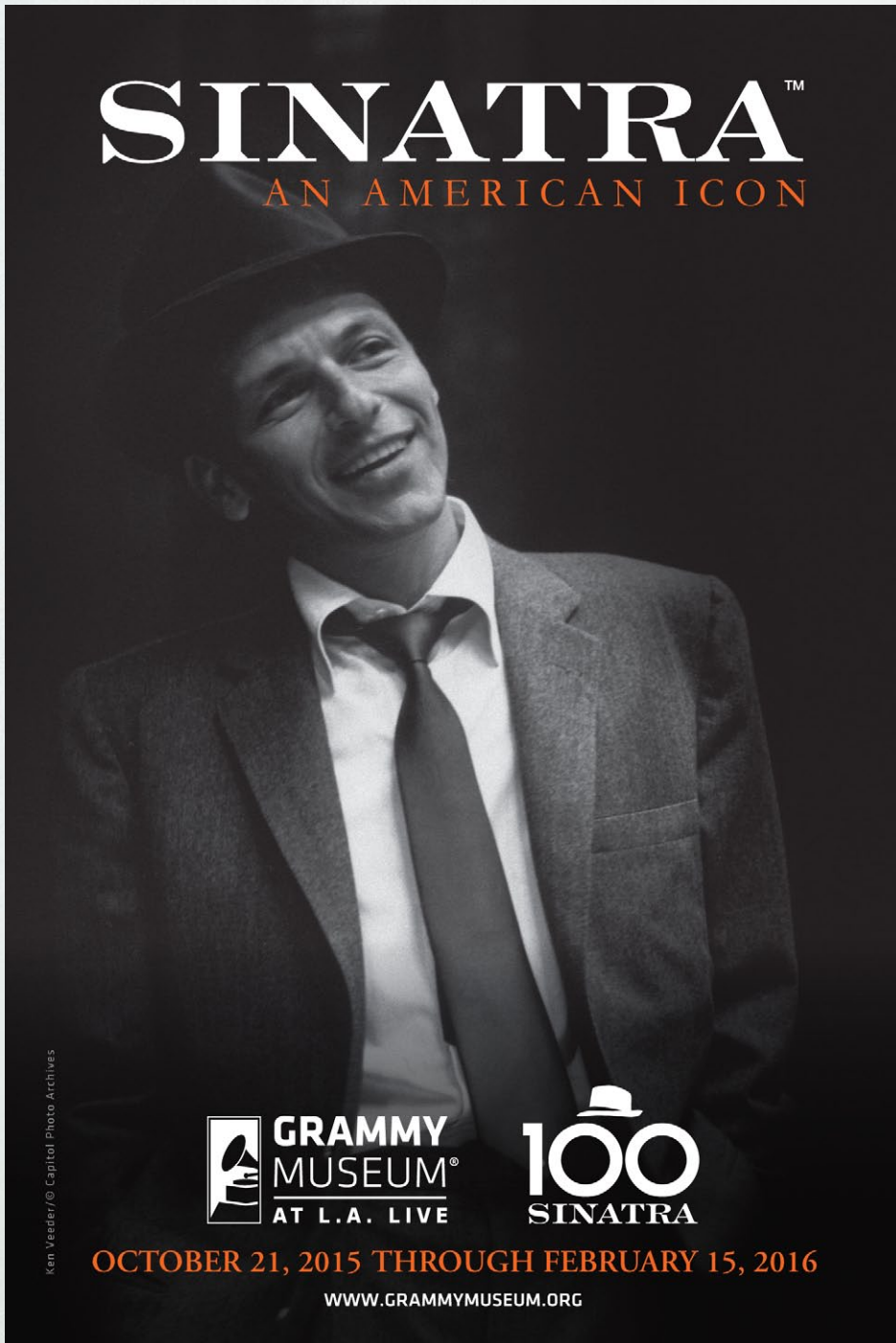
- Highlights of Mark Ronson's production credits include Adele, A\$AP Rocky, Elle King, Cee Lo Green, Duran Duran, Paul McCartney, Amy Winehouse, Rufus Wainwright, Bruno Mars, Quincy Jones, Lily Allen.
- Born in the U.K., Ronson was raised primarily in New York where he moved with his family at age eight.
- After Ronson's mother divorced his father, she married Foreigner lead guitarist Mick Jones. Ronson's sister Charlotte is a fashion designer and her twin, Samantha, is a well-known artist and DJ.
- As a DJ on the New York club scene in the early '90s, Mark Ronson gained underground recognition for his genre-spanning mixes at clubs like 2i's and Cheetah.
- Among his DJ gigs, Ronson played music for the reception when Paul McCartney wed Nancy Shevell.
- Sean Lennon (Ronson's friend since their teen years) served as best man when Ronson wed his wife Joséphine de La Baume, a French actress, singer and model.
- Ronson has received three prior Grammy Awards: Producer of the Year, Best Pop Vocal Album and Record of the Year (the last two shared with Amy Winehouse) in 2008.
- In 2015 he was named one of GQ U.K. magazine's 50 best dressed British men.



In the studio with Bruno Mars

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MC: Your productions and songwriting are certainly not, by any definition, time stamped. Does this reflect your background as a DJ?

Ronson: There is a reason that the “Funky Drummer Break” (James Brown) or a Maceo Parker horn line or a snare drum from The Meters will never sound dated in hip-hop or any kind of music. These are from certain eras when things were so well recorded. Maybe it’s the advent of technology and grooves all meeting up. I guarantee that in the next 100 years of pop music no one will ever top those classic drum breaks. It’s like the Golden Age of American cinema—films from the early ‘70s, even though they look old they look rich as opposed to things that came after in the ‘80s.

I think it has to do with a lot of these things are analog, and the human brain reacts. Someone watching a movie doesn’t know the technical side of it.

MC: Certainly on *Uptown Special*, but on many other projects, your ability to collaborate across genre lines is a trademark. How do you bring out the best of someone else within these multiple collaborations?

Ronson: Most of the people I work with have a divine sense, and they are good at bringing out their best music anyway. Like Bruno Mars or Kevin Parker (Tame Impala). I think being a producer, that’s your job—to make whomever you are recording sound like the most absolute, most amazing version of who they are and what they do. Collaborating with someone, you already like what they do, so you are bringing that out of them.

MC: Are you self-educated musically?

Ronson: I took music lessons when I was a kid. After a couple of violin and guitar lessons I stopped, because I didn’t show virtuosic tendencies. My musical knowledge came from being around amazing musicians like Andrew Wyatt or Jeff Bhasker or buying Steely Dan or Stevie Wonder songbooks. It takes me so long to read music, maybe seven hours to figure out what’s going on and another two months of practice to play it in a normal way. But yes, as knowing records you can’t be anything but self-taught.

MC: You spoke on a recent Ted Talk about how sampling changed the course of music—it appears as if it certainly did for you.

Ronson: Of course; that was all I knew. When I decided I wanted to be a producer, when I was 17 or 18, I didn’t know anything about miking

“Being a producer, that’s your job—to make whomever you are recording sound like the most absolutely amazing version of who they are and what they do.”

a drum kit. I did what DJ Premier was doing; it meant making beats. That’s my musical education for the most part. Hundreds of hours spent in record bins listening to and learning about records. All of my waking moments were spent digging for breaks or going home and studying the backs of records to learn who played on what. All of my early productions really came from that.

MC: Have you envisioned formally expanding your knowledge?

Ronson: I always tell myself I’d like to go back to school and study. It’s like in the Quincy Jones biography when he talks about that he has already had all of these hits with Leslie Gore, and he goes back to school to study counterpoint. You can always be better at your craft. But I haven’t had the time.

MC: We know that you played a series of shows in Australia last summer—do you envision a tour for the *Uptown Special* project?

Ronson: It’s a pretty hectic ordeal to pull off everybody together. These are pretty amazing people on this album. There’s nothing more fun than being up on stage and playing those songs, but everybody on it has their own successful careers, so it’s hard to get everyone together.

MC: Here is our guitar geek question—any secret six-string weapons?

Ronson: Not really. “Uptown Funk” was played on a regular Stratocaster that Bruno has in his board collection. It’s just about what feels good for the part. One pedal we used was the Scrambler, an Ampeg pedal from the late ‘60s. That’s a great sound. Most of the other sounds were what I learned recording Tommy Brenneck (Sharon Jones and the Dap Kings). Some of my favorite guitar sounds are Harmony guitars and Ampeg Gemini amps. I don’t have fancy guitars, but I have this one Gibson 347 that I like.

MC: There is a picture of you that we saw online onstage holding an amazing looking double-neck guitar. Where was this taken and what was the occasion?

Ronson: We were doing a medley at the Brit Awards in 2008. We were opening with this cover I had done of “God Put a Smile Upon Your Face” in E# drop tuning. And the whole thing was a crazy medley, so I didn’t have time to switch guitars. I thought I’d play a double-neck. But that night, being the least accomplished guitar player on that entire stage, I was holding the biggest guitar. I will never live that down.

MC: We know that the MPC was a very transformative instrument for you sonically.

Ronson: Yes, it still is. I still use the 3000 on this album. I tried to use the Renaissance, but it doesn’t like my computer. I think the lesson is never update the software. It’s so much easier to edit the interface on the Renaissance using the laptop—the older things sometimes have the sounds and crunch.

MC: Your first solo record in 2003, *Here Comes the Fuzz*, didn’t sell well and you were dropped the week after its release by your label Elektra Records. How did you deal with the disappointment?

Ronson: I don’t know. I’m a bit more of a pragmatist. I thought, “Well, this isn’t happening.” I have pretty low expectations of anything,

maybe that’s because I always expect everything to not do well until proven otherwise. The first record came and went, I had a minor hit in the U.K. and I started going over there and I produced Lily Allen, so that helped in the next phase of my career. There was a time when I knew Kanye West. I knew Chad Hugo from the Neptunes. I knew Danger Mouse. Suddenly everyone was skyrocketing with these crazy careers. I was like, “These are guys I’ve known for a while. I’ve been trying to do this. Obviously I’m not meant to. That’s cool I’ll get a job doing commercials and I’ll have a respectable career.”

But I was never depressed. And then came Amy Winehouse.

Contact carina@pressherepublicity.com

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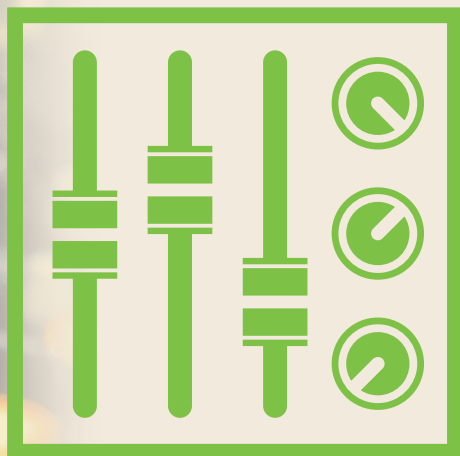
PRODUCER DEALS:
EVERYTHING AN ARTIST
NEEDS TO KNOW

BY BOBBY BORG

While the proliferation of home recording tools has enabled many talented artists/producers to record quality masters right out of their own bedrooms, there are still just as many talented songwriters/performers like you who need help from an experienced record producer.

An experienced record producer not only understands the technical and creative aspects of bringing a recording to life, they also understand—should you ever advance your career to signing with a record company—how to manage budgets, deal with union forms and get guest permissions to use other artists. In short, they are expert project managers and know how to deliver a commercially viable record on time, on budget and at the desired level of quality.

While the role of a record producer is typically understood by most artists, the business aspects are more confusing. Thus, what follows is a brief rundown of when a producer may first get involved in your career, how the deals are negotiated and the producer's fee structure.



(The following article has been excerpted from the book *Business Basics for Musicians*, by Bobby Borg.)

WHEN AND HOW A PRODUCER MAY FIRST GET INVOLVED

A record producer's involvement in your career may begin at a number of different junctures and be handled in a number of different ways. The most common scenarios include: the barter system deal, the on-spec deal, the do-it-yourself deal, the production deal and the record label deal.

A Barter System Arrangement

When artists are just starting out and have little or no money to pay for a recording studio and record producer, their first involvement with a producer might exist under a barter system arrangement with a local producer.

A barter system deal is a straightforward

arrangement where the goods or services of the artist are "exchanged" (i.e., used as currency) for the goods and services of the producer. Just be sure that the terms of the arrangement are clear and there are no misunderstandings about additional ownership of songs, recordings and/or hourly fees owed.

The On-Spec Agreement

Another scenario for artists at the beginning of their careers is the on-spec deal.

The on-spec deal is a situation in which the artist makes contact with a local producer/studio owner (perhaps one who is a friend, fan or close relative of the band), and arranges to record at no cost under the terms of an informal agreement. Such an agreement may state that if the band gets a recording agreement, they will pay the producer a predetermined flat fee for services rendered and consider him or her as a candidate to record the final product for the label. If the artist never gets signed to a recording agreement, the artist never owes the producer any money.

Another agreement could state that the artist gives up ownership in the master recordings or shares in certain songs for a specific term. This way, when the artist makes money down the line, the record producer also gets paid. [Warning: just be sure to understand the terms of any agreement before signing and to speak with an attorney or consultant if unsure about anything.]

The Do-It-Yourself/Work For Hire Approach

Moving on, when a young artist is resourceful enough (or lucky enough) to have the funds necessary to pay a producer at their full going rate, their involvement with a producer might exist under a do-it-yourself/work made for hire approach.

In this scenario, the artist makes contact

with the producer/studio owner via referrals from other local indie artists or adverts in local music magazines. After discussing recording philosophies, listening to recorded tracks and examining the facilities, the artist hires the producer for a flat fee to record tracks and even to mix and master the recording.

Just be clear that the producer is hired by you via a contract that explicitly states that he or she is to perform a job for a fee, and that he or she does not retain any rights in the sound recording nor own any shares in your compositions. Speak with an attorney if needed. Okay?

The Production Company Deal

Moving on in our discussion about when a producer's involvement may begin, let's take a look at production deals. These situations exist when talented young artists can show that they have the potential to be a worthy business investment (i.e., they have exceptional looks, songwriting or performing skills and a unique sound).





In a typical production company deal, the production company discovers, grooms and records the artist, and then enters into a recording agreement with a label on the artist's behalf. The production company receives a royalty rate for sales from the label, which it typically splits with the artist 50/50. The production company also typically receives a recording advance, and if anything is left over after it covers its recording expenses, it will typically be split 50/50 as well.

The Record Label Deal

Finally, when artists can prove that they are self-sufficient (i.e., they can record and distribute their own albums, build a strong fanbase and make sales), they might be offered a record label deal to help take their career to the next level.

In a typical label deal, the artist is obligated by contract to hire an experienced record producer to help guide him or her through the recording process and to deliver a product that has the commercial sales potential to meet the company's expectations. The artist receives an advance, typically known as the "recording fund," from which all recording costs (including the producer) must be paid. Additionally, the artist receives an artist royalty rate (typically structured as an "all-in" royalty) from which the producer gets a percentage share.

Since the record label deal is still held as a coveted accomplishment for young artists who dream of worldwide success, and since the business issues can be far more involved than at any other level discussed, I'll expand upon the record label deal scenario for the rest of this article.

THE RECORD PRODUCER'S COMPENSATION STRUCTURE

In a label scenario, artists are signed by a record label and are responsible for hiring (and negotiating a deal with) a seasoned record producer. The producer receives an advance, a record royalty, master license fees and even a share of the copyright in the songs. Read on...

Producer Advances

As previously stated, record label contracts are typically structured as recording funds. To clarify, this means that out of the advances that you negotiate as an artist in your recording agreement, all recording costs (including a producer's advance) must be considered in the producer's agreement and paid at the start of the project.

To illustrate, if you're a rock band signed to a major label recording deal with a very healthy fund of \$200,000, \$150,000 may be budgeted toward the recording cost budget, and the other \$50,000 may be used as your advance.

Of that \$150,000, a rock producer (at the top-level) can require an advance of as much as \$50,000 for recording a full-length album. (Thus you're left with \$100,000 to record your album).

Producer Royalties

Record producers also receive a record royalty in a record label deal scenario. Most royalty provisions in recording contracts are structured as an all-in royalty. This means that out of the artist royalty rate you negotiate with your record company, the producer's royalty must also be considered.



To illustrate, if the record company offers you an artist royalty rate of 16 percent, and the desired producer for a project requires a producer royalty of 4 percent (a typical amount for a mid-level producer), you're now left with a net royalty rate of 12 percent ($16 - 4 = 12$).

So how much is the net rate worth? To simplify things for our discussion below, let's say it's one dollar (\$1.00).

When the Record Producer Gets His/Her Royalty

Record producers get paid their royalty typically after the recoupment of all recording costs at the artist's net rate. So, for the sake of simplicity, if the recording budget for an album is a high \$150,000, and 150,000 one-dollar bills



POP AND HIP-HOP PRODUCERS IN THE GREEN:

Attorney Dina LaPolt says that hip-hop and pop artists (even newer artists) may be able to negotiate for recording advances and recording costs that total as much as \$500,000 to \$1 million per album. Why? There are typically several producers on hip-hop and pop albums (sometimes as many as 20) and they all want to get paid. Top-level hip-hop or pop producers, who are often considered as important as the artist, can get as much as \$50,000 (just for one track) and more.



get thrown into a pot, the producer will start getting paid.

In contrast, an artist might not get paid until as much as 400,000 one-dollar bills get thrown into the pot. Why? Because artists must recoup so much more than the record producer has to, including the entire recording fund and all other monies deemed as an advance—touring monies, video monies and radio promotion monies.

Yup! Producers get a better deal. And no, you can't produce your own records and get paid in the same way that producers do. But nice try.

How the Producer Gets Paid: Record-One Royalties

Also significant to our discussion about producer's deals and royalties is "how" the record producer gets paid his/her royalty. Using our above example, after 150,000 records are sold and 150,000 one-dollar bills are thrown into a big pot to "recoup" (pay back) the costs of recording your album, the producer starts getting paid a royalty back to the very first record sold,

a system called “record-one royalties.”

This means that the producer gets a 4 percent royalty on sales for all 150,000 units (less the advance monies that he or she already received) and then continues to get paid for every unit that’s sold after that.

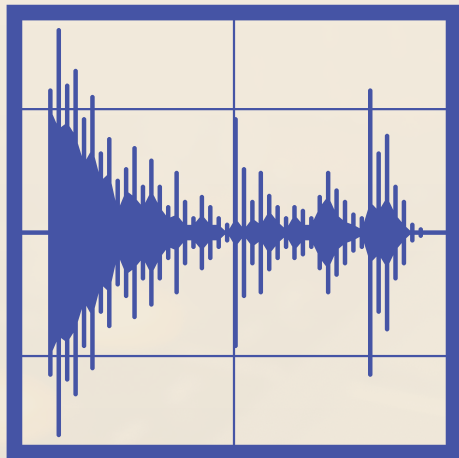
Regardless of how the producer gets paid, once again it is a far better system than it is for the artist: you only get paid for sales from the point after recoupment. In other words, if it takes up to 400,000 units sold for you to recoup the advances paid by the record company, you would get paid a royalty only after the 400,000th record sold (i.e., 400,001, 400,002, 400,003, etc.).

Who Pays the Producer? The Artist Does!

You already know that once the recording costs are recouped, the producer is entitled to getting paid a royalty back to the very first record sold. And now comes the good part. Guess who is responsible for paying the producer? That’s right, you are. But don’t panic just yet!

What typically happens, with the help of an attorney (you’ve definitely hired at this stage of the game), is that the record company will agree to pay the producer’s royalties on your behalf. How nice of them!

But note that every penny paid to the producer by the record company is charged back to the amount of money you must recoup before you ever get paid a royalty. If you haven’t figured it out yet, this means that the more records you sell and the more the producer collects, the deeper in debt you can become.



The good news, though, is that if the gods of rock (or pop, rap or whatever) are on your side and you go on to sell shitloads of recordings (vinyl, downloads, streams and so on), eventually everything will mathematically balance out and you’ll start getting paid.

I’d show you how this works in a diagram below, but I figured I’d spare you the headache. (You can learn more about this stuff in my book *Business Basic For Musicians*.)

Master Monies

Moving on to another form of compensation to the producer, let’s briefly discuss master monies.

In the record label deal scenario, the label is typically the owner in the copyright of the master recording. Nonetheless, since the master embodies the artist’s performance, it is customary for the artist to receive a 50% split of any monies that the record label may receive

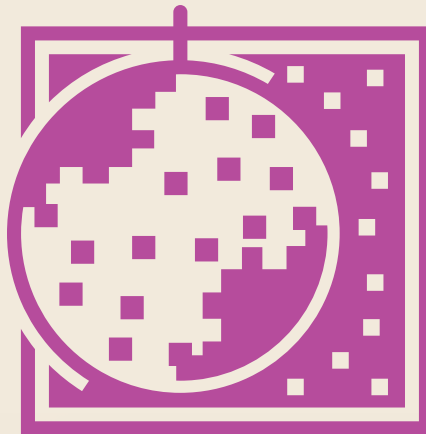
from the exploitation of the masters in other areas such as film and TV.

Of that 50%, the producer will receive a prorated split based on the same ratio he or she gets in royalties to the all-in rate. So if the producer gets 1/4 of your rate, he will get 1/4 of the 50% (i.e., 12.5%).

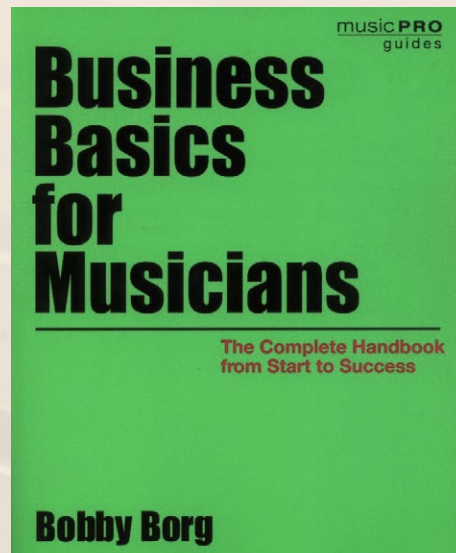
Music Publishing: When Should the Producer Get a Share?

Finally, for the last item to discuss regarding the producer’s compensation structure, let’s tackle the difficult issue of your songs and whether the producer gets a share.

Under copyright law, a music or lyric “contribution” to a song, no matter how big or small that contribution may be, could entitle the contributor to a “pro rata” (equal) share of



ownership, unless there is a written agreement between the parties that stipulates otherwise. Bottom line: Before any artist/band goes into the studio with a producer, they should have a sit-down with the producer and discuss matters of music publishing, to the point of putting something in writing. The issue really comes down to how involved you want the producer to be in the songwriting process. Is he or she going to sit down with you for several weeks and pen a batch of songs with you one-on-one? Or is he or she just going to make minor changes? Read on...



When Writing Songs One-on-One From Scratch? Yes!

When a producer contributes significantly in the songwriting process, then he or she should get a percentage of the publishing.

To illustrate, Alanis Morissette joined forces with producer Glen Ballard to co-write songs. The collaboration not only helped Morissette to land a major recording deal, but also allowed her album *Jagged Little Pill* to sell over 30 million copies worldwide. In this instance, the record producer is clearly involved in the songwriting process and entitled to a share. I’m certain that there was a clear understanding about business matters before the two writers joined to pen that album.

When Making Slight Modifications? No!

When a producer simply does what a producer is supposed to do (i.e., make minor modifications), then he or she may not share in the publishing.

Says producer Arif Mardin: “All producers will make modifications to the arrangements of your songs by adding or dropping four bars here and there, rewriting a pre-chorus, etcetera, but they’re hired and offered a handsome advance and royalty of future sales to do so and should not ask for publishing. I suggest all artists/writers should be leery of producers that are overly insistent on taking a piece of the [music] publishing or getting involved in the songwriting process. Your music publishing income can be the very money you live on long after your career is over.”

Producer Robert Shahnazarian Jr. says: “I’ll always make sure to discuss publishing matters with any band for which I work before going into the recording studio. I want the artist to feel free to create music around me, without being afraid that this will somehow involve me in the songwriting and entitle me to a share. This is simply for the best of all parties involved. Artists must get educated about the biz: Read books like *Business Basics For Musicians* and take classes at local programs like UCLA or online platforms like Berklee College of Music. After all, Music is art, but making money from it is a serious business.”

BOBBY BORG is a former major label, indie and DIY recording/touring artist with over 25 years in music. He is also a music business educator at Musicians Institute and UCLA and the founder of Bobby Borg Consulting where he works with rising music pros globally. Borg is the author of several best selling music business books including *The Musicians Handbook* and *Music Marketing For The DIY Musician*. Borg’s latest book, *Business Basics For Musicians: The Complete Handbook From Start To Success* (Published by Hal Leonard) is available for a limited time special offer: get the book, CD, and DVD for \$21.99 (a \$70 Value). Visit bobbyborg.com/store.

How To Make A Recording/Mixing Studio Sound Like A Million Dollar Room

We understand that jumping into the science of room acoustics can be dark and scary or at the very least can simply take up a lot of time rummaging through information to find what you need. Here is a simple guide with basic information that provides valuable insight about selecting the best type of acoustic treatment for your space.

Positioning Your Setup

Getting set up properly has a huge impact on the issues you'll face in your room acoustically. Some acoustic issues in rooms are strictly due to positioning and can only be solved through proper setup. In most rooms, you'll want to orient yourself so that you're facing the shorter wall, with the longer walls on your sides. This orientation gives greater flexibility for positioning your speakers and listening position in the room, and also gets you farther from harsh rear wall reflections.

Facing the short wall will give you less drastic peaks and nulls than facing the long wall. The main reason is that since the back wall is farther behind you, it allows you to get a better decay time of bass waves. It is recommended to start experimenting with listening position set to about 35% - 40% of the way into the room from the front wall. The speakers and listening position should form an equilateral triangle, with the apex about a foot behind your head. But take time to adjust your positioning and experiment with speaker placement. Even with the best orientation in a room, you will still have nulls and peaks with long decay times, which can be resolved with proper treatments. However, it is better to start with the correct positioning and treat your room from there.

Placing Room Treatments

There are four primary areas to consider when treating a room: First Reflection Points, Rear Sidewalls, Back Wall and Corners.

For starters, let's look at what's going on in the room. There is direct sound coming from your monitors or speakers to your ears. Direct sound combines with reflected sound, which causes interference at the listening position—known as comb filtering. As a result the listener is not able to accurately hear what's coming out of the speakers.

Early Reflections

One of the first areas recommended to treat are the early (first) reflection points, the first points on your sidewalls, floor, and ceiling where reflections bounce off and come back to the listening position. Luckily, reflection points are easy to treat with a few acoustic panels in the right spots. Once treatments are applied, sound is absorbed when it hits the first reflection points resulting in the listener (YOU) now hearing the direct sound.

Bass Issues: Corners and Back Walls

There are many different types of low frequency (bass) problems in rooms because low frequency pressure builds up wherever there is a boundary. Each room dimension has two boundaries, which are generally parallel to each other. It is actually intuitive if you think about it. If you have pressure building along each wall and traveling to the outside ends, it stands to reason that it will pool in the corners since you're now at two boundaries. All low frequency modes end in corners, which makes corners the ideal place for absorption. Typically it is recommended to treat at least two corners (and more corners if possible) with bass traps positioned floor-to-ceiling. The bottom line is: fill the corners if you can. If you can't, don't let that stop you from straddling the corners with panels 4" thick or thicker.

Not all low frequency-related problems can be solved purely by treating corners. Some of the deepest valleys and highest peaks come off of an untreated back wall. Centering 5" - 7" thick panels on the longest dimension of the room helps reduce the bass reflections off the rear wall, which reduces the intensity of those reflections and thus, the intensity of any cancellations caused by these reflections.

Late Reflections: Sidewalls

Reverberation and flutter echo are the easiest problems to identify in any room, and are especially prevalent in rooms with a lot of empty wall spaces and hard surfaces. Treating both issues, however, can be simple. Reverberation can simply be controlled by using appropriate acoustic panels more or less evenly spaced throughout the room, to get general dampening.

Reverberation, however, can also be dealt with by diffusion, which will help turn the excess decay into a more controlled ambience instead of removing the sound energy. Flutter echo specifically happens between any two flat, parallel walls, and is usually found in the upper half of most rooms since the sound isn't broken up by desks, chairs, amps, etc. up there, and can be treated using either absorption or diffusion. As was mentioned with reverberation, using diffusion is sometimes preferable if control is wanted but dampening is not.

There is no better impact on the sound in your space than proper acoustic treatment.

It is important to have a strong foundation to build on in any room. If the setup in the room is less than optimal, results won't be as expected and problems can arise. On the other hand, if the general guidelines above are met and understood, then identifying secondary problems and solutions will be much less challenging and costly. Of course, in practice, some of these suggestions are not possible to apply in all rooms.

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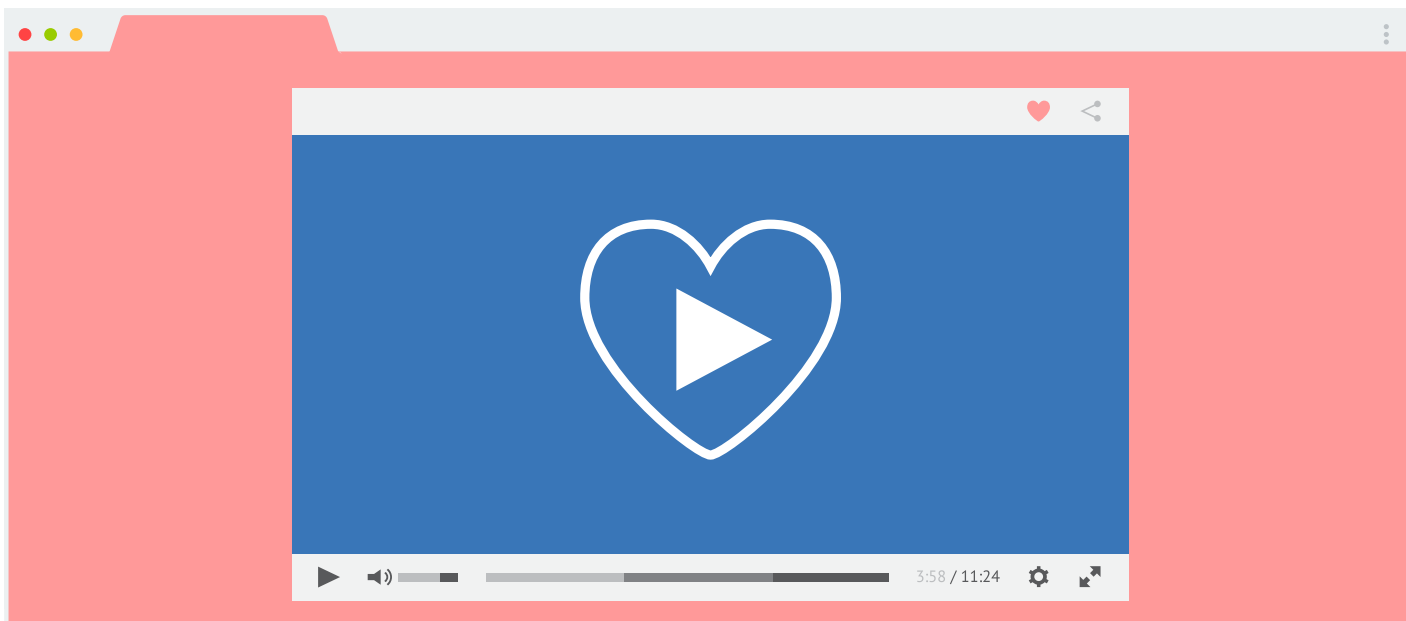
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Combining the cause-based interests of creative artists with innovative online content to raise awareness and funds is the goal of Chideo (the name is a mash-up of “charity” and “video”). Founded by philanthropist and entrepreneur Todd Wagner in 2014, the online platform (chideo.com) offers entertainment artists and celebrities the opportunity to create original content and fan opportunities to support their charitable interests.

“The goal was to build the first digital philanthropic platform,” says Kevin Endsley, Vice President of Communications for Chideo. “If there is room in the digital world for food network platforms, style channels, YouTube, etc., then why not a cause network?”

Founder and CEO Wagner was formerly a partner with Mark Cuban. After selling their company Broadcast.com to Yahoo for more than five billion dollars several years ago, Cuban went in one direction and Wagner chose a philanthropic route.

The two later regrouped in entertainment ventures including 2929 Entertainment, distributor Magnolia Pictures and

Wagner utilized his contacts in the entertainment and sports industries (he owns a stake in the Dallas Mavericks) to recruit initial participation, which also resulted in word-of-mouth involvement. Music artists including Linkin Park, LL Cool J, Don Henley, Darius Rucker and Clint Black provide exclusive content to the network, which includes backstage videos, interviews, as well as meet-and-greet opportunities via sweepstakes and other unique offerings. Actors, sports stars and television celebrities are also represented on channels within the platform.

Much of the content can be accessed free on the website or via the Chideo app, and some online content requires a donation to the associated cause in order. The recipient charities are typically the artist’s own foundation or

Broadcasting Group is the largest owner of television stations in the country, primarily in the Midwest,” Endsley informs. Sinclair’s stations often include Chideo content on their local morning news shows, as well as through other exposure on the stations. Another example of this partnership is a one-hour live Clint Black concert that was broadcast across the stations in prime time earlier this year.

The concert was the result of a Chideo-ini-

“The goal was to build the first digital philanthropic platform.”



tiated sweepstakes contest in which songwriters entered their own video performance. While the idea was for one winner to be chosen by Black and his crew to be flown to Nashville to record with Black, there was enough talent that four were chosen. A plan was hatched to produce a concert with Black and the four winners, which was

“Instead of asking the artists who they were wearing, we asked them what they care about, what causes.”

Landmark Theaters. Wagner was also involved with supporting the innovative KIPP Charter Schools and has created and funded a variety of programs for inner-city students nationally. “Chideo represents the perfect sandwich of Todd’s interests,” says Endsley. “Digital, entertainment and philanthropy.”

one they support. Sweepstakes for fan events require a small contribution to enter.

“The goal of these platforms is to bring the charities into the digital world and bring in a younger demographic,” says Endsley. “Currently only eight percent of charitable donations are done online.” The company also assures that at least 80% of the donations go directly to the charity, a much higher figure than typical in the fundraising community.

Fans come to the site based on promotion from artist websites and social media sites, and, notably, through a distribution partnership with Sinclair Broadcasting Group. “Many people aren’t aware of this, but Sinclair

picked up by Sinclair for the prime time airing. The concert was to raise awareness and funds for Black’s cause, Rett Syndrome.

Chideo has been involved with the Grammys since 2015, with exclusive backstage footage from host LL Cool J (supporting his Jump and Ball program for inner-city youth). “We had exclusive content from the red carpet at the Grammys,” Endsley says. “And instead of asking the artists who they were wearing, we asked them what they care about, what causes.”

Contact kevin.endsley@chideo.com, 310-309-5735



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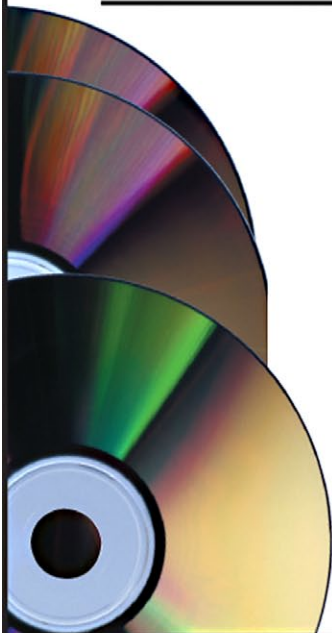
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Angie Stone

Dream

Shanachie Entertainment

Producer: Various

Soul survivor and three-time Grammy nominated R&B vet Angie Stone makes her latest *Dream* about the three P's: pain, then the process to get to the promise. Working with frequent collaborator Walter Millsap III and others, she lays a powerful, emotional and spiritual foundation even when she's floating dreamily in atmospheric old-school soul textures. Deftly balancing the passion with the pain, she artfully—and with sensuality to spare—traverses the classic sounds she emerged with in the late '70s and created for D'Angelo in the '90s with more contemporary driving beats. Stone gives R&B fans of all generations something to dream on. — **Jonathan Widran**



Holy Grail

Times of Pride and Peril

Prosthetic Records

Producer: John Spiker

Falsetto-vocal bands are returning to metal in full force, but nine times out of 10, their sound amounts to a heaping pile of Velveta. That leaves plenty of room for Pasadena, CA band Holy Grail and their singer James Paul Luna to seize the crown. They do just that with their third album, a conceptual piece that documents the rise and demise of a kingdom, and features 10 sinfully catchy songs. This is the kind of contemporary, classic metal that Trivium fans should be listening to, and with any luck, it'll land Holy Grail coveted spots at some metal festivals this coming summer.

— **Kurt Orzek**



Silver Snakes

Saboteur

Evil Ink Records

Producer: Alex Estrada

Silver Snakes have returned to the post-hardcore scene with a different sonic approach—trading in melodic riffs for sludgy chugs. Clearly influenced by Nine Inch Nails, many of the album's tracks begin and/or end with electronic percussion and distorted vocals that book-end the down strums. Listeners will hear influences of Thrice in the song "Devotion," while the second half of "Dresden" abuses ear drums with five-plus minutes of redundant rhythm guitar. The band questions whether fans will stick around, while we are more concerned it won't garner any new followers either. — **Andy Mesecher**



Hristo Vitchev Quartet

In Search of Wonders

First Orbit Sounds Music

Producer: Hristo Vitchev

This is the seventh release for Bulgarian-born, S.F.-based guitarist Hristo Vitchev as a leader. And as a two-CD set it is his most ambitious. When you have that kind of space and time to work with, the results can be exploratory, yet offer a collection of fully realized and well conceived compositions. Vitchev plays in a very lyrical and somewhat ambient style reminiscent of Pat Metheny and Steve Khan, with the elegance of Joe Pass. The music draws from classical and impressionistic elements and combines that with modern post-bop and hints of fusion. This is all-original fare from a jazz artist and group that speaks to a modern generation. — **Eric A. Harabadian**



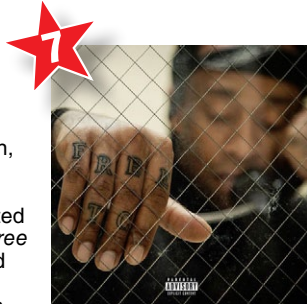
Ty Dolla \$ign

Free TC

Taylor Gang/Pu\$haz Ink/Atlantic Records

Producers: Various

From Nate Dogg to Akon to Ty Dolla \$ign, Ty's the latest hip-hop/R&B crooner to showcase his musical agility through a debut album, dedicated to his incarcerated brother. With firm guest appearances, *Free TC* hits with songs like "LA," "Saved" and "Blase," but misses the mark on "Finale" and "Guard Down" due to the production, which surprisingly features a collaboration between multiplatinum producers Kanye West and Diddy. Ty is the go-to artist who turns tracks from lukewarm to hot. Still young in the game, Ty has a long way to build a successful musical career; however, as a creative force he appears to be on the right path. — **Adam Seyum**



Baaba Maal

The Traveller

Marathon Artists Records

Producer: Johan Hugo

Veteran Senegalese Afro-pop musician/composer busts out with nine new tracks of his unique vision. Each selection is a gem of slightly different style, from slick to primal, and his arrangements sometimes recall the world fusion of likeminded artist Peter Gabriel. His voice is mellifluous and graceful, and beautifully controlled, even on the more frenetic cuts. A wide variety of instrumentation is drawn upon here, ranging from tribal drums, to electronic touches, to the lilting tone of the African *kora* harp. There's a couple spoken-word pieces, but the outstanding track here is "Fulani Rock," which combines an irresistible dance beat with electric guitars. — **David Arnsen**



David Bowie

Blackstar

ISO

Producer: Tony Visconti

Our beloved cracked actor, who introduced us to larger than life characters like Major Tom, Ziggy Stardust, Halloween Jack and Thin White Duke, leaves us with *Blackstar*, his 25th studio album—some say his parting gift to us. "Don't believe for just one second I'm forgetting you," he assures us on "Dollar Days," before repeating the cry, "I'm trying to, I'm dying to." Collaborating with N.Y. jazz-rockers, The Donny McCaslin Quartet, Bowie croons from station to station through the iconic sonic signposts of his career (the art rock, the kraut rock and his '90s drum and bass muse all present). He is the UberBowie, and his *Blackstar* is the monolith. — **Daniel Siwek**



Ty Segall

Emotional Mugger

Drag City Records

Producer: Ty Segall

Ty Segall approaches the proficiency output of author Stephen King, releasing more material in one year than most artists do in several. One suspects he's been getting a little bored in the studio lately, though—his newest release is a showcase for studio experimentation at the possible expense of the listener's patience. The songs are solid and glammy, but Segall takes delight in de-constructing the mixes with abrasive synth tones and blasts of sound that frequently obscure the rhythm section. The guitar playing is impressive throughout, though, and is one of the few things left intact, while Segall seemingly dares you to enjoy the rest of the "anti"-production. — **David Arnsen**



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.

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Stefanie Engl

Contact: stefanie.engl@aoidemusics.com
Web: aoidemusics.com
Seeking: Film/TV
Style: Film Music

Not only does this composer have superior talent and the production skills to render her themes for max impact, but she's presented them on a site that is so smart in design and function, with a cinematic loop that showcases her scores' versatility. "Invasion," with its pounding kettle drums, urgent violins and catchy motif, demonstrates Engl's firm grasp of traditional symphonics. The haunting "Adagio" is a beautiful elegy that would be ideal to underscore the aftermath of an epic devastation. And just when we were thinking the composer is perhaps a bit conservative, she offers "Nightmare," whose creepy, edgy electronics (recalling Wendy Carlos or Jocelyn Pook) freaked us out. No question Engl is well worth a look from film/TV folks.

- Production 9
- Lyrics X
- Music 9
- Vocals X
- Musicianship 9

SCORE: 9.0



Mammoth

Contact: thraillkillwes@gmail.com
Web: mammothprog.bandcamp.com
Seeking: Label
Style: Progressive

This young instrumental trio of Musicians Institute students not only exhibits impressive individual chops, but an ability to play with controlled intensity as a unit. At 10 minutes, "Innate" is the band's grand statement, a multi-part composition that straddles the line between scintillating and self-indulgent—the kind of thing that should warm the heart of any prog-rock maven—while probably requiring multiple listens to fully appreciate. Shorter songs, like the brisk, breezy "Repetition In Regression" and the scorching, spacy "Paradigm," are easier to digest, while still providing ample space for the players to dazzle on their respective axes. There's no question that Mammoth is capable of making inroads in the video games soundtrack arena.

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

SCORE: 8.0



Andrew Adkins

Contact: electraheadmedia@gmail.com
Web: AndrewAdkins.net
Seeking: Publicity
Style: Americana, Alt-Folk

Singer/songwriter Adkins has a warm, breathy appeal and he displays an abiding optimism in songs such as "Freeborn Heart," where harmonica and banjo convey an affecting, downhome essence that helps the narrator overcome loneliness. "May the best come your way" Adkins intones on "The Stars Fall At Your Door," which takes the celestial subtext to heart via a spacey cloud of ambience that lends the song a country-meets-cosmos glow. We were all swept away by the song's chugging momentum. "Consisting of Love" is yet another humanistic message that builds effectively and, this time, crescendos with a singalong. Adkins is a multi-instrumentalist and vocalist who resonates with an engaging vulnerability. We dig 'im.

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

SCORE: 8.0



Leo Wilde

Contact: leowildemusic@gmail.com
Web: myownentllc.com
Seeking: Booking, Mgmt
Style: Hip-Hop/Rap, R&B, Pop, Dance

Whoa now—is that a big-ass pipe organ blazing away in Wilde's dance-friendly "The Opposite"? Those bold, bellowing chords sure do lay a heavy foundation for this clever put-down song whose multi-faceted flow and catchy hook keep you bumpin' all the way. The mournful, descending synth tones of "Lost" (together with Wilde's sepulchral vocal fx) convey the singer's gloomy state of mind, though the song goes on perhaps too long. "Paradise" puts forth a dark, apocalyptic, thug-lyfe threat and allows the artist to deliver the obligatory boast amid an aura of menace. On all of his songs, Wilde's consistently deft touch as a producer injects timely accents that make these tunes some of the best unsigned hip-hop we've heard.

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

SCORE: 8.4



ARMORS

Contact: armorsmusic@gmail.com
Web: armorsmusic.com
Seeking: Film/TV
Style: Alternative

Right away it's clear that this trio have an excellent production hand guiding them—everything sounds great. Whether it's "Aubrey" (about a fake girl obsessed with trends and consumed by materialism), "Catastrophic," or "Revolvers," the band presents a full, rich attack that radio loves, and delivers a lead vocalist who at times puts forth just the right amount of "boy band fever" to draw the ladies close. After a few minutes, however, it becomes clear that, as radio-friendly as ARMORS are, their material at this time falls a bit short. As good as this band is (and "Aubrey" shows real potential) they would be wise to woodshed some more to build up a better arsenal of songs—singles candidates—that they can present to the world.

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

SCORE: 8.0



Burning Bridget Cleary

Contact: info@burningbridgetcleary.com
Web: burningbridgetcleary.com
Seeking: National/Festival Booking, Film/TV
Style: Celtic Folk/Trad

Very well-presented trad-folk band that practically gives you a bracing face-full of North Sea spray with each song. On Celtic folk tunes such as "Madam I'm A Darling," the pastoral instrumental "Chloe's Passion..." and our fave, "Another Day," singer Rose Baldino leads the band with her clean, clear tone (though she sometimes succumbs to sounding too technically perfect). Meanwhile, the harmonized violins sound great, and the whole enterprise unites to generate a life force that can uplift the listener at every turn. From the strings to the zinging tambourines, every song is well-recorded, making it suitable for label consideration and film/TV placements. As a live attraction, the band would be a lively addition to any folk festival's line-up.

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

SCORE: 8.0

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.



Di Alo

Contact: mbest@brandoneny.com
Web: soundcloud.com/di-alo
Seeking: Film/TV, Distr., Publicity
Style: R&B, Hip-Hop, Pop

Artist Di Alo's deft melding of R&B, Hip-Hop and Pop yields an appealing sound that envelops the listener and has garnered prominent TV placements (*Ray Donovan*). The man's a lover, pure and simple, and his tunes "Junkie" and "Bite That Bullet" ("If you keep hittin' that spot, I'll take every bullet you got" are indeed seductive.) We dig how those tracks juxtapose bass and treble elements while keeping the end result clean and uncluttered. "Moonlight" offers a sonic change-up, with its big, bassy growl and cool distorted guitar tones accompanying his come-on: "Let's get lost in each other's bodies." Though Di Alo's tunes have stretches that are worthy of radio playlists, we don't exactly hear a perfect single here yet. Still, he's got the tools—especially a radio-friendly voice.

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

SCORE: 8.0



Statues of Cats

Contact: mike@8020records.com
Web: statuesofcats.bandcamp.com
Seeking: Booking, Film/TV, Publishing, Radio
Style: Alternative Rock

These nimble Cats find ways to spice up the familiar in their funk-infused alt-rock, exhibiting a level of musicianship that makes each song a fun, finesse-filled ride and suggests these guys are a dazzling unit on a live stage. They may at times be a little too clever for their own good, as for example, a catchy tune like "Feelings Underground" is laden with an expansive one-minute long intro. Some of us prefer the fun, energetic, trumpet-infused "Animals" with its big, funky footprint and group vocals that echo early Maroon 5. The dramatic build-up and overall raucous energy of "Valley of the Sun" suggests that this quartet can really put on a show. Meanwhile, it would be interesting to see them hook up with a producer who can sculpt their material.

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

SCORE: 7.8



Rainy Day Crush

Contact: rainydaymatt@gmail.com
Web: rainydaycrush.com
Seeking: Booking, Label
Style: Pop/Rock

Fronted by Betsy Ade, this Wisconsin quartet has a unique, retro-modern sound (incorporating burlesque, old-timey elements) that shows potential—if the band can work out fundamental kinks. As a performing unit, RDC is as tight as a gnat's ass, with each talented player taking his turn to contribute. Ade's voice has a wide range, warm resonance and speedy, spot-on diction. Here's the problem: the songs (including "Serpentine" and "Sticky") strive for complexity whereas what they need to be is hooky and engaging. More specifically, the songs tend to take sudden detours that kill the groove. "Calamity!" is a perfect example of this problem; whenever it begins to build an irresistible momentum, the song veers off, backs down. Gotta simplify, folks.

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

SCORE: 7.6



VIDA

Contact: joshcisneros93@yahoo.com
Web: officialvida.com
Seeking: Label, Booking, Film/TV
Style: Indie/Pop

Big choruses. Heart-on-sleeve lyrics. Unabashedly emotive vocals. Epic urgency. Those terms describe this keyboard-centric quintet whose songs are each a sincere love letter to the ladies. "Diamonds" exemplifies the VIDA sound; its chorus does not just enter—it explodes, with all sounds booming in unison. And it certainly doesn't hurt that this song and others are guided by a crafty production hand that injects moments of sonic dynamism for added impact. We hear One Direction in "Tell Me" and the pounding, aspirational "Chance Like This," though the former song's drop is not as big as we'd like and its lead-vocal high-point kinda fades prematurely. Lots of potential in this act, who are pulling all the right triggers in their genre.

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

SCORE: 7.6



Lucid Rivers

Contact: anything@almostcomplete.co.uk
Web: almostcomplete.co.uk
Seeking: Publicity
Style: Psychedelic Rock

U.K.-based band Lucid Rivers have a unique sound that could be called "sludgedelic," characterized by morose, marching cadences married to vocals that convey a sly, anarchic spirit. "Medicate" and "Shortest Road" are each carried by a downcast martial beat, pounding drums and a recurring guitar riff that will either hook you or seem merely repetitious. We like the rising, snarling energy that builds patiently throughout the latter song, "Shortest Road." They switch it up a bit with their 9-minute opus, "The Last Howl," whose ambient intro creates a celestial swirl that serves as a bed for the group's vocals—all of it rising in dissonance and disintegration until the song's epic conclusion. This altogether alternative band is not for everyone, but psych-rock devotees are urged to take a listen.

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

SCORE: 7.0



Jake Aaron

Contact: jakeaaronmusic@gmail.com
Web: jakeaaron.com/music
Seeking: Publicity, Radio, Label, Film/TV
Style: Alt-Folk

On his barebones recordings—guitar, voice and beat box—Jake Aaron oozes with a grizzled authority that comes from life experience. "Don't fuck with me/'Cos I may be eighteen/ But I'm going on eighty-three" is the warning that begins "Record Player." Like this Englishman's other songs, this one's references and overall message are highly personal, and his chesty resonance is convincing: You don't, in fact, want to fuck with him. On the alternately happy/sad "1790," the artist pays tribute to a lover's tenderness. Most successful—and perhaps ideal for a TV nature show—is the appealing instrumental "High Rolling," where Aaron achieves a solid, beefy tone and dexterity on his acoustic guitar, leaning into his strings to convey the sunny, pastoral life-force of his composition.

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

SCORE: 6.8

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

LIVE REVIEWS

Mad Hatter Pub Commerce, MI

Contact: leahandthetroublemakers@gmail.com

Web: leahandthetroublemakers.com

The Players: Leah Giesey, vocals; Chris Coburn, guitar; Colin MacKenzie, guitar; David Moening, guitar; Scott Thayer, bass; Mike Tjilos, drums.

Material: This sextet plays unabashed classic rock with a capital "R." Over the span of two sets there may be one or two original songs, but nothing that appears too impressive. Their strong suit is a blend of modern and timeless cover tunes by artists that have lit up the airwaves from the '60s right up to the present day. Cream, Led Zeppelin, Red Hot Chili Peppers, Iggy & The Stooges and Sublime top the list of selections. But they also throw a curveball or two in there, with faithful renditions of songs by blues royalty such as Etta James and Albert King.

Musicianship: Everyone appears pretty solid and seems to interact well. With three guitar players on the front line, a virtual ego fest could possibly ensue. But they each know their musical roles and have a distinct stylistic approach. Coburn draws from early influences like Clapton and Mick Taylor. Moening tends to lean toward the heavier Randy Rhoads side of things and MacKenzie falls somewhere in the middle. Front person Giesey has a powerhouse of a voice that conjures up images of Pat Benatar meets Patsy Cline. Bassist Thayer runs the fret board with unfettered dexterity while Tjilos offers a manic, yet steady hand on the drum kit.



LEAH & THE TROUBLEMAKERS

Performance: Their first set began with "Aeroplane" by The Red Hot Chili Peppers, which segued into Zeppelin's "Rock 'n Roll." A few songs down the list Danzig's "Mother" and Iron Maiden's "The Trooper" took center stage. There is no question that these young performers are musically hungry and are eager to please. However, there were moments where they were, perhaps, stretched a tad beyond their comfort zone. Alannah Myles' moody "Black Velvet" featured some rough changes and could have used some much needed backup vocals on the chorus. And Rush's "Fly By Night" was rhythmically a bit loose. But

the band really came to the fore on tunes like Cream's version of "Crossroads" and Jefferson Airplane's "White Rabbit."

Summary: Leah and the Troublemakers are a rough-and-ready rock & roll troupe that executes a wide variety of material admirably well. All are still in their teens but their knowledge of music past and present is most impressive. At the risk of sounding like a cliché, they would be well advised to hold on to their dreams by finding out who they are as a band and what their collective and original sound is. All told, they are entertaining and seem to be moving in the right direction. —Eric A. Harabadian



PETER PRINCE & THE TRAMA UNIT

Thunder Road Somerville, MA

Contact: pete@peterprincemusic.com

Web: peterprincemusic.com

The Players: Peter Prince, vocals, guitar; Tommy Benedetti, drums; Sam Gilman, keyboards; Thomas Lada, bass; Johnny Trama, guitar.

Material: Original tunes rooted in blues, rock and soul form the meat of this Muscle Shoals-influenced jam band. Whether making noise about nursing a grudge or unrequited

love, every guitar lick and drum fill causes uncontrollable booty shake. As a brand, they'd easily fit within the pages of Relix Magazine, which makes sense when noting Prince was selected to co-host the first annual Jammys.

Musicianship: Prince has played with artists ranging from members of the Derek Trucks Band and Grace Potter to John Brown's Body, Lettuce, moe. and Deep Banana Blackout. Such a pedigree speaks for itself, but the proof is in the playing, which is so potent it could

make the dead shake a tail feather. And as amazing as Prince may be, his alternate guitarist, Johnny Trama of Ghosts of Jupiter, easily matches him. As a quintet, they bring down the house with unity and grace but get even better when reggae/dub artist Van Gordon Martin and his cohorts lend their talents.

Performance: Prince and posse assume the stage without fanfare or pretentious trimmings, instead launch into a blaze of auditory brilliance. A long JFK speech excerpt or an elaborate keyboard intro is the extent of their flash. Their understated outfits are humble yet lacking zazz, a double-edged sword—a makeover might be in order. A branded logo might draw the eye. When Prince's primary guitar finked out, mid-song, he traded axes with grace and aplomb while the rest deftly maintained cruising altitude. The hour-and-15-minute set climaxed with a cover of Larry Williams' "Bony Moronie."

Summary: What's better than a jam session built to perfection, stuffed with stanky grooves, crimson vocals and humdinger guitar licks? Prince and his crew offer precisely this and, beyond question, remain more than capable of transforming a crowd into a frenzied mass. The only impediment to their reaching higher ground is a thin veneer of stage polish, elevating something beautiful that merely exists into a commodity the greater public won't be able to resist. —Andy Kaufmann



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**BUD
LIGHT**



THE **AUSTIN**
CHRONICLE

Room 5 Los Angeles, CA

Contact: info@dmoonrecords.com

Web: philceliamusic.com

The Players: Phil Celia, guitar, lead vocals; Abby Posner, mandolin, banjo, vocals; Cara Batema, accordion, vocals; Lelah Simon, bass, vocals; Perry Celia, guitar, vocals; David Celia, drums, vocals.

Material: Americana in its purist form, Phil Celia defines the genre by weaving his roots, country and folk influences into a sound both contemporary and timeless. Celebrating the release of the *PCB Sessions* CD, the band played through the album front to back with Phil sharing stories about each track along the way. With echoes of Johnny Cash and Bob Dylan, the undemanding yet layered music filled the room with warmth and the heartfelt lyrics kept the audience engaged.

Musicianship: Unplugged and uncomplicated, The Phil Celia Band handled the material with ease, and with the flawless sound in the room, each musician's expertise was on display. The depth and tone of Celia's vocals brought character and a unique identity to the songs. Simon's bass lines added weight when necessary, particularly in the fourth song "Find My Way," while Posner's skills were highlighted often, including a banjo solo in the zydeco-inspired "Things I Know."

Performance: Kicking off the show with the country and western inspired "Toe the Line," Phil Celia used the opening of the song to introduce the band, including his son David on

the drums and brother Perry on guitar. Years of experience with this group, and 30 plus years playing with his brother contribute to a confidence and comfort on stage that made the audience feel at ease. Each song came with a story that added a personal, intimate touch to the evening, particularly on "Wild," a sweet song dedicated to his son and daughter-in-law.

Summary: An amazing songwriter, Phil Celia explores all avenues of the americana genre, going well beyond the "singer/songwriter" or "folk" pigeonholes. He's a storyteller at heart, and the lyrics along with the skillful backing of this group of musicians makes for a seriously satisfying and enjoyable night of music.

-Grant Stoner



The Cowboy Palace Saloon Chatsworth, CA

Contact: dougdeutschpr@gmail.com

Web: ryebrothers.net

The Players: Paul Justin, vocals, guitar; Justin Foutz, vocals, guitar; Jacob Delott, bass; Jeff Sorenson, drums.

Material: The phrase above the band, in kitschy neon glory, claims this venue to be "The Last Real Honky Tonk." The band that takes the stage is a little more upbeat and contemporary than your average honky tonk group. Rye Brothers incorporate traditional

numbers to please those who want that, but can also surprise with upbeat renditions of frequently covered (though rarely done) justice songs like "Folsom Prison Blues" by Johnny Cash. However, Rye Brothers aren't just a cover band. Their originals include strong lyric hooks. "Sunrise" has a pop-rock feel with a whimsical melody from Foutz, who also interlaces little riffs with heavy effects on "Every Other Country Song."

Musicianship: The solos by Foutz are all compact, short and sweet on songs like Dwight

Yoakam's "Guitars, Cadillacs." Delott really holds the music together with great walk-ups and solid bridge transitions from his five-string. Sorenson gets attacked by his mic at one point but plays on through without a hitch, providing sometimes unexpected beat changes, fun fills and even the occasional rim shot. Justin's acoustic guitar is imperceptible, but does come through for the closing number. The occasional vocal struggle stems from a lack of monitors—a single-source PA is aimed at the audience. Despite technical issues, the band's dynamics are strong.

Performance: Justin and Foutz trade on lead vocals and are joined by Delott and Sorenson for the occasional chorus. Foutz has a strikingly deep voice, perfect for the more traditional country songs, whereas Justin is better suited for the higher ranges like the group's cover of "Footloose." The vocal duo excel at audience participation, announcing specific line dance routines for each of their songs. They have a built-in audience as the venue offers free line dancing lessons just before the concert.

Summary: The band performed three sets, each one running an hour in length. Despite the time duration, Rye Brothers maintained their high energy and proved to be worth the watch. This is, in part, due to a whopping 150-song repertoire—they never have to play the same thing twice. Technically the band could benefit (like many other bands) by bringing their own monitor to make up for the venue's mishap. Although the band is pushing for the popular country market, it is apparent that the musicianship is strong enough for crossing over into pop music territory. **-Brooke Trout**

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LIVE REVIEWS

Viper Room West Hollywood, CA

Contact: michael@socionicband.com

Web: socionicband.com

The Players: Michael Meinhart, vocals; Matthew Denis, bass; Lior Dar, drums; Billy Graczyk, guitar.

Material: Socionic offers up a progressive sound infusing elements of rock, metal and industrial, not only throughout the performance, but often within the same song. Guitarist Graczyk, brings the shredder mentality to the group that satisfies any true metal fan, while complex meter changes and departures from the expected grooves, hallmarks of a more progressive style, provide a deeper texture to the band's sound.

Musicianship: As a unit, Socionic is a very tight, well-rehearsed band, working well together and comfortable with each other on stage. Whether improvised or part of the composition, guitar and bass unison licks are on point and well placed, and the double bass pedal is used effectively as well.

Meinhart's vocals are strong, with the ability to call upon the requisite rocker screams when needed, and bring it down to a rich baritone at other times.

Performance: Playing two slots in front of Volto (Tool drummer Danny Carey's side project), Socionic was well placed to supplement their loyal fan base with those coming early to catch Volto. The result was a packed, high-energy room—the perfect atmosphere for their brand of heavy rock. Unfortunately,



some mic issues hindered the beginning of the performance, which led to a missing vocal verse in the opening song, but the problem was rectified quickly. The group's unique sound and skill became apparent in "Sanctity," the second song in the set, which boasted a 15/8 time signature along with cool rhythms and complex meter. Perhaps due to the early mic issues, Meinhart's vocals seemed to lose power as the show went on. However, the creative use of mic pedals, and the utilization of echo effects worked in his favor to boost the vocals to where they needed to be.

Summary: Drawing on the influences of Tool and Nine Inch Nails, Socionic pushes the boundaries with their brand of metal, creating an expressive, textured performance by layering atmospheric sound behind hard rock grooves.

Positioning themselves as multi-media artists and performers, it would be interesting to see how powerful those additional elements would make their performance, but venue limitations and the succinct set time likely dictated what they could present.

—Grant Stoner



331 Club Minneapolis, MN

Contact: booking@pornowolves.com

Web: pornowolves.com

The Players: Ryan Bachman, vocals, guitar; Shea Drenkow, bass; Steven Schwartz, guitar, saxophone; Anthony Gore, drums.

Material: Porno Wolves are a Minneapolis-based quartet who layer their rock & roll core with influences that range from the blues to extremely subtle hints of reggae. The result is a concoction of grunge, sex appeal and a

whole lot of sound. All of their original material contains the lyrical basics of sex, drugs and rock & roll, but lacks catchy hooks. However, they avoid sounding too familiar or repetitive by intertwining elements of multiple genres. Some of their melodies are slightly similar to The Raconteurs, but the Porno Wolves do a good job of homing in on their own sound.

Musicianship: Each member of Porno Wolves brings something to the table. Bachman, master of pedals, heads the band with gritty guitar

riffs and jam-bandy arrangements. His vocals range from in-your-face to breathy and sultry, as they slip into the vibe of each song without force. Drenkow's stage presence is a little on the quiet side, but his groovy bass lines are hard to overlook when they resonate through skin and bone.

Multi-instrumentalist Schwartz adds dimension with his rhythm guitar and occasional saxophone breakdowns that dance through the band's wall of sound. Gore is a powerhouse on the drums, delivering on-point fills. The only thing the band seems to lack is the presence of vocal harmonies, which could really lock in the depths of their sound.

Performance: The show was promoted as a live recording of the band's second full album, so there was no question Porno Wolves brought their A game. Packed like sardines on the extremely small stage, they filled the area with as much energy as the tiny space allowed.

The set consisted of 13 songs, some new and some old. Even with a full-length list, the band was able to hold the attention of the room throughout the evening. Bachman kept his banter between songs short and to the point, which provided a necessary crowd connection, but kept the night from dragging on. Overall, the band played a satisfying set and have a full-length live album to show for it.

Summary: Porno Wolves are able to play a solid show in a very small venue and have the potential to bring it to a larger scale. Together they are a strong unit that possess the musical skill and material to advance to the next level. With more time and development, the band will stay on track to bigger and better things.

—Allegra Azzopardi



JAKE GOODMAN

THE HUMAN CIRCUIT

The Sidewinder Austin, TX

Contact: thehumancircuit@gmail.com

Web: thehumancircuit.net

The Players: Mat Oldiges, keyboardist, producer, vocalist; Amy Arani, backup vocalist; Chris Mickey, bassist; Adam Whitney, brass; Andy Manns, drums.

Material: The Human Circuit is a five-piece, post-psychedelic pop/rock band that fuses together intense passion and creativity, as well as numerous clashing instrumentals, into their own special brand of organized chaos. From the captivating, narrative songwriting to the incorporation of jazz-influenced brass and alluring synthesizers, the band sends listeners on a surreal adventure carried by harmonious vocal performances and electronic backdrop production. The throwback, theatrical approach to the band's distinctive sound is best summed

up by tracks such as "No Warranty," a brass-heavy, everything-but-the-kitchen-sink moment that garner deserved attention. But just when you think their over-the-top work is too much, tracks such as the endearing "Into You" prove the band has mainstream potential as well.

Musicianship: Immediate comparisons to the alternative rock styling of Modest Mouse could be made with The Human Circuit, mainly due to the quirky vocal delivery of Oldiges and the instrumental progression and breaks during the set. All instrumental components shine for different reasons, Manns on drums is fiercely dominant and Mickey handles the bass to utmost perfection, but it is Oldiges on the keyboard who captivates the crowd and Whitney on the trumpet who adds an exciting extra layer. The most important aspect of the band's quick rising star within the Austin music scene is the overpowering sense of eccentric,

uncontrollable personality that makes its way through with every note and word.

Performance: During Free Week in Austin, The Human Circuit gave a spirited and dynamic performance that highlighted the band's original concept of interchangeable components, a talent that allows every show to sound different from the last, yet still somehow consistent. As the band took the stage, Arani was noticeably absent. The harmoniously layered male/female vocals are a shining moment on the band's recorded material, but even without, the boys' frenzied stage presence made up for the unfortunate loss. The initially small crowd continued to grow, to a tightly packed state, as more became encompassed by the band's vibrant charisma and contagious musical unity, which reached brilliant heights on a commanding instrumental interlude.

Summary: For first timers, The Human Circuit represents something fresh and persuasive, with upbeat energy and soul, inspiring lyric content that occasionally borders on the grim and gloomy, and controlled vocal performances. However, after an eight-track set, the band may have been overpowered by the chaos that makes them unique, as well as songs that tend to sound too much alike. Hints of inspirations from other genres are hopeful indications of a new direction. From commendable jazz bar vibe to cabaret influences of the theater, from emo/punk styling of every early '00s rock band to added techno elements, the band needs to focus on models of inventiveness and perfect them. —Luis Gonzalez

"Music Connection is great. They take the time and energy to discover new artists that many publications of their stature otherwise would not. In the age of the independent artist, MC is a step ahead." — Joe Salgo (Of Clocks and Clouds)

"We were chosen Hot 100 Live Unsigned Bands 2014. Then a live show review (March 2015) and the timing was in perfect sync. The new fans from the exposure went through the roof. Thank you Music Connection for your dedication to real working indie musicians!" — Eliza Neals & the Narcotics



Want to have your live show reviewed? Submit on our website at: musicconnection.com/reviews/get-reviewed

Looking for the right producer or engineer? Here is Music Connection's 2016 exclusive, national list of professionals to help connect you to record producers, sound engineers, mixers and vocal production specialists.

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Memphis, TN 38104-2794
901-725-0855 Fax 901-725-7011
E-mail: drusso@ardentstudios.com
Web: www.ardentstudios.com
Contact: Dan Russo

Pete Matthews

Notable Projects: North Mississippi Allstars, Against Me, Dust for Life, B-52's, Alex Chilton, Skillet, George Thorogood

Adam Hill

Notable Projects: The White Stripes, Big Star, The Raconteurs, The Scruffs, George Thorogood

Jeff Powell

Notable Projects: Afghan Whigs, Centro-Matic, Sixteen Horsepower, Big Star, Susan Marshall

Mike Wilson

Notable Projects: Lucero

Jim Gaines

Notable Project: Huey Lewis, Albert Cummings, Coco Montoya, Devon Allman, Pat Liston

BOARDWALK ENTERTAINMENT GROUP

9350 Civic Center, Ste. 100
Beverly Hills, CA
310-305-6198
E-mail: info@boardwalkeg.com
Web: www.facebook.com/boardwalkeg
Contact: Gary A. Randall, Tim Bogart

Evan "Kidd" Bogart

Notable Projects: Wallpaper, Rihanna, MKTO, Nova Rockafeller

CANADIAN RECORDING SERVICES

1867 Draycott Rd.
North Vancouver, BC
V7J 1W5, Canada
604-985-0679, (cell) 604-803-7400,
866-888-6464
E-mail: mimi@canadianrecordingservices.com
Web: www.canadianrecordingservices.com
Contact: Mimi Northcott

C MANAGEMENT

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Monrovia, CA 91016
818-990-3031, 877-645-9777 (toll free)
E-mail: info@studioexpresso.com
Web: www.studioexpresso.com/chome.htm

Ken Allardyce

(engineer, mixer, producer)
818-427-1675
E-mail: claris@studioexpresso.com
Web: www.studioexpresso.com/profiles/KenAllardyce.htm
Notable Projects: Green Day, Avril Lavigne, Goo Goo Dolls

Rafa Sardina

(engineer, mixer, producer, musician, 10-time Grammy winner)
E-mail: claris@studioexpresso.com
Web: www.RafaSardina.com
Notable Projects: Stevie Wonder, Elvis Costell & the Roots, Lady Gaga, Michael Jackson, Rodrigo Y Gabriela, Placido Domingo

Chaz Jankel

(songwriter, arranger, musician, producer)
E-mail: claris@studioexpresso.com
Web: www.chazjankel.com
Notable Projects: Quincy Jones, Ian Dury & the Blockheads

Lulo Perez

(producer, songwriter, arranger, musician)
Notable Projects: Alejandro Sanz, Amaury Guitierrez

JOE D'AMBROSIO MANAGEMENT, INC.

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Mamaroneck, NY 10543
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Dave Eggar

Frank Filippetti
Justin Glasco
Larry Gold
Nic Hard
Nathaniel Hare
Kevin Killen
Lawrence Manchester
Mario J. McNulty
Brian Moncarz
Jason Moss
Rob Mounsey
Jay Newland
Hugh Padgham
Eric Robinson
Elliot Scheiner
Tony Visconti
Joe Zook

DEL ORO MUSIC

10700 Ventura Blvd., Ste. H
Studio City, CA 91604
818-308-6839
E-mail: bud@deloromusic.com
Web: www.deloromusic.com

Robert Eibach

(rock, pop, indie, folk, R&B)
Notable Projects: Truth & The Lies, Lakotah, The Simple, Every Reason, Juliet B. Rock, David Longoria, Michael Downey, Slackjaw Jezabel, Clair

David Longoria

(pop, jazz, dance, rock, R&B)
Notable Projects: Sting, George Michael, Boyz II Men, Cece Peniston, Marc Antoine, Ottmar Liebert, Poncho Sanchez, Aretha Franklin, AndraO Crouch, Michael Downey, D'London, Larissa Lam, Lakotah, Marc Antonelli, Buddy Rich, Dizzy Gillespie, Oscar Peterson, Foreigner, April Diamond, the Coasters, Tata Vega, Juliet B.

Rock, Michelle Jubilee Gonzalez, Zoon Baloomba, PBS Specials

GENUINE REPRESENTATION

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Studio City, CA 91604
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Web: www.genuinemusicgroup.com
Styles: R&B, hip-hop, pop, pop rock
*Unsolicited material accepted
*No phone calls please

Pro-Jay

Notable Projects: Robin Thicke - *Paula*, Lupe Fiasco - "Battle Scars," Guy Sebastian - *Armageddon*, Usher - *Confessions*, Lil Wayne - *The Carter II*, Jennifer Hudson.

Damon Sharpe

Notable Projects: Ginuwine, Kylie Minogue, Big Time Rush, New Boyz, Chicago, Monica, Kelly Rowland, Corbin Bleu, Nelly

Dj Khalil

Notable Projects: Jay Z, Eminem, Drake, Dr. Dre, 50 Cent, Jim Jones, The Game, G-Unit, Raekwon, Xzibit, Cypress Hill, Tony Yayo

Brian James/Naked Soul Productions

Notable Projects: Justin Timberlake, Nelly, Babyface, Total, Brian McKnight, Immature

Big City

Notable Projects: Stella Mwangi, Charlie Wilson, Jessie Chiang, Karpe Diem

Organized Noize Productions

Notable Projects: Outkast, Ludacris, TLC, Cee Lo Green, Trey Songz, Raphael Saadiq, Brandy

Mike K

Notable Projects: David Archuleta, Jordan Cahill, Cartel, American Bang

Chin

Notable Projects: Eminem, Drake, 50 Cent, Young Artists for Haiti

Kookie

Notable Projects: Trey Songz, Baby Bash, The 411, Ak'sent, Lemar

Gregg Pagani

Notable Projects: Charlie Wilson, Will Smith, Babyface, Leanna Rimes

Jon Ingoldsby aka Anonymous

Notable Projects: Keshha, Holly Brook, Madonna, RBD, Tiesto

Trackbastardz

Notable Projects: Rohff, Keny Arkana, Le Remede, Tsutone, Rap Life Soundtrack

GLOBAL CREATIVE GROUP, INC.

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Contact: Ian Faith

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Santa Monica, CA 90401
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E-mail: info@globalpositioningservices.net

Web: www.globalpositioningservices.net
Contact: Jim Phelan, Jerimaya Grabher, Andrew DiDio or JW Johnson

Mikal Blue

(producer, mixer, songwriter)
Notable Projects: Colbie Caillat, Eamon, Sawyer Fredericks, Alex G, James Blunt

Billy Bush

(producer, engineer, mixer)
Notable Projects: Fink, The Naked & Famous, Garbage, Foster the People, Jake Bugg, Against Mel, NO, Boxer Rebellion

Andrew Dawson

(producer, engineer, mixer, songwriter)
Notable Projects: Kanye West, Common, Lil Wayne, Jay Z, P.O.S., Night Terrors of 1927, K.Flay, The Rolling Stones, The Summer Set

Noah Georgeson

(composer, producer, mixer)
Notable Projects: The Strokes, The Dead Trees, Devendra Banhart, Mason Jennings, Joanna Newsom, Bert Jansch, Noah Georgeson, Little Joy

The Helio Sequence

(producers, artist, remixer)
Notable Projects: The Helio Sequence, Quarto Negro

Mark Howard

(producer, mixer, engineer)
Notable Projects: Neil Young, Rickie Lee Jones, Tom Waits, U2, Bob Dylan, Emmylou Harris, Eddie Vedder

Ethan Johns

(producer, mixer, songwriter)
Notable Projects: Whip Poor Wil, the Boxer Rebellion, The Vaccines, Kaiser Chiefs, Tom Jones, Laura Marling, Paolo Nutini, Crowded House, Turin Brakes, Joe Cocker, Ray LaMontagne

Rob Kinelsk

(producer, engineer, mixer)
Notable Projects: Justin Bieber, Nas, Rihanna, Ariana Grande, Big Sean

Jacquire King

(producer, engineer, mixer)
Notable Projects: Kings of Leon, Norah Jones, Of Monsters and Men, Josh Ritter, No Doubt, Tom Waits, Buddy Guy, Cold War Kids

James Maddock

(producer, artist, songwriter)
Notable Projects: James Maddock, Wood

Thom Monahan

(producer, engineer, mixer)
Notable Projects: Vetiver, Devendra Banhart, Mary Epworth, EDJ

Dana Nielson

Notable Projects: Damien Rice, Jake Bugg, Kanye West, Bob Dylan, Adele, Anchoorman 2, Black Sabbath, Neil Diamond, Linkin Park

Matt Pierson

(producer)
Notable Projects: Monika Borzym (Gir! Talk), Mark Turner (Ballad Sessions), Fourplay (Snowbound), Benny Green (Lineage)

Vance Powell

(producer, engineer, mixer)
Notable Projects: The Whigs, Secret Machines, Tinariwen, Seasick Steve, Jack White, David Arnold, Bobby Bare, Jr.

Joey Raia

(mixer, engineer)
Notable Projects: Tuka, Run The Jewels, Various, Hail Mary Malion, Mac Miller, Nick Hook

Ray Reel

(producer)
Notable Projects: Beyonce, will.i.am, Young Money Feat. Drake, Mariah Carey, The Game ft. Skeme

Bill Reynolds

(producer, mixer, songwriter)
Notable Projects: Band of Horses, Lissie, The Avett Brothers

Carmen Rizzo

(producer, mixer, DJ, Remixer)
Notable Projects: Seal, Coldplay, Niyas, Alanis Morissette

Thom Russo

(producer, mixer, songwriter)
Notable Projects: Juanes, Jay-Z, Michael Jackson, Macy Gray

Jason Schweitzer

(engineer, mixer)
Notable Projects: Mayer Hawthorne, Pussycat Dolls, Eminem, Nelly & Fergie

Charlie Sexton

(producer, mixer, songwriter)
Notable Projects: Charlie Sexton, Poul Krebs, Edie Brickell, Marc Cohn, Los Super Seven, Shannon McNally, Matt Morris, Lucinda Williams

Duncan Sheik

(composer, producer, songwriter)
Notable Projects: Spring Awakening Original Cast, What a Girl Wants, Duncan Sheik

Geoff Stanfield

(producer, mixer, songwriter, engineer)
Notable Projects: Sunday Lane, Andres Wittgens, Sun Kil Moon, Firehorse, Black Lab, Moby, Jason Isbell

David Tort

(producer)
Notable Projects: Kelly Clarkson, Neon Trees, Norma Doray

Brian Virtue

(producer, mixer, engineer)
Notable Projects: Finch, Hawthorne Heights, Deftones, 30 Seconds to Mars, Korn, Kiss, Crazy Town

HITMIXERS MANAGEMENT

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 Northridge, CA 91328
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Web: www.skipsaylor.com
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Skip Saylor

Notable Projects: Production - Bootstraps, Ronnie Hudson w/ Snoop, Too Short and E40, Candyman 187 w/ Snoop Dogg, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May

Mixing/Engineering - Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Lukas Rossi, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Producer Jared Lee Gosselin,

Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Whispers and many more.

Lester Mendoza

Notable Projects: Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahliil Beats, King Lil G, DJ Journey

Ian Blanch

Notable Projects: Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

Keston Wright

Notable Projects: Snoop Dogg, Tupac, Westside Connection

Lance Pierre

Notable Projects: Xzibit, Tupac, Eminem

Tommy D

Notable Projects: Michael Jackson, Paul McCartney, Madonna, Korn, Snoop

Danny Romero

Notable Projects: Raphael Saadiq, Whitney Houston, Ginuwine

Enrico De Paoli

Notable Projects: Ray Charles, Elton John, Marcus Miller

Keith Cohen

Notable Projects: Michael Jackson, Prince, Paula Abdul

ADAM KATZ

Next Wave Management
 3191 Casitas, Ste. 145C
 Los Angeles, CA, 90039
 323-522-4567
Web: www.nextwavemanagement.com

Drew Brown

(producer, engineer, mixer)
Notable Projects: Beck, Radiohead, Blonde Redhead, Lower Dens

Robert Carranza

(producer, engineer, mixer)
Notable Projects: Jack Johnson, Los Lobos, Eels, Beck, Ozomatli, Molotov, Supergrass

Ali Chant

(producer, engineer, mixer)
Notable Projects: Perfume, Youth Lagoon, Gruff, Rhys, PJ Harvey

Joe Chiccarelli

(producer, engineer, mixer)
Notable Projects: Shins, White Stripes, My Morning Jacket, The Strokes, Christina Perri

John Congleton

(producer, writer, engineer, mixer)
Notable Projects: St. Vincent, Explosions in the Sky, Polyphonic Spree, Black Mountain

Brian Deck

(producer, writer, engineer, mixer)
Notable Projects: Iron & Wine, Modest Mouse

Gareth Jones

(producer, writer, engineer, mixer)
Notable Projects: Depeche Mode, Erasure, Interpol, Clinic, Liars, Mogwai, Grizzly Bear, Merchandise

Danny Kalb

(producer, writer, engineer, mixer)

Notable Projects: Ben Harper, Beck, A Fine Frenzy, Neon Neon, They Might Be Giants

Stephen McDonald

(producer, writer, engineer, mixer)
Notable Projects: OFF!, Redd Kross, fun!

Marcus Paquin

(producer, writer, engineer, mixer)
Notable Projects: National, Local Natives, Little Screams

Howard Redekopp (producer, writer, engineer, mixer)

Notable Projects: Tegan and Sara, the New Pornographers, An Horse

Gus Seyffert

(producer, writer, engineer, mixer)
Notable Projects: Michael Kiwanuka, Beck

John Vanderslice

(producer, writer, engineer, mixer)
Notable Projects: Mountain Goats, Spoon

Chris Vrenna

(producer, writer, engineer, mixer)
Notable Projects: Marilyn Manson, Nine Inch Nails, Trent Rezor

Chris Walla

(producer, writer, engineer, mixer)
Notable Projects: Teenage Fanclub, Ben Gibbard, Death Cab for Cutie, The Postal Service, Tegan and Sara, The Decemberists

Joey Waronker

(producer, writer, engineer, mixer)
Notable Projects: Atoms for Peace, Beck, Other Lives

Brian West (Track&Field)

(producer, writer, mixer)
Notable Projects: Maroon 5, Nelly Furtado, K'Naan, Darren Hayes, Awolnation

LAFFITE MANAGEMENT GROUP

15300 Ventura Blvd., Ste. 203
 Sherman Oaks, CA 91403
 310-209-6466
E-mail: reception@bkentertainmentgroup.com
Web: www.bkentertainmentgroup.com
Notable Projects: Sara Bareilles, Linkin Park, Fitz & the Tantrums, HAIM, Shinedown, 3 Days Grace, Switchfoot, KORN, Gary Clark Jr.

LIPPMAN ENTERTAINMENT

23586 Calabasas Rd., Ste. 208
 Calabasas, CA 91302
 818-225-7480 Fax 900-0749
E-mail: music@lippmanent.com
Web: www.lippmanent.com
Contact: Michael Lippman, Nick Lippman

Tone Def

Notable Projects: will.i.am, Green Day, Outkast, Chris Isaak, Santana, Third Eye Blind, Michelle Branch, Buddy Guy, Los Lonely Boys, Fingertight, Monte Negro

James "Jimbo" Barton

Notable Projects: Rob Thomas, Linkin Park, Stone Sour, Marilyn Manson, Metallica, Buck Cherry, Jude, Eric Clapton

Nellee Hooper

Notable Projects: U2, No Doubt, Gwen Stefani, Smashing Pumpkins, Madonna

Ron Nevison

Notable Projects: Led Zeppelin, Heart, Meatloaf, UFO, Ozzy Osbourne, Bad Company

Steve Rinkoff

Notable Projects: Meatloaf, Celine

Dion, Eric Clapton, Paul McCartney, the Bangles

James Stroud

Notable Projects: Toby Keith, Clint Black, Clay Walker, Randy Travis, Tim McGraw

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5199 Lakeview Canyon Rd.
 Westlake Village, CA 91362
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Web: www.mariemusicgroup.com
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 *No unsolicited material
 **Please call for complete roster & credits

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 Santa Monica, CA 90404
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Web: www.mcdanielentertainment.com
Contact: Anne Zogby

Gregg Alexander

(artist, writer, producer) Grammy Winner
Notable Projects: New Radicals, Santana, Various Artists, Boyzone, Sophia Ellis Bextor, Ronan Keating, New Radicals, Rod Stewart, Texas

Chris Braide

(writer, producer) Ivor Novello Winner
Notable Projects: Britney Spears, Sia, Christina Aguilera, Lana Del Rey, Yuna, Paloma Faith, Stooshe, JLS

Paul Buckmaster

(composer, arranger) Grammy Winner
Notable Projects: Taylor Swift, Train, Goo Goo Dolls, David Bowie, Miles Davis, the Rolling Stones, Carly Simon, Lloyd Cole

Escondido

(composer, arranger) Grammy Winner
Notable Projects: Taylor Swift, Train, Goo Goo Dolls, David Bowie, Miles Davis, the Rolling Stones, Carly Simon, Lloyd Cole

Dan Heath

(songwriter, producer, film composer)
Notable Projects: Lana Del Rey, Troye, Sivan, Matt Nathanson

Rick Nowels

(writer, producer) Grammy Winner
Notable Projects: Lana Del Rey, Lykke Li, Cee Lo, John Legend, Belinda Carlisle, Colbie Caillat, Madonna, Keith Urban, Jason Mraz, Sia, Jewel

Thom Panunzio

(producer, engineer, mixer) Geffen Records Executive
Notable Projects: Bob Dylan, U2, Bruce Springsteen, Tom Petty, Black Sabbath, Patti Smith

Billy Steinberg & Josh Alexander

(writers, producers)
Notable Projects: "I'll Stand By You," "Night In My Veins" The Pretenders, "So Emotional" Whitney Houston, "Like A Virgin" Madonna, "Eternal Flame" Bangles, "True Colors" Cyndi Lauper, "I Drove All Night" Roy Orbison, "I Touch Myself" Divinyls, "When It All Falls Apart" The Veronicas, "Too Little Too Late" JoJo, "Over It" Katharine McPhee, "Give Your Heart A Break" Demi Lovato

Steve Sulikowski aka 16 Frames

(artist, songwriter, producer)
Notable Projects: 16 Frames, Selena Gomez, Keith Harkin, Brendan James

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 Thousand Oaks, CA 91360
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Contact: Frank McDonough

Joe Barresi
 (producer, engineer, mixer)
Notable Projects: Tool, Queens of the Stone Age, Bad Religion, Chevelle, Parkway Drive, ETID

David Bianco
 (producer, engineer, mixer)
Notable Projects: Bob Dylan, Del Amitri, Tom Petty, Frank Black, Ozzy Osbourne, TSOL, Blues Traveler

Mike Clink
 (producer, engineer, mixer)
Notable Projects: Guns N' Roses, Pure Rubbish, I Mother Earth, Megadeth, The Glitterati

Nick Didia
 (producer, engineer, mixer)
Notable Projects: Powderfinger, Pearl Jam, Stone Temple Pilots, Rage Against the Machine, Bruce Springsteen

John Fields
 (writer, producer, engineer, mixer)
Notable Projects: Jonas Brothers, Switchfoot, Andrew W.K., Bleu, Pink, Mandy Moore, Delta Goodrem, Backstreet Boys

Paul David Hager
 (producer, engineer, mixer)
Notable Projects: Doobie Brothers, Bonnie Tyler, SickPuppies, John Mellencamp, Edgar Winter, Ziggy Marley

Ross Hogarth
 (producer, engineer, mixer)
Notable Projects: Goo Goo Dolls, Jonas Brothers, Miley Cyrus, American Hi-Fi, Selena Gomez, Devo

Matt Hyde
 (producer, engineer, mixer)
Notable Projects: Slayer, Monster Magnet, Hatebreed, Porno for Pyros, Pride Tiger, Fu Manchu, Hotwire, Sum 41

Alain Johannes
 (writer, producer, engineer, mixer)
Notable Projects: Chris Cornell, Queens of the Stone Age, Eleven, Live, No Doubt, Eagles of Death Metal

Pierre Marchand
 (writer, producer, engineer, mixer)
Notable Projects: Sarah McLachlan, Rufus Wainwright, Stevie Nicks, The Devlins, Blue Rodeo

Nick Raskulinecz
 (producer, engineer, mixer)
Notable Projects: Rush, Foo Fighters, Alice in Chains, Stone Sour, Ash, Velvet Revolver, Superdrag

Garth Richardson
 (producer, engineer, mixer)
Notable Projects: Shihad, Young Artists for Haiti, Bloodsimple

Andrew Scheps
 (producer, engineer, mixer)
Notable Projects: Red Hot Chili Peppers, Johnny Cash, Jay Z, Metallica, The Duke Spirit, Adele

Philip Steir
 (producer, remixer)
Notable Projects: Lillix, Athenaeum, Los Amigos Invisibles, Magnified, and remixes by Korn, No Doubt, etc.

Matt Wallace
 (writer, producer, engineer, mixer)
Notable Projects: Maroon 5, OAR, Ludo, Michael Franti/Spearhead, Sugarcult, Faith No More, The Replacements, Train

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 Tucson, AZ 85740
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 818-760-8733
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Web: www.paramountrecording.com
Styles: all
 *No Unsolicited Material

Matt Anthony
 (engineer)
Notable Projects: Bizzy Bone, Busta Rhymes, DJ Mustard, Drumma Boi, Kid Ink, Kirk Franklin

Josh Berg
 (engineer)
Notable Projects: Dr. Dre, The Game, Bone Thugs N Harmony, Lil Wayne, Jessta James, Jeff Dunham

Adam Catania
 (engineer)

Notable Projects: B.o.B, Kid Ink, DJ Mustard, Cee Lo, Dr. Dru

Andrew Chavez
 (engineer)
Notable Projects: Linda Perry, Christina Aguilera, Mariah Carey, Gwen Stefani, Celine Dion, Alicia Keys, James Blunt, Adam Lambert

Aaron Dahl
 (engineer)
Notable Projects: Kanye West, Snoop Dogg, Quincy Jones, DJ Quik, Kurupt, Lil Wayne, The Game

Steve Olmon
 (engineer)
Notable Projects: Deftones, Motorhead, Metallica, Scarface, Busta Rhymes

Matt Pakucko
 (engineer, producer, mixer, songwriter and musician)
Notable Projects: Paula Abdul, Goo Goo Dolls, Def Leppard, Ed Cherney, Irv Gotti

Sean Phelan
 (engineer)
Notable Projects: Nicki Minaj, Drake, JoJo, Jay Sean, Nikki and Rich, Alex Da Kidd, Rick Ross

Julian Prindle
 (engineer)
Notable Projects: A\$AP Rocky and Swizz Beats, DJ Afrojack, Earl Sweatshirt, RZA, Nichole Scherziner, Big Sean

Randy Urbanski
 (engineer)
Notable Projects: Tricky Stewart, Swizz Beatz, Teddy Riley, Danja, Jus Blaze, Ammo, LOS da Mystro

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 Chicago, IL
 813-468-1718
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Web: www.selftitledmgmt.com

Contact: Johnny Minardi
Producers: Marc McClusky (NYC), Sean O'Keefe (Chicago, IL), Casey Bates (Seattle, WA), Ace Enders (NJ/NYC), Rob Freeman (NJ/NYC), Seth Henderson (Crown Point, IN), Nick Sampson (Detroit, MI), Brandon Paddock (LA), Adam "Nolly" Getgood (Bath, UK), Misha "Bulb" Mansoor (Washington DC), Taylor Larson (Washington DC), Chris Athens (Austin, TX).

Marc McClusky
 (producer, engineer, mixer, songwriter)
Notable projects: Weezer, Ludo, Motion City Soundtrack, Bad Religion

Sean O'Keefe
 (producer, engineer, mixer)
Notable projects: Fall Out Boy, Plain White T's, Motion City Soundtrack, Hush Sound

Casey Bates
 (producer, engineer, mixer)
Notable projects: Portugal The Man, Chiodos, Pierce The Veil, Memphis May Fire

Ace Enders
 (producer, engineer, mixer, songwriter)
Notable projects: The Early November, I Can Make A Mess, Aaron West & Roaring Twenties

Rob Freeman
 (producer, engineer, mixer, songwriter)
Notable projects: Gym Class Heroes, Hit The Lights, Cobra Starship, Hidden In Plain View

Seth Henderson
 (producer, engineer, mixer, songwriter)
Notable projects: Real Friends, Knuckle Puck, The Devil Wears Prada

Nick Sampson
 (producer, engineer, mixer, songwriter)
Notable projects: Asking Alexandria, Of Mice & Men, We Came As Romans, Born Of Osiris

Brandon Paddock
 (producer, engineer, mixer, songwriter)
Notable projects: Set It Off, Avril Lavigne, Gavin Degraw, Black Veil Brides, Timelies

Adam "Nolly" Getgood
 (producer, engineer, mixer, songwriter)
Notable projects: Periphery, Animals As Leaders, Bleed From Within

Misha "Bulb" Mansoor
 (producer, engineer, mixer, songwriter)
Notable projects: Periphery, Animals As Leaders, Veil Of Maya, Stray From The Path

Taylor Larson
 (producer, engineer, mixer, songwriter)
Notable projects: Darkest Hour, Capture The Crown, Periphery, Life On Repeat

Chris Athens
 (mastering engineer, mixer, sound designer)
Notable projects: Rick Ross, Beastie Boys, Flo Rida, Wiz Khalifa, Pet Shop Boys

SOS MANAGEMENT
 Address by request
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Sean Beavan

Notable Projects: Nine Inch Nails, No Doubt, Unwritten Law, Kill Hannah, Marilyn Manson, 8mm, System Of A Down, Slayer, Thrice, Guns N' Roses

John Fryer

Notable Projects: Puscifer, Cocteau Twins, This Mortal Coil, Nine Inch Nails, H.I.M., Depeche Mode, Love & Rockets

Ben Rosen

Notable Projects: Unwritten Law, Marilyn Manson, 8mm, Aimee Allen

SPA MUSIC MANAGEMENT, INC.

2 Generations
275 Madison Ave., Ste. 1905
New York, NY 10016
212-661-6990, 917-951-3645
E-mail: abarger@primarywavemusic.com
Web: www.2generations.com
Contact: Aimee Berger

Russ Desalvo

Notable Projects: Celine Dion, Trisha Yearwood, Marc Anthony, Bebe Winans, Tina Arena, Sophie B. Hawkins, Mya, Anastasia, Jennifer Paige, Natalie Grant, Michelle Wright, Amber

Glen Robinson

Notable Projects: Voivod, Dave Grohl's project Probot, the Ramones, the Steve Miller Band, David Bowie, ACDC, Gwar, the Cycle Slutz From Hell, Annihilator, Trevor Horn, Thomas Dolby, Keith Richards, David Crosby, Ringo Starr, Todd Rundgren, the Beach Boys, the Smalls, Tears for Fears, Teddy Pendergrass, Patsy Cline

UNDERTOW MUSIC

5 Old Conant Rd.

Lincoln, MA 01773
617-395-7746, (cell) 617-470-8663
Fax 617-249-0830
E-mail: bob@undertowmusic.com
Web: www.undertowmusic.com
Contact: Bob Andrews
*see website for projects

WORLDS END (AMERICA) INC.

183 N. Martel Ave., Ste. 270
Los Angeles, CA 90036
323-965-1540
E-mail: info@worldsend.com
Web: www.worldsend.com
Contact: Sandy Robertson, Colin Chambers, Paul Tao, Niki Robertson

Producer, Mixer, Engineers:

- Tom Biller
- Andy Chase
- Max Dingel
- Jack Endino
- Don Gehman
- Stephen Hague
- Ted Hutt
- Peter Katis
- Larry Klein
- Nick Launay
- Stephen Lipson
- Paul Northfield
- Tim O'Hair
- Tim Palmer
- Rick Parker
- Michael Patterson
- Vince Pizzinga
- John Porter
- Chris "Frenchie" Smith
- Ed Tuton
- Victor Van Vugt
- Biggi Veira
- Brad Wood

INDEPENDENT PRODUCERS

21st CENTURY PRODUCTIONS

Silver Lake, CA
323-661-3130
E-mail: 21stcenturystudio@earthlink.net
Web: 21stcenturystudio.com
Styles: Original Music, Acoustic Music, Voice, Music for Movies, Books on Tape
Notable Projects: Single Girl Married Girl, The Red Gretsch Kit, Thanks Oliver Charles (Ben Harper, Gogol Bordello, Ocean Eleven, etc.), John Bigham (Soul of John Black, Miles Davis) and Shawn Davis

OC RECORDING COMPANY, THE

3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
E-mail: info@ocrecording.com
Web: www.ocrecording.com
Contact: Asaf Fulks (Engineer & Producer)
Format: Analog & Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon
Styles: All music genres, ADR & Voice Overs
Basic Rate: Please call for info. World class recording, mixing, mastering & production

WILLIAM ACKERMAN

207-929-5777
E-mail: will@williamackerman.com
Web: www.williamackerman.com
Notable Projects: George Winston and Michael Hedges, Founder of Windham Hill Records, Grammy Winner, recipient of multiple Platinum and Gold records.

ROBERT SCOTT ADAMS

Director of Job Placement & Student Services

Omega Studios' School of Applied Recording Arts & Sciences
5609 Fishers Ln.
Rockville, MD 20852
301-230-9100
E-mail: info@OmegaStudios.com
Web: www.Omegastudios.com
Notable Engineers: Elliot Scheiner, Frank Filipetti

STEVE ALBINI

Electrical Audio
2621 W. Belmont Ave.
Chicago, IL 60618
773-539-2555
Email: info@electricalaudio.com
Web: www.electricalaudio.com/index.php

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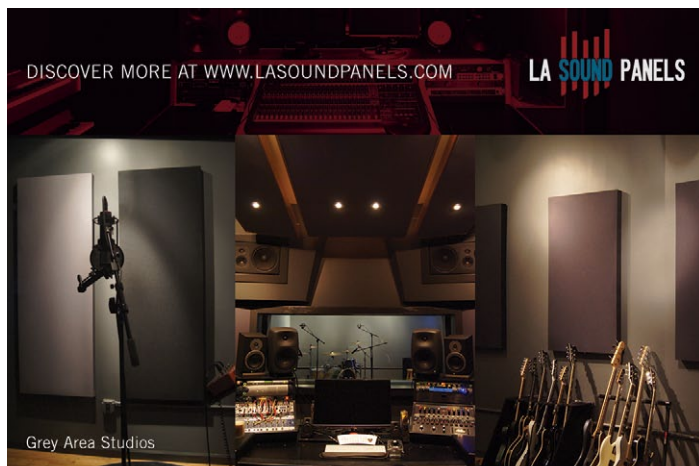
E-mail: info@alexaleessandronijr.com
Web: alexaleessandronijr.com

MATTY AMENDOLA

Owner/Producer
Joe D'Ambrosio Management, Inc.
914-777-7677, 347-240-5417
E-mail: info@jdmmanagement.com
Web: www.825Records.com, www.mattyamendola.com
Manager/ www.jdmmanagement.com
Styles: rock, pop, blues, indie, alternative, singer-songwriter
Notable Projects: Jody Porter, Mark Hudson, Vinne Zummo, Eddy Davis III

TIM ANDERSEN

(engineer, producer)
(cell) 651-271-0515
E-mail: tandersen2005@yahoo.com
Web: timandersenrecordingengineer.com
Styles: rock, R&B, hip-hop, rap, acoustic
Notable Projects: House of Pain, Shaq, Judgement Night SDTRK, Set It Off SDTRK, Def Jef, Patti LaBelle,



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Temptations, Hiroshima, Krazyie Bone, Snoop.

Producers I have engineered for: John Shanks, Richard Perry, Warryn Campbell, Carey Gordy, Louil Silas, MC Hammer, Rodney Jerkins, Quincy Jones, D.J. Rectangle, Wron G.

Mix Instructor: Minneapolis Media Institute

JEFF ANDERSON

20 N. 6th St.
Lafayette, IN 47901
800-732-6476
E-mail: jeff@lafayettestudio.com
Web: www.soundlogicrecordingstudio.com/history

Styles: emo, rock, pop
Notable Projects: Amanda Overmyer, Anna-Marie Sanderson, Anthony Glise, Jared Yates, Waltz for Venus, Kayla Newton, Joe Peters

KIM ARMSTRONG

K.C.'s Independent Sound

2401 E. Wardlow Rd.
Long Beach, CA 90807
562-438-9699
Styles: rock, jazz, country
Notable Projects: Big Jay McNeely
*Unsolicited material accepted

ARTIST ONE PRODUCTIONS

310-948-4335
E-mail: susan@artistoneproductions.com
Web: www.artistoneproductions.com
Contact: Susan

Styles: singer, singer-songwriter, commercials and soundtracks
Notable Projects: (past & current clients) Marion Cotillard, David Wenham, Stephen Graham, Eddie Van Halen, MTV

Producers, Engineers:

Eric Valentine
Roy Thomas Baker
Jim Steinman
Roger Sommers
Matty Spindel
Robert Scovill

BEN ARRINDELL

BJA Sound
150 W. 28th St., Ste. 803
New York, NY 10012
347-827-0763
E-mail: info@bjasound.com
Web: www.bjasound.com
Notable Projects: Gerald Levert, K-Ci & JoJo, Aretha Franklin, Busta Rhymes, the Temptations and Janet Jackson.
*Call for mixing rates

JOE AYOUB/THE SOUND SALON

Hollywood, CA 90028
323-962-2411
E-mail: joe@thesoundsalon.com
Web: www.thesoundsalon.com

Contact: Joe Ayoub
Styles: all, rock, metal, pop, R&B, film
Notable Projects: Cab 2, Nina Shaw, Seven Foot Wave, Down From Hollow, Dream Vampires, Czarina, Annie Calder, the Mac, George Lacava

PETER A. BARKER

Threshold Sound + Vision
2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677
E-mail: Peter@thresholdsound.com
Web: www.thresholdsound.com
Styles: rock, acoustic, AAA, Indie, live concert 5.1 mixing specialist
Notable Projects: Yanni Simone, Ember FX, Sick Love, George Lacava, Jamila Ford, Jason Perlman, Dream Vampires, Jeffrey Silverman
*No unsolicited material

WILLIE BASSE

(producer, engineer)
818-731-9116
E-mail: williebasse@gmail.com, james@kerosenemedia.com
Web: www.williebasse.com
Contact: James Wright
Styles: rock, blues, heavy metal
Notable Projects: Canned Heat, Finis Tasby, Frank Goldwasser, Terry lous, Jeff Nothrup, Black Sheep (the Metal Band)

BEATOLOGY MUSIC

909-843-5673
E-mail: beatology@mac.com
Web: www.multiplatinumproducers.com, www.beatology.com
Contact: Gordon "DJ Stealth" McGinnis
Styles: urban music
Notable Projects: Dr. Dre, Notorious B.I.G., Xzibit, N.W.A., Above the Law, 2Pac, George Clinton, Ice Cube, Redman, Digital Underground, Stanley Clarke, George Duke, Kid Frost, Jayo Felony, Kam, W. C., Kurupt, K Dee, Mack 10, Luniz, Mac Mall, Kausion, H. W. A., Kokane, Mad Lion, Domino, Gospel Ganstaz, Heather Hunter, Martin Johnson, E-40, Will Downing, Sir Nose, Najee, Ken Navarro, Greg Adams, Jeffrey Osbourne, Wayman Tisdale, Bob Baldwin, Everette Harp, Patti Austin, Paul Jackson Jr., Michael Lington, Michael Henderson, Jean Carne, Norman Conner, Phil Perry, Pieces of a Dream, Club 1600, Dave Mann, Eazy-E, Tray Deee, Outlawz, Volume 10, Caffeine, Badd Azz, Hostyle, Brian Bromberg and many more
*Unsolicited material accepted

SEAN BEAVAN

SOS Management
Address by request
323-654-2828
E-mail: sosmanagement@gmail.com

Web: www.sites.google.com/site/sosmanagement/seanbeavan
Notable Projects: NIN, Marilyn Manson, No Doubt, Unwritten Law, Thrive, 8MM, POD, Guns N' Roses, Hypernova, Envy on the Coast

EVAN BEIGEL

Jojo Ocean Music
818-321-5472
E-mail: mail@evanbeigel.com
Web: www.evanbeigel.com
Styles: all
*No Unsolicited Material

LANCE BENDIKSEN

Bendiksen Productions
720-234-1234
E-mail: lance@bendiksenproductions.com
Web: www.bendiksenproductions.com
Notable Projects: Grayson Erhard, Caleb Grose, Back Porch, Niccole Fentress

RAY BENSON

Bismieux Productions
P.O. Box 463
Austin, TX 78767
512-444-9885
E-mail: bismieux@austin.rr.com
Web: www.bismieuxstudio.com
Styles: swing, jazz, R&B, country
Notable Projects: Asleep At The Wheel, Charlie Robison, Aaron Watson, Ray Benson, Suzy Bogguss, the Chieftains, Pam Tillis, Kelly Willis, Trace Adkins, George Martin

LENISE BENT

(producer, engineer)
Los Angeles, CA
E-mail: soundflo@aol.com
Styles: americana, blues, world, rock, pop, jazz
Notable Projects: Blondie, the Knack, Suzi Quatro, Robert Fleischman, the Barrelhouse Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

BIG SCARY TREE

Los Angeles, CA
213-680-8733
E-mail: bigscarytree@gmail.com
Web: www.bigscarytree.com
Contact: Jeb Lipson
Styles: Specializing in recording live humans on great gear in a great room! No computerized sequenced music allowed!
Notable Projects: call for current client roster

PRASANNA BISHOP

Akashic Recording
1388 Deer Trail Rd.
Boulder, CO 80302
303-444-2428
E-mail: prasnanna@akashicrecording.com

Web: www.akashicrecording.com
Contact: Prasanna Bishop
Styles: pop, rock, rap, reggae, jazz
Notable Projects: D12, Xzibit, Obie Trice, Big Head Todd, Marshall Mathers, the Bonner Party, Interscope Records

RICHARD "Ric" BOWLS

It's Only Plastic Music
Nashville, TN
818-848-5059
E-mail: ricbowls@gmail.com
Styles: all, co-producing with Carmine Appice
*Call for complete listing

JOHN BOYLAN

5900 Wilshire Blvd., Ste. 2300
Los Angeles, CA 90036-5050
E-mail: info@greateasternmusic.com
Web: www.greateasternmusic.com
Notable Projects: Linda Ronstadt, Eliana Burki, Michael Flynn

CLIFF BRODSKY

(producer, writer)
Brodsky Entertainment, LLC
E-mail: cliffbrodsky@me.com
Web: www.brodskyentertainment.com/cliff-brodsky
Styles: all forms of modern and classic rock/pop
Notable Projects: Warner Bros., Universal, Sony, MCA, Virgin, Interscope
*Unsolicited material accepted similar to: John Mayer, Coldplay and Radiohead.

ANDREW BUSH

Grandma's Warehouse
355 Glendale Blvd.
Los Angeles, CA 90026
213-484-8844
E-mail: andrew@grandmaswarehouse.com
Web: www.grandmaswarehouse.com
Styles: all

ANDY CAHAN / THE DEMO DOCTOR

Cathedral City, CA
818-489-4490
E-mail: andycahan@verizon.net
Web: www.allentertainment.net
Contact: Andy Cahan
Styles: all
Notable Projects: Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry
*Unsolicited materials accepted

ERIC MICHAEL CAP

(aka General Groove)
Burbank, CA
818-567-1911
E-mail: avpost@goldstreetent.com
Web: www.GoldStreetMusic.com
Styles: pop, R&B, gospel
Notable Projects: Accent Media, IntraTherapies, Kern Direct, Texas

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Web: www.bryancarlstrom.com

JOHN CARLTON

614 Center St.
Bangor, PA 18013
610-588-4968

E-mail: mail@hilltopstudios.com
Web: www.hilltopstudios.com
Contact: Dave Mosca
Styles: country

Notable Projects: A Tennessee Tradition, Country State of Mind, Tom Kozić

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Hollywood, CA

323-655-0615

E-mail: cazador.jimmy@gmail.com

Web: www.jimmyhunter.com,

www.jimbojamz.com

Styles: rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 4000 songs since 1986

Notable Projects: Buffalo Jimbo (my solo project), Todd Stanford, Ivy Lite Rocway, Savannah Phillips, Mr. Smoove 1, Tim Fleming's Selective Amnesia, Mark R. Kent, Dr. Alias, The West Hollywood Cheerleaders,

Dre Charles, Lisa Gold, Thorn, Tom Powers, Jeff Rients' Prairie Land Band, The Della Reese UPFBL Ministry

DAVID CHAMBERLIN

DBW Productions

Woodland Hills, CA

818-884-0808

E-mail: info@dbwproductions.com

Web: www.dbwproductions.com

Styles: rock, indie, blues, hard rock, pop, country, adult contemporary, folk, celtic, new age, hip-hop

Notable Projects: Zach Galifianakis, Paul Jackson, Jr. Have produced over 80 indie CDs, most of which are singer-songwriters. Check website for details and sound samples.

TIMO CHEN

Los Angeles (Silver Lake)

E-mail: timochenmusic@gmail.com

Web: www.t-monicmusic.com

Styles: ambient film music, alt-pop, electronica, outsourced Asian pop

Notable Projects: Coco Lee, Janina Gavankar, "Kissing Cousins," Ford Motors, Burger King

ROB CHIARELLI

(mix engineer, producer, musician)

Final Mix Inc.

2219 W Olive Ave. #102

Burbank, CA 91506

E-mail: rob@finalmix.com

Web: www.finalmix.com

Notable Projects: Kirk Franklin, Will Smith, P!nk, Stevie Wonder, Christina Aguilera, Mary Mary, Jonathan McReynolds, Musiq Soulchild, Madonna, Jermaine Jackson, LeAnn Rimes, Charlie Wilson, Janet Jackson, Ray Charles, Luther Vandross, Keiko Matsui, Andra Day, New Boyz,

Dave Hollister, Gerald Haddon, Leah McFall.

ARIEL CHOBAZ

E-mail: hollywoodmix@icloud.com

Web: www.arielchobaz.com,

www.facebook.com/arielchobaz

Notable Projects: Nicki Minaj, Drake, Keyshia Cole, Lil Wayne, Rihanna

RANDY CHORTKOFF (C.E.O.)

Delta Groove Productions, Inc.

16501 Sherman Way, Ste. 100

Sherman Oaks, CA 91423

818-907-1600

E-mail: deltagroove@earthlink.net

Web: www.deltagroovemusic.com

Notable Projects: Ana Popovic, Phantom Blues Band, Phillip Walker, Mitch Kashmar, Finis Tasby, King Ernest, Kirk Fletcher, The Mannish Boys, Rod Piazza & The Mighty Flyers, the Hollywood Blue Flames, John Long and Billy Boy Arnold

CLEAR LAKE AUDIO

10520 Burbank Blvd.

North Hollywood, CA 91601

818-762-0707

E-mail: contact@clearlakerecording.com

Web: www.clearlakeaudio.com

Contact: Brian Levi

Notable Projects: No Doubt, Terry Bozzio, Tony Levin, Steve Stevens, Melissa Etheridge, Crosby & Nash, Chaka Khan

*Please call for complete roster & credits

STEVE BARRI COHEN

c/o Lake Transfer Artist Management

11300 Hartland St.

North Hollywood, CA 91605

818-508-7158

E-mail: info@laketransfer.com

Web: www.lakettransfer.com

Recent Projects: Patrice Rushen & Sheree Brown (Hidden Beach / UMG), Candyboy featuring Mari Y. (Hip Pop Intl Records), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues Gospel Program), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA/BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score) Shanice Wilson (Motown/UMG) Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG)

JOSE CONDE

Brooklyn, NY 11217

718-230-8140

E-mail: j@joseconde.com

Web: www.olafresca.com

Styles: funky, jazzy, Latin dance

*No unsolicited materials

ERIC CORNE

(engineer, producer, mixer, composer)

Los Angeles, CA

310-500-8831

E-mail: ericcorne@gmail.com

Web: www.ericcornemusic.com

Styles: rock/indie rock, Americana/country, blues/jazz, folk/singer-songwriter

Notable Projects: Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

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Notable Projects: Platinum Production, Mix and Mastering - Indie, Universal, Grammy
 *Call before submitting

JEFFERY DAVID
 Signed to Reach Music Publishing
 Los Angeles
E-mail: jdproducer@mac.com
Web: www.linkedinin/jefferydavid
Notable Projects: Seal, Echosmith, Christina Grimmie, Victoria Beckham, Guess, Lamborghini.

JEFF DAWSON
The Den
 147 W. 3rd Ave.
 Vancouver BC V5Y 1E6
E-mail: dawson.jeff@gmail.com
Web: www.jeffdawsonproductions.com
Notable Projects: Daniel Powter, State of Shock, Kelly Rowland, Marcy Playground, Holly McNarland, The Dudes, Tal Bachman and Crystal Pistol

BUTCH JONES/825 RECORDS
 Brooklyn, NY
E-mail: info@825records.com
Web: www.825records.com
Styles: Audio Engineering, Mixing, Mastering
Notable Projects: Talking Heads, the Bacon Brothers, Madonna
 *Does not accept unsolicited material for label consideration

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MARC DESISTO
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 818-784-2665
E-mail: marcdesistoaudio@gmail.com
Web: www.marcdesistoaudio.com
Notes: Solid years of professional recording mixing/producing and mastering music. Website has info.

JEANNIE DEVA
 Recording Studio Vocal Producer
 P.O. Box 2847
 Hollywood, CA 90078
 818-425-6383
E-mail: Joe@Jeanniedeva.com
Web: www.JeannieDeva.com
Notes: Grammy member specializing in all aspects of vocal recording and

preparation.
 *Clients include projects on Capitol Records, Rounder Records, MCA, ATCO/Atlantic.

RAPHAEL De GIORGIO
 Diamond Dreams Music (Full-Spectrum-Music-Production)
 North Orange County, Carbon Canyon CA 91709
 909-393-6120 Fax 909-606-5779
E-mail: info@diamonddreamsmusic.com
Web: www.diamonddreamsmusic.com
Styles: All genres, R&B, pop, soul, acoustic, rock, blues, dance, jazz, orchestration, soundtracks, country, electronica and more
Notable Projects: Many different artists, (see website for list) TV, Film, National Radio, Commercials, (Paramount/ABC-TV, Disney Channel, NBC, UPN, MTV, HBO, WGN, A&E, FOX Sports, ESPN, History Channel, Style Network, Showtime, CARs, TV, E-Channel, Warner Chappel Music, Conoco Oil, Del Oro Music & Filmworks, Transition Music, and many album projects.
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 212-633-2600 Fax 212-633-1818
E-mail: booking@entouragetalent.com
Web: www.dondixonmusic.com
Styles: rock, pop, blues, alternative
Notable Projects: 10CC, The Church, Joan Armatrading, Joe Satriani, Procol Harum

ROBIN DIMAGGIO AKA DIMAGIC
 (DiMagic Productions)
 818-430-8926
E-mail: kelly@kelleemackpr.com
Web: dimaggiointernational.com
Contact: Kellee Mack
Styles: All music that can be complemented
Notable Projects: Celine Dion, Johnny Cash, will.i.am, Kenny G, Roy Orbison, Seal, Stevie Nicks

DJ BOOM, SCOTTY BEAM
Listen Vision
 2622 Georgia Ave., N.W.
 Washington, DC 20001
 202-332-8494 Fax 202-332-8495
E-mail: info@listenvision.com
Web: www.listenvision.com
Styles: hip-hop, R&B, house, reggae
Notable Projects: KRS-One, BET, Doug E. Fresh, XM Satellite Radio, Belleville Outfit, Hillary Duff, Spyro Gyra, United Airlines, Kenny Chesney,

Ray Hubbard, KRS-ONE, Mobb Deep, Dave Koz

DJ ETERNAL LOVE aka E. Love
Pure Heat Entertainment
 White Plains, NY 10603
 917-547-9886
E-mail: PureHeatBiz@gmail.com
Web: www.PureHeatEnt.com
Styles: urban pop, R&B, EDM, rap
Credits: 4 Billboard Top 100's.
 Published songwriter (Member SESAC, AES, NARAS, National Mentoring Partnership)
Notable Projects: Sex In The City, Waist Deep Soundtrack, Messiah, Roy DK, J Bless, Kenny Smoove (Spoiled Rotten Global Music), Joint venture with LA Reid & Russell Simmons, La Tha Darkman & Shotti Hefner (Wu-Tang Clan), Lee Carr (Def Jam/Jive), Big Mike, Horace Brown, DJ Jay Faire, Fonda Rae, Ahmad Belvin (Clive Davis)

THE DONMAN
 818-831-8463
E-mail: donman@socal.rr.com
Web: www.youtube.com/user/thedonmanband, www.myspace.com/thedonmanband
Styles: rock, pop, country
Notable Projects: pedal steel guitar sessions, music for film, TV commercials, sound design & effects for stage

ADAM DORN
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 Los Angeles, CA
E-mail: info@jdmanagement.com
Web: www.jdmanagement.com
Styles: jazz, drum 'n' bass, pop, jazz-pop, electronic, rock
Notable Projects: "Richard Pryor-Omit the Logic," Nikki Yanofsky, Morgan James, Mocean Worker, Theme for Sony PlayStation's Video Game *Little Big Planet*.

SAMUEL DRESS
 Sherman Oaks, CA
 818-995-4642
E-mail: info@fridayentertainment.com
Web: www.Fridayentertainment.com
Styles: jazz, folk, film scores
Notable Projects: Ron Anthony, Jim Hughart, Howlett Smith, Dolores Petersen, Richard Simon, Nancy Osborne, Dave McKay, Josh Nelson, Kurt Festinger
 *Call before submitting material

SHAUN DREW
 (producer, composer, engineer)
Sotto Voce Productions
 North Hollywood, CA 91606
 818-694-3052
E-mail: info@sottovocestudio.com
Web: www.sottovocestudio.com

Styles: producer, composer, engineer. Specializing in rock, ambient, orchestral, world, progressive, soundtrack
Notable Projects: Single track recordings to full record production, feature film scoring. Clients include major advertising agencies, TV networks and A-list filmmakers.
 *Call before submitting material

LES DUDEK
Eflat Productions
 P.O. Box 726
 Auburndale, FL 33823
Web: www.lesdudek.com
Styles: southern rock
Notable Projects: Steve Miller Band, Stevie Nicks, Cher, Dave Mason, Boz Scaggs, Maria Muldaur, The Allman Brothers Band, Bobby Whitlock

CASEY DUNMORE
 plus4dBu
 323-207-5411
E-mail: cd@plus4dbu.com
Web: www.plus4dbu.com, www.schpilikas.com
Styles: plus4dBu is a full-service music production entity created by Schpilikas, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed. Music production, vocal production, mixing and songwriting services are also available for recording artists. Specializing in unpredictable, edgy orchestration, urban beats and electronic elements, compositions are not limited to a specific genre. Musical influences stem from classical, hip-hop, electronica, rock/alternative, trip/hop and jazz.
Notable Projects: Production credits include the theme songs for reality TV show Tia & Tamera (Style Network) and the NBA Toronto Raptors. Some of Schpilikas' featured placements include NIKE's Vapen Sessions, the movie Our Family Wedding (Fox Searchlight Pictures), One Tree Hill (CW), The City (MTV), Jimmy Kimmel Live! (ABC), and video games Tap Tap Revenge 3 and Top Spin 4 (2K Sports)

DUST BROTHERS, THE
E-mail: mike@dustbrothers.com
Web: www.dustbrothers.com, www.mikesimpson.com
Contact: Mike Simpson, John King
Styles: rock, hip-hop
Notable Projects: Beck, Beastie Boys, Korn, Hanson, Tone Loc, Linkin Park, They Might Be Giants, Rolling Stones

JEFF ELLIS
Contact: Scott Marcus
E-mail: jeff@jeffellis.me
Web: www.recordmixerjeffellis.com

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 DRAWMER
 YAMAHA
 ROLAND, KORG
 HAMMOND
 WURLITZER
 SOUNDDELUX
 TUBETECH
 LEXICON
 SUMMIT
 TC ELECTRONICS

FAIRCHILD
 TELETRONIX
 PULTEC, L.T.I.
 MASSENBURG
 FOCUSRITE, LANG
 KLIEN & HUMMEL
 MOOG, RHODES
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 A.R.P. FENDER
 MARSHALL, VOX
 HIWATT, AMPEG
 NOBLE & COOLEY
 GRETCH, BRADY
 CANOPUS
 LUDWIG
 ZILDJIAN
 PAISTE
 AVALON
 B&K
 AMPEX
 STUDER
 MANLEY

(818) 994-4849

Styles: acoustic, hip-hop, pop, R&B, rock
Notable Projects: 2013 Grammy Award winner, Frank Ocean, Akon, Kate Nash, Vic Mensa, Skylar Grey.

ES AUDIO
 Donny Baker – Chief Engineer/Owner
 1746 Victory Blvd.
 Glendale, CA 91201
 818-505-1007

E-mail: studio@esaudio.com
Web: www.esaudio.com
Notable Projects: Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.

*We accept all types of music submissions
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L.A. Entertainment, Inc.
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 Hollywood, CA 90028
 800-579-9157 Ext. 707
 Fax 323-924-1095
E-mail: jervin@laeg.net
Web: www.warriorrecords.com/LA
Styles: All
 *No unsolicited material

BARRY "THE FOZ" FASMAN
 7053 Rubio Ave.
 Van Nuys, CA 91406
 818-989-9997
E-mail: foz@barryfasman.com
Web: www.barryfasman.com
Styles: All pop and orchestral styles
Notable Projects: produced and arranged for Johnny Mathis, 6 albums for the hit TV series *Fame*, classic

rock band Bluebeard, arranged for Melissa Manchester, Air Supply, Diana Ross. Wrote and produced Showtime at the Apollo NBC-TV "theme," music for video games by Sony, Microsoft & Nintendo including: Roboteck/Battlecry, Spongebob Squarepants, Spy vs. Spy, Debbie Allen Specials, Eddie Murphy, Opening act for The Doors, Jefferson Airplane.

FRANK FILIPETTI
 (6x Grammy Winner)
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 West Nyack, NY
E-mail: info@jdmanagement.com
Web: www.jdmanagement.com/frankfilipetti

Styles: rock, pop, adult contemporary, classical
Notable Projects: Elton John, Paul McCartney, Madonna, Billy Joel, Andrea Bocelli, KISS, James Taylor, Barbra Streisand, Ray Charles, Rod Stewart, Carly Simon, the Bangles, 10,000 Maniacs, Book of Mormon, Aida, Spamalot, Motown.

RICHARD FINK IV
 P.O. Box 127
 Bergen, NY 14416
 646-233-3393
E-mail: contact@richardiv.com
Web: www.richardiv.com
Skype: richard.fink.iv
Styles: pop, rock, alt., hard rock, metal, R&B, soundtracks
Notable Projects: Carmireli, Meredith Haight, Scattered Ink, Paul Cummings, Krista Marie

MIKE FRASER PRODUCTIONS
 c/o 1867 Draycott Rd.
 North Vancouver, BC

V7J 1W5 Canada
 604-985-0679
E-mail: mimi@mikefrasermix.com
Web: www.mikefrasermix.com
Contact: Mimi Northcott
Notable Projects: AC/DC (4 CDs incl Thunderstruck), Metallica, Franz Ferdinand, Enter Shikari, Aerosmith, Satriani, Zac Brown, Elvis Costello, Rush, Norah Jones, Kelly Rowland and Led Zeppelin.

ASAF FULKES
The OC Recording Company
 3100 W. Warner Ave., Ste. 7
 Santa Ana, CA 92704
 323-244-9794
E-mail: info@ocrecording.com
Web: www.ocrecording.com
Contact: Asaf Fulkus (engineer, producer)
Format: Analog & Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon
Styles: All music genres, ADR and Voice Overs
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MAURICE GAINEN PRODUCTIONS
 4470 Sunset Blvd., Ste. 177
 Hollywood, CA 90027
 323-662-3642
E-mail: info@mauricegainen.com
Web: www.mauricegainen.com
Styles: Any and all musical styles, film, TV, etc.
Notable Projects: Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, James Webber,

Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW.

JIM GAINES
Ardent Producer Management
 2000 Madison Ave.
 Memphis, TN 38104
 901-725-0855
E-mail: jimgaines@centurytel.net, jstephens@ardentmusic.com
Web: www.bessieblues.com/jimhome.html, www.ardentstudios.com
Contact: Jody Stephens
Styles: rock, blues
Notable Projects: Stevie Ray Vaughan, Steve Miller Band, Carlos Santana, John Lee Hooker, George Thorogood

BRIAN GARCIA
 626-487-0410
E-mail: brian@briangarcia.net
Web: www.briangarcia.net
Contact: Brian Garcia
Styles: rock, indie, singer/songwriter, pop, metal, hardcore, Christian
Notable Projects: Our Lady Peace, Earshot, Avril Lavigne, Kelly Clarkson, Until June, King's X, Dizmas, Michelle Branch, Chantal Kreviazuk, Galactic Cowboys, the Daylights.

ARNIE GEHER
 (producer, mixer, engineer)
 Studio City, CA
 818-763-7225
E-mail: arno@Westworld.com
Web: www.reverbnation.com/arniegeher

DAVID GIELAN
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 Los Angeles, CA 90013



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E-mail: info@melodymakerproductions.com
Web: www.melodymakerproductions.com
Styles: all, pop, rock, alt, hip-hop, electro, film/TV/video game composer, singer/songwriter, audio post-production, studio owner.
Notable Projects: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, IQimedia, Vox Pop Films
 *E-mail for more information

JON GILLESPIE
 1250 Daly Dr.
 New Haven, IN 46774-0234
 260-749-1981
E-mail: Jon_Gillespie@sweetwater.com
Web: www.dreamrodeo.com
Styles: All
Notable Projects: Gucci Mane, "Zone Six," Amanda Perez, "Candy Kisses," Ace Diamond, Hoochie Mama Get-Down, Joyce Lawson, Phat Squad Records, Ernie Johnson and much more.

JUSTIN GLASCO
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 Brooklyn, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/justinglasco
Styles: rock, pop, country, singer/songwriter
Notable Projects: The Lone Bellow, Tristan Prettyman, Cary Brothers, Gary Jules, Dan Wilson, Serena Ryder, Adrienne Gonzalez (the Rescues), Garrison Starr, The Roof Beam Carpenters, Meiko, Joshua Radin, Peter Katz and others.

BRYCE GOGGIN
Trout Studios
 Park Slope, Brooklyn, NY
 718-222-0946, 917-324-3856
E-mail: troutrecording@gmail.com
Web: www.troutrecording.com
Styles: rock, alt., jazz
Notable Projects: Spacehog, the dig, Chess Smith and These Arches, Valley Young, So Brown, Black Host, Frank Bango, Pete Galub

LARRY GOLD
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 Philadelphia, PA
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/larrygold
Styles: Rock, Pop, Classical, Urban, R&B.
Notable Projects: Kanye West, Jay Z, The Roots, The Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige,

Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey.

BILLY GRAZIADEI
 (producer, engineer)
Fire Water Studios
 Co-Founder of Biohazard.com
 310-354-5901
E-mail: info@firewaterstudios.com
Web: www.firewaterstudios.com
Notable Projects: Cypress Hill, Onyx, Hatebreed, Life of Agony, Pantera, Sick of it All, Slipknot, Type O Negative, Agnostic Front

CARMEN GRILLO
Big Surprise Music
 16161 Ventura Blvd., Ste. 522
 Encino, CA 91436
 818-613-3984
E-mail: info@carmengrillo.com
Web: www.carmengrillo.com
Styles: R&B, pop, rock, jazz, blues, voice over
Notable Projects: Gloria Loring, Footloose, David Anderson, Kenny Nolan

GROOVEWORKS
 1446 W. 178th St.
 Gardena, CA 90248
 310-403-5104
E-mail: info@grooveworksstudios.com
Web: www.grooveworksstudios.com
Contact: Rodney or Johnny
Styles: all
Notable Projects: call for current roster
 *Unsolicited material accepted, call first, no walk-ins

JEFF GROSS
 (producer, writer, engineer, programmer)
 818-990-3031
E-mail: info@studioexpresso.com
Web: www.jag144.com, www.studioexpresso.com/profiles/jeffgross.htm

RYAN HADLOCK
Bear Creek Studio
 6313 Maltby Rd.
 Woodinville, WA 98072
 425-481-4100 Fax 486-2718
E-mail: bearcreek@seanet.com
Web: www.bearcreekstudio.com
Styles: folk, indie rock, art rock
Notable Projects: Ra Ra Riot, Soko, Johnny Flynn, Blonde Redhead, the Black Heart Procession, the Gossip, Islands

RUDY HAEUSERMANN
126bpm Music
 818-288-6626
E-mail: rudy@126bpm.com
Web: www.126bpm.com
Styles: pop, rock, singer/songwriter, urban

Notable Projects: Ke\$ha, Mitchel Musso, Kristina Antuna, Orange, Rob Zombie, Deborah Gibson, Kimberley Locke, Snoop Dogg and many others

NIC HARD
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 New York, NY
E-mail: info@jdmmanagement.com
Web: nichard.com
Styles: Electronic, Pop, Rock, Indie, Singer-Songwriter
Notable Projects: Taylor Swift, Lucy Woodward, Ghost Beach, The Kin, Joey Ramone, Jack Bruce, Tito Puente, Eagle Eye Cherry, Flava Flav and Jesse Malin.

NATHANIEL HARE
 Joe D'Ambrosio Management, Inc.
 914-777-7677
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/nathanielhare
Styles: rock, pop, hip-hop
Notable Projects: Co-design Studio B/NBC for the Tonight Show. Bruce Springsteen, Beyoncé, Phish, Prince, My Morning Jacket, the Foo Fighters, Wu-Tang Clan, Kenny Chesney, Phoenix, Justin Timberlake.

COL. DARRYL HARRELSON
M.L.E. STUDIOS
 P.O. Box 93008
 Hollywood, CA 90093-0008
 866-246-8846
E-mail: mail@majorlabelmusic.com
Web: www.majorlabelmusic.com
Styles: All but specializing in country, alt country, blues, R&B, voice over, A.D.R., SFX.
Notable Projects: Bobie Covell (MI), Mike Davis (TN), The Tola Crusades "the light of day" (Video Game Character Voices), BLUE (CA), The Company Rep "Rosenstrasse" (8-part lead vocals), Studio and Producer credits in film: Asian Stories, Book III for "Shake That Thing."
 *Prefer Flat Rate Billing per song/album instead of hourly.
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 *See Website for submission guidelines.

TOMMY HAZERIAN
 9018 Balboa Blvd., #564
 Northridge, CA 91325
E-mail: info@ghostnoteproductions.com
Web: www.ghostnoteproductions.com/composerth
Styles: metal, hard rock, indie rock, ambient rock/trip hop

ROSS HOGARTH
Hoax Productions
Web: www.hoaxproductions.com

Contact: Ross Hogarth
Styles: all
Notable Projects: Gov't Mule, Roger Waters, The Black Crowes, Shawn Colvin, John Mellencamp, R.E.M., Jewel.

DANIELL HOLCOMB/ADVENTURES IN MODERN RECORDING
 West Los Angeles, CA 90064
 323-375-4AMR
E-mail: amrdaniell@gmail.com
Web: www.adventuresinmodernrecording.com
Contact: Daniell Holcomb
Styles: hard rock-pop
Notable Projects: Howard Stern Show, Sony Music Group, Bleeding Deacons

HEATHER HOLLEY
 (producer, songwriter, artist development)
E-mail: info@heatherholley.com
Web: www.dreamartistproductions.com/heatherholley
Styles: Pop, Dance, Indie, All
Notable Projects: Christina Aguilera, Katie Costello, Caitlin Moe, Richie Rich, Commercials for Mercedes, Pepsi, songs in Grey's Anatomy, The Office, 90210, The Hills, Ugly Betty

GAYLORD KALANI HOLOMALIA
On The Beach Productions
 377 Keahole St. D-03
 Honolulu, HI 96825
 808-393-2021
E-mail: info@islandsoundstudios.com
Web: www.islandsoundstudios.com
Notable Projects: Worked with all of Hawaii's top artists. Kalapana member

THOMAS HORNIG
 (freelance mixer, producer)
Tomcat On The Prowl Productions
 Studio City, CA
 818-533-8669
E-mail: studio@tomcatontheprowl.com
Web: www.tomcatontheprowl.com
Styles: singer/songwriter, pop, americana, country/folk, rock
Notable Projects: Thomas Hornig-Every Single Day CD, Peter Ebling-Freddy Audio Book, Jennifer Quiroz EP

CHRIS HORVATH
 Jamnation Music
 310-391-1826
E-mail: info@jamnation.com
Web: www.chrishorvath.com, www.jamnation.com
Styles: pop, rock, R&B
Notable Projects: Grey's Anatomy, August Empire, Coolio, Jonas Bros., Venice, Billy Idol, Michael McDonald, Jackson Browne, David Crosby, Trevor Hall, Gigolo Aunts, America's Got Talent, FOX Sports, Rock Of Ages, A.N.T. Farm, Digimon (Theme), Alias, Scrubs, Erin Brockovich
 *No unsolicited material

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Hollywood, CA
323-850-0765
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Web: www.jesound.com
Contact: John
Styles: All
Notable Projects: see website for client roster and samples of work.

JIMMY HUNTER

(producer, audio engineer, studio drummer, studio vocalist, vocal coach, composer, songwriter)
See Cazador Recording

SIMON ILLA

Atlanta, GA
E-mail: info@simonilla.com
Web: www.simonilla.com
Styles: hip-hop, R&B, pop, folk, s/s, rock, gospel, emo
Notable Projects: Vivian Green, Floetry, George Tisdale, Big Boi, signee Vonnegutt, D. Woods (of Danity Kane), Nate Currin, Margie Chadburn, Manchester Orchestra and others, Film Soundtracks, Major League Baseball, The National Football League

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Valencia, CA 91355
818-789-7895 (cell) 818-281-0141
E-mail: acebaker1234@yahoo.com
Web: www.invisiblehandmusic.com
Contact: Ace Baker

Styles: pop, rock, ambient, contemporary jazz, ethnic-world music, chill-out, film and TV score
Notable Projects: American Pie "Book of Love" - 6 songs, American Dragster - Composer
*Available for composing and songwriting.
*Please call first to submit material

ERIK ISAACS

West Hills, CA
E-mail: music.erik@yahoo.com
Styles: rock, pop, dance, AC, R&B, country, all
Notable Projects: Warner/Reprise, MCA, Hollywood Records, Disney Records, Global Records, various TV/film work including Paramount Pictures, NBC, CBS, ABC, TBS, BET, Disney Channel, etc. Worked with several Grammy winning/nominated No. 1 hit producers/songwriters. Services include songwriting, production and artist development.

JO-MUSIK

Sunnyvale, TX 75182
972-226-1265
E-mail: info@jomusik.com
Web: www.jo-musik.com
Contact: Joe Milton
Notable Projects: see website for roster

QUINCY JONES PRODUCTIONS

E-mail: info@quincyjones.com
Web: www.quincyjones.com
Styles: all
Notable Projects: Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Sarah Vaughan, Brian McKnight, Alfred Rodriguez, Andreas

Varady, Jacob Collier, Jon Batiste, Justin Kauflin, Lee England, Jr. Mervyn Warren, Parker Ighile
*No phone calls. No unsolicited material.

CHRIS JULIAN

4872 Topanga Canyon Blvd., Ste. 406
Woodland Hills, CA 91364
310-924-7849
E-mail: chris@chrisjulian.com
Web: www.ChrisJulian.com, www.ImaginePost.com
Styles: rock, pop, AAA, alt., R&B, artist development, all budgets, 2006 Emmy Winner, Multiple Gold & Platinum Winner, Grammy noms
*Unsolicited material accepted

DAVID KAHNE

E-mail: vincristin@mac.com
Web: www.vincristin.com
Styles: rock, pop
Notable Projects: Paul McCartney, Sublime, Kelly Clarkson, Sugar Ray, the Strokes, Wilco, Tony Bennett, Bangles

JEFF KANAN

E-mail: jeff@kananrecords.com
Web: www.kananrecords.com, www.linkedin.com/in/jeffkanan
Styles: rock, metal, pop, emo, punk, pop-punk. Basically any kind of band
Notable Projects: No Doubt, Madonna, Sting, Maroon 5, Kelly Clarkson, Limp Bizkit, Mariah Carey, Liz Phair, Kingsley, Michael Tolcher, Finch and others

JIM KAUFMAN

Jim Kaufman Productions
E-mail: ejg@msk.com
Web: www.jimkaufmanproductions.com
Contact: (Legal) Eric German, 310-312-3786
Clients: E.G. Daily, the Black Moods,

Elliot Collett, Govind Das and Radha, Telegraph, Opiate for the Masses, Model Turned Superstar, Jim Kaufman - A Party of One, Dead Money Massive

TIM DAVID KELLY

Los Angeles, CA
818-601-7047
E-mail: info@ultradosemusic.com
Web: www.ultradosemusic.com
Styles: alternative, metal, americana, rock, acoustic pop
Notable Projects: Kicking Harold, Shiny Toy Guns, Dokken

DAVID KERSHENBAUM

Web: www.linkedin.com/in/davidkershenbaum
Notable Projects: Signed or worked with Janet Jackson, Bryan Adams, Joe Jackson, Tracy Chapman, Duran Duran, Supertramp, Cat Stevens, Tori Amos.

BOB KETCHUM

Cedar Crest Studio
CR 830, Ste. 17
Henderson, AR 72544
870-488-5777
E-mail: cedarcrest@springfield.net
Web: www.facebook.com/cedarcreststudio
Styles: rock
Notable Projects: Freddy Fender, Krokus, Black Oak Arkansas, Trapeze

SAMUR KHOUJA

Seahorse Sound Studios
1334 S. Grand Ave.
909-210-2317
E-mail: info@seahorsesoundstudios.com
Web: www.facebook.com/samurkhouja
Contact: Samur Khouja

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-Chris Lord-Alge

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New York, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/
kevinkillen
Styles: rock, pop, country, singer/
songwriter
Notable Projects: U2, Shakira,
Sugarland, Elvis Costello, Peter Gabriel,
Kate Bush, Jewel, Duncan Sheik,
Suzanne Vega.

STEVE KRAVAC
Hollywood, CA
E-mail: info@stevekravac.com
Web: www.stevekravac.com,
www.facebook.com/steve.kravac,
Twitter: @stevekravac
Styles: rock, pop punk, indie rock,
power pop, Americana, roots rock
Notable Projects: RIAA Gold
Accredited Producer, Engineer, Mixer,
Composer. Blink 182, M.X.P.X., Less
Than Jake, Pepper, Bad Religion Tommy
Stinson. Label Credits Include: Epitaph,
Capitol, Atlantic, Side One Dummy, Fat
Wreck Chords, A&M, Tooth & Nail.
*Contact through website

KEVIN LACY
Valley Cottage, NY
845-623-0252
E-mail: studio@freudiansliprecording.com
Web: www.freudiansliprecording.com
Styles: indie/rock, folk, pop, country,
jazz
Notable Projects: Johnny Bravo, Jackie
Tohn, Meghan Cary, Jewtopia, Say
Goodnight, Gracie

LEW LAING
c/o Jordan/Balter Music
P.O. Box 27673
Los Angeles, CA 90027-0673
E-mail: jobamusic@gmail.com
Contact: Van Jordan, 213-605-1300,
Robert Balter, 323-804-7071
Styles: Hip-Hop, R&B, Urban Jazz, Pop,
Rap, Gospel
Notable Projects: Co-Writer and
Producer for Grammy Award-Winning
Guitarist and Producer Paul Brown,
Concord Music Artist Richard Elliot,
Title track for Sax Artist Jessy J, Melina,
Gabriel Mark Hasselbach, Eloway
White, DW3, Najee, Blake Aaron, Debra
Laws, Pastor Chuck Singleton, B2K
(Pandemonium! and B2k, SONY), 4th
Element, A.J., 4MULA1 (SoBe/Warner
Bros.), Jacquiem Joyner (ARTizen Music
Group), Jeanette Harris, Loyiso (South
Africa), Galatia (South Africa), IMX, TG4,
Neeta-S, Gospel Gangstaz, Coolio,
Epicenter, Jesse Powell, Chante Moore,
Lariland, Pro2Call (jazz), Sekou Bunch,
Carmichael Musiclover, Dee Lucas,
Judith Nicholas, Soulcrush and EMG.

GEORGE LANDRESS
Emily's Basement Recordings
323-462-3220, 213-509-3678
E-mail: george@emilysbasement.com
Web: www.emilysbasement.com
Styles: alt, acoustic, retro, contemporary
Notable Projects: No Doubt, Gary
Wright, Jon B, Laura Nyro, Jimmy Cliff,
Art Garfunkel

SCOTT LEADER
Brick Road Studios
7944 E. Beck Ln., Ste. 160
Scottsdale, AZ 85260
480-788-3573
E-mail: scott@brickroadstudio.com
Web: www.brickroadstudio.com
Styles: All
Notable Projects: Taylor Jane, Ross
M. Levy, Peter and Ellen Allard, Abby
Gostein, Todd Herzog, Bryan Zive, Emily
Aronoff

BRIAN LESHON
UNIT-O Productions
Anaheim, CA
805-746-7870
E-mail: BLeshon@unit-o.com
Web: unit-o.com
Styles: Rock, indie, jazz, blues, hard
rock, pop, country, adult contemporary,
folk, World, Americana, Celtic, new age,
R & B, hip hop, urban, country, reggae,
gospel, classical, electronica, Christian,
Latin, progressive,
Services: Music production, recording
engineer, mix, artist development, music
marketing, social media, voice over, post
production.

Notable Artists: Alcatraz, Peter Allen,
Herb Alpert, Victor Bailey, The Bangles,
Jeff "Skunk" Baxter, Jeff Beck, Bobby
And The Midnights, David Bowie,
Dee Dee Bridgewater, Devo, George
Duke, Jackson Brown, Castle Bravo,
Ndugu Leon Chancler, Eric Clapton,
Stanley Clarke, Commodores, Chick
Corea, Devo, Dixie Dregs, George
Duke, Guy Eckstein, Eyes, Robben
Ford, Ronnie Foster, Stephen Gadd,
Gamma, Raymond Gomez, Great
Buildings, Group 87, Happy The Man,
Don Harrison, Alan Holdsworth,
Dr. John, Alphonso Johnson, Louis
Johnson, Kansas, Jim Keltner, Bobby
Kimbal, David Koz, Abraham Laboriel,
Lion, Little Feet, Steve Lukather, Bobby
Lyle, Harvey Mason, Manakin, Missing
Persons, Motley Crue, M & O, Ronnie
Montrose, Tim Moore, Airtro Moreira,
Steve Morris, Mozaik, Patrick O'Hearn,
Ozzy Osborne, David Patich, Jean Luc
Ponty, Pops Popwell, Jeff Porcaro,
Steve Porcaro, Revelations, Romeos,
Brian Setzer, Earl Slick, Soma, Ringo
Starr, Steely Dan, Rod Stewart, Barbra
Streisand, Supertramp, The Bangles,
The Solution, The Sorry Boys, Toto,
Tommy Tutone, Twisted Sister, Steve
Vai, Klaus Voorman, W.A.S.P., Weather

Report, Bob Weir, Lenny White, Ron
Wood, Joe Zawinul.

BOB LUNA
(composer, arranger, conductor,
producer, keyboardist)
Hollywood, CA
310-508-1356
E-mail: bobluna@earthlink.net
Web: www.boblunamusic.net
Styles: all styles, Film/TV, and New
Media, live and midi orchestration, last
minute emergencies.
Specialties: singer/songwriter demos,
including composition, arrangement,
production, evaluation

DUNCAN MACFARLANE
3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310-280-0176
E-mail: duncan@racehorsestudios.com
Web: www.racehorsestudios.com
Styles: electronic/industrial, alt.-rock,
punk, pure pop, feature films
Notable Projects: Goldfinger, Ten Foot
Pole, Showoff, Holly Knight, the Los
Angeles Kings
*Unsolicited material accepted

LAWRENCE MANCHESTER
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/
lawrencemanchester
Styles: Rock, Pop, Hip-Hop,
Soundtracks, Broadway Cast Albums.
Notable Projects: The Tonight Show
with Jimmy Fallon, The Roots, John
Fogerty, Jennifer Hudson. Across The
Universe, Red Violin, The Departed,
S.W.A.T.

MIKLOS MALEK
(producer, songwriter, mixing engineer,
European X-Factor judge)
Los Angeles, CA
818-450-3729
E-mail: katarina@miklosmalek.com
Web: www.miklosmalek.com
Styles: pop, R&B, electronica, world,
new age, classical-crossover.
Notable Projects: Miklos' work has
been featured on over 15 million records.
Anastacia, Astraea, Ayaka Hirahara
(Japan), David Phelps, Dream, Faith
Evans, Jennifer Lopez, Jessica Andrews,
Kat Graham, LMNT, M2M, Pixie Lott
(UK), Plus One, Savannah Phillips,
Sylvia Tosun, Sylwia Grzeszczak
(Poland), TRF (Japan), Yanni

PETER MALICK
Los Angeles, CA
419-827-8411
E-mail: petermalick@gmail.com
Web: www.petermalick.com,

www.twitter.com/silvertone
Styles: indie rock, roots, americana,
singer-songwriter
Notable Projects: Over 200 in studio
live sessions for luxurywafers.net in
the past year. Also Norah Jones, Hope
Waits, Jason Diaz, the Shivers.
*Available for production services.
*No solicitation, please.

SCOTTY MANZO
661-510-6408
E-mail: scottzmanzo@gmail.com
Contact: Scotty Manzo
Styles: all

GUY MARSHALL
c/o Tutt & Babe Music
6506 Penfield Ave.
Woodland Hills, CA 91367
818-621-3181
E-mail: guymarshallmusic@hotmail.com
Styles: All, rock, alt, TV/film composer,
singer/songwriter broadcast quality
masters, studio owner/consultant
Notable Projects: Pat Benatar, The
Tuesdays, Baywatch, Lionheart, Cobra,
Venus & Mars, Erotic TV Network, The
Playboy Network, Happy Planet Childs
CD, Dr. Laura, L.A. Kings
*E-mail before sending material

MARIO J. McNULTY
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/
mariojmcnulty
Styles: rock, pop, alternative, indie,
singer/songwriter, R&B
Notable Projects: David Bowie,
Angelique Kidjo, Lou Reed, Laurie
Anderson, Anti Flag, Semi-Precious
Weapons.

MELROSE MUSIC STUDIOS
5254 Melrose Blvd., Ste. 108
Hollywood, CA 90038
On the Raleigh Pictures Lot
818-216-5409
E-mail: melrosemusic@mac.com
Web: www.facebook.com/
melrosemusicstudios
Styles: All styles
Notable Projects: George Clinton,
Taylor Dane, MTV and American Idol
Artists, Pointer Sisters, Vivian Campbell
(Def Leppard), Barry Goldberg, Brian
Holland, Carmine Appice, Carla Olson,
Howard Leese (Heart)

BILL METOYER
(producer, engineer)
16209 Victory Blvd., Ste. 132
Lake Balboa, CA 91406
818-780-5394
E-mail: bill@skullseven.com
Web: www.skullseven.com,

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Greg Kramer 626-914-2245 Glendora, Ca. 91741
www.sofasongs.com • greg@sofasongs.com

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Notable Projects: Slayer, Fates Warning, Armored Saint, D.R.I., C.O.C. Company; Skull Seven Productions.

MIKE MILCHNER

818-269-7087
E-mail: info@sonicvisionmastering.com, mike@sonicvisionmastering.com
Web: www.sonicvisionmastering.com
Styles: all

THOM MONAHAN

Global Positioning Services
 1540 6th St., #100
 Santa Monica, CA 90401
E-mail: info@globalpositioningservices.net
Web: www.globalpositioningservices.net/client/thom-monahan
Styles: rock, pop, folk, electronic, produce/engineer/mix
Notable Projects: Vetiver, Devendra Banhart, The Donkeys, Peter Bjorn and John, Nina Persson, Mary Epworth, Horse Thief, EDJ, Beachwood Sparks

BRIAN MONCARZ

Joe D'Ambrosio Management, Inc.
 914-777-7677
 Toronto, Canada
E-mail: info@jdmmanagement.com
Web: www.brianmoncarz.com
Styles: rock, alternative, country, pop
Notable Projects: Bleeker Ridge, Moneen, Yukon Blonde, Circa Survive, Hot Hot Heat, Neverending White Lights.

BRUCE MONICAL

E-mail: brucemoni@yahoo.com
Web: www.facebook.com/bruce.monical
Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.
Notable Projects: Please call for credits

GILLI MOON

Warrior Girl Music
 818-308-4442
E-mail: info@warriorgirlmusic.com
Web: www.warriorgirlmusic.com
Notable Projects: International recording artists - Gilli Moon, Paulina Logan, Holly Light, Dina Gathe, Rhonda Stisi, Ari Inkilainen, Jessica Christ, Deborah Bishop, Shamballa, Nocy, J. Walker, Songsalve! and Females On Fire CD compilations

MASTER GROOVE STUDIOS

Northridge, CA
 Nashville, TN
 818-830-3822, 615-799-9366
E-mail: davejavumorse@msn.com
Web: www.mastergroovestudios.com
Styles: rock, pop, country and R&B
Notable Projects: R.E.M., Commodores, Warrant, Incubus, LA Guns, Bowie, Rose Royce, Earth, Wind & Fire, Quiet Riot, Motley Crue, YES, Badfinger, Alice In Chains, Gene Loves Jezebel.
 *32-year veteran of mixing and mastering

ADAM MOSELEY

(producer, engineer, mixer)
 Music and Film
 Los Angeles, CA
 (cell) 323-316-4932
E-mail: adammoseley@mac.com
Web: www.adammoseley.net
Styles: rock, alternative, eclectic, acoustic, Latin, film, documentary and soundtrack mixing
Notable Projects: Inc., Claudio Valenzuela, Lisbeth Scott, Wolfmother, Nikka Costa, Abandoned Pools, John Cale, AJ Croce, Lucybell, The Cure, KISS, Rush, Roxette, Maxi Priest

JASON MOSS

Joe D'Ambrosio Management, Inc.
 914-777-7677
 New York, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/jasonmoss
Styles: pop, hip-hop, EDM, indie-pop, rock, folk, singer/songwriter
Notable Projects: Riff Raff, Kellee Maize, Lenny White, Justin Husley, Dylan Owen, Del Water Gap.

ROB MOUNSEY

Joe D'Ambrosio Management, Inc.
 914-777-7677
 Brooklyn, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/robmounsey
Styles: pop, rock, folk, R&B, classical
Notable Projects: Idina Menzel, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, James Taylor.

RONAN CHRIS MURPHY

Veneto West
 4712 Admiralty Way, Ste. 536
 Marina Del Rey, CA 90292
 310-200-9010
E-mail: rcm@venetowest.com, liz@lizredwing.com
Web: www.venetowest.com
Contact: Redwing Management
Styles: all
Notable Projects: King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Steve Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo
 *Call before submitting material

NASH-ANGELES

P.O. Box 363

Hendersonville, TN 37077-0363
 615-347-8258, 310-882-0392
E-mail: NaFilm1@aol.com
Web: www.nashangelesmusic.com
Notable Projects: Eddie Reasoner, Gerry Dewey

ZAVE NATE

Tehachapi, CA 93561
 661-839-6370
E-mail: info@zavemusic.net
Web: www.zavemusic.net
Styles: rock, blues, new country, (guitar-based music)
Notable Projects: Headsandwich, Sahaloop, the Joy House, Dan Bern, Edouardo Torres, Indya, Impulse, Kamleon Fil, Lori Chako, Meredith Marshall, Zave

AERON K. NERSOYA

Arcadia, CA 91006
Web: www.abetmusic.com
Contact: Aeron K. Nersoya
Styles: producing, recording, mastering, arranging, concept and packaging
Notable Projects: effusion, 5th Element, Chanson du Soir, Pirates of New Providence, Chery D. Barnes

JAY NEWLAND

(9x Grammy winner)
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 Norwalk, CT
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/jaynewland
Styles: rock, pop, soul, standards, singer-songwriter, jazz
Notable Projects: Norah Jones, Ayo, Gregory Porter, Missy Higgins, Esperanza Spaulding, Melody Gardot, Etta James, Lizz Wright, Richie Havens, Charlie Haden, Linda Thompson.

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CHRIS@CHRISOLSENLAWS.COM
WWW.CHRISOLSENLAWS.COM

JON SINCLAIR

P.O. Box 4694
Valley Village, CA 91617
818-433-8803, 805-669-8614
Web: www.singclear.com
Styles: British Rock producer, vocal coach and artist development alt., pop, country, alt rock and gospel
Notable Projects: check website for testimonials and discography
*No Unsolicited Material.

JEREMY SKALLER

Primary Wave Music
116 E. 16th St. 9th Fl.
New York, NY 10003
212-661-6990
E-mail: awatkins@primarywavemusic.com
Notable Projects: Jay Sean, Britney Spears, Justin Timberlake, Beyonce, Seal, Usher, Bridman, Blue Cantrell, Backstreet Boys, Alanis Morissette, Annie Lennox, Fabolous, Janet Jackson, Shakira

SKYLAB SOUND / ELECTRODYNE MUSIC

Please see website for phone number
E-mail: skyko@skylabsound.net
Web: www.skylabsound.net
Contact: SKYKO
Styles: electronic, rock, industrial, dance, classical, pop
Notable Projects: Sting, Madonna, Boyz II Men, Paul Oakenfold, Ton T.B., Jan Johnston, etc.
*Unsolicited material encouraged

DAVID SNOW

Little Hipster Music
Van Nuys, CA
818-570-3499
E-mail: contact@littlehipstermusic.com
Web: www.littlehipstermusic.com
Styles: All styles. Truly versatile, multi-instrumentalist.
Notable Projects: Faith Hill, Arista, EMI, Sony, BMG, singer/songwriters and indie artists.

RO SMITH

Def Ro Inc.
33 Prospect St., Ste. 1R
Bloomfield, NJ 07003
973-200-8247
E-mail: defronic@msn.com
Web: www.members.tripod.com/~sirRO/index.html
Styles: R&B, hip-hop, pop
Notable Projects: Mary J. Blige
*Accepts unsolicited material - NO CALLS

JOE SOLO PRODUCTIONS, INC.

E-mail: joe@joesolo.com
Web: www.joesolo.com
Styles: pop, rock, alt., hip-hop
Notable Projects: Famous Music, Macy Gray, Quincy Jones Publishing, Myka Nyne, Luminaries, FOX Sports
*No unsolicited material.

SOUND MATRIX STUDIOS

18060 Newhope St.
Fountain Valley, CA 92708
714-437-9585 Fax 714-437-9877
E-mail: info@soundmatrix.com
Web: www.soundmatrix.com
Contact: Chris Whiting
Styles: all, Digidesign Certified Pro Tools Operators Music
Notable Projects: Sugar Ray, "Day n' Night," The Track "Stand by Me," with Dave Lombardo of Slayer

STUDIOPROS

P.O. Box 515381, #33880
Los Angeles, CA 90051
888-571-6878, 310-928-7776
Contact: Katy O'Toole
Web: www.studiopros.com
Services: Music Production

SCOTT SPELBRING

571-249-4667

E-mail: info@dragonflyeast.com
Web: www.spelbring.com
Styles: pop, rock, hard rock
Notable Projects: Sr-71, the Speaks, Chris Kirkpatrick (N'Sync), Evenout, Zebib, Field of Grey, Superbeing, Andy Zipf

**CHRIS STAMEY
Modern Recording**

Chapel Hill, NC
919-929-5008
E-mail: mrstamey@gmail.com
Web: www.chrisstamey.com
Styles: rock, singer/songwriter
Notable Projects: Alejandro Escovedo, Patrick Park, Jeremy Larson, Chatham County Line, Holsapple & Stamey, Sarah Dessen

STARK RAVING RECORDS

P.O. Box 1451
Beverly Hills, CA 90213
805-701-4890
E-mail: weberworks@earthlink.net
Contact: Michael Clark, 323-485-4722
Styles: R&B, jazz, pop, latin, rock
*Unsolicited material accepted

SHELDON STEIGER

Major Who Media
440 W 41st St., B-2
New York, NY 10036
917 312-9574
E-mail: sheldon@majorwho.com
Web: www.majorwho.com
Styles: indie, rock, pop, contemporary classical
Notable Projects: Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

ABBEY STJOHN

P.O. Box 12746
Lahaina, HI 96761
808-214-6910
E-mail: booking_mail@thesongwriter.net
Web: www.abbeystjohn.com,
www.facebook.com/abbeystjohn
Notable Projects: Chris Squire

DEVON STEELMAN

818-465-3357
Email: devon@steelmanstudios.net
Web: www.steelmanstudios.net
Clients: www.steelmanstudios.net/client

STUDIO 5109

1110 N. Western Ave., Rm. 206
Hollywood, CA 90029
213-369-7094
E-mail: info@studio5109.com
Web: www.studio5109.com
Contact: Mike Wolf
Styles: hip-hop, R&B, rock, pop, all

BRIAN TARQUIN

(producer-engineer)
Two-time Emmy Winner
TVFilm Trax
P.O. box 540732
Merritt Island, FL 32954
917-449-8841
E-mail: info@tvfilmtrax.com,
publishingtrax@gmail.com
Web: www.bohemianproductions.net
Styles: guitar virtuoso instrumental
Notable Projects: Asphalt Jungle, Steve Morse, Billy Sheehan, Hal Lindes. Creator of Guitar Master Series featuring Jeff Beck, Joe Satriani, Stanley Clarke, Zakk Wyld

DEVIN THOMAS

Southwest Sound
49 S. Baldwin Ave.
Sierra Madre, CA 91024
626-355-1367
E-mail: devinthomassws@gmail.com
Web: www.southwestsound.com
Styles: All

TOM THOMAS

MetroStudios

Granada Hills, CA
818-366-5588
E-mail: info@metrostudios.com
Styles: all
Notable Projects: call for current roster

RANDALL MICHAEL TOBIN

Theta Sound Studio
2219 W. Olive Ave., Ste. 226
Burbank, CA 91506
818-955-5888
E-mail: rmt@rmtobin.com
Web: www.thetasound.com
Styles: solo and group vocals, pop, rock, R&B, jazz, alternative and country
Notable Projects: "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK! - the musical" - Original Cast Album; "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalescence" by Amy, "At the Corner of God and Broadway" - Katherine Levin; "The Snow Queen - ballet redefined" - RM Tobin.

DAVE TOUGH

615-554-6693
E-mail: dave@davetough.com
Web: www.davetough.com
Styles: country, pop
Notable Projects: Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

ALEXANDER TRACK

(producer, engineer)
Track Entertainment Studios
Sherman Oaks, CA
818-259-7244
E-mail: trackentertainment@yahoo.com
Web: www.facebook.com/trackentertainmentstudios

Contact: Alexander Track
Styles: all, Pro Tools recording, mixing, mastering, music videos, post production sound, scoring for film/television/radio. Grammy winning producer/engineer
*Please see web for more info and pics

TRAIN TRAX STUDIO

213 Agostino Rd.
San Gabriel, CA 91776
626-291-5100
E-mail: Info@TrainTraxStudios.Com
Web: www.traintraxstudios.com
Contact: Alex Truberg
Styles: rock, electronic, indie, experimental, singer-songwriter

TRIPOPS MUSIC PRODUCTION

1700 S Main St., PMB 188
Las Vegas, NV 89104
702-985-2278
E-mail: tripops@poppermost.com
Web: www.tripops.com
Contact: Alex Oliver 702-985-2278, Roy Rendahl 702-340-6748
Styles: indie, singer/songwriter, folk, pop rock, rock, vocal, and instrumental music

TTAM TROLL

55 Pebble Beach Ln.
Pottstown, PA 19464-7200
610-326-2664, 610-970-1415
E-mail: troll@floatingfish.com
Web: www.floatingfish.com
Styles: electronic
Notable Projects: Any Questions?, Punch Drunk, Obomatic, Imbued Vagary

CHRISTOPHER TROY

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E-mail: troy_trio@yahoo.com
Web: www.fb.com/ChristopherTroy-producer
Styles: R&B, blues, jazz, pop & zydeco
Notable Projects: Gold and Platinum credits: Grady Champion (blues), Zac Harmon (blues), Jazz In Pink (smooth jazz), BLU (R&B/hip-hop), Gail Jhonson (jazz) Wendy Brune (jazz/R&B), Techeeta Lopez (Latin), K-Ci & Jo Jo, Kevonne Edmonds, Karyn White, Troop, Black Uhuru, Whispers, Ojays; Film & TV: Songs featured in The First Family, Mr Box Office, Comedian Kevin Hart/Blockwood "Save The Last Dance," "Deep Cover," "White Men Can't Jump," Sister Sister, Family Ties, 90210, Jag, BET Comic View, Byron Allen, Debra Laws, Gap Band, Parliament Funkadelic Alumni.
 *Looking to record and develop self contained bands with styles from Mint Condition, Earth, Wind & Fire to Maroon 5. Also interested in confident solo acts and creative songwriter collaborations.

TONY VISCONTI
 Grammy-Winner
 Joe D'Ambrosio Management, Inc.
 914-777-7677
 New York, NY
E-mail: info@jdmanagement.com
Web: www.jdmanagement.com
Styles: rock, pop
Notable Projects: David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, The Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks.

BIL VORNDICK
 6090 Fire Tower Rd.
 Nashville, TN 37221
 615-352-1227
E-mail: bilinstudio@comcast.net
Web: www.bilvordnick.com
Styles: acoustic music
Notable Projects: Alison Krauss, Rhonda Vincent, Jerry Douglas, Bela Fleck, Jim Lauderdale, Ralph Stanley, Lynn Anderson, Charlie Hayden with Pat Metheny, Bob Dylan, John Oates, Mark O'Connor

DUSTY WAKEMAN
 Mojave Audio
 2711 Empire Ave
 Burbank, CA 91504
 818-847-0222
E-mail: dusty@mojaveaudio.com
Web: www.mojaveaudio.com
Styles: americana, rock, country, world, jazz
Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JAMES WALSH
Threshold Recording Studios NYC
 440 W 41st St., B-2www
 New York, NY 10036
 212-244-1871
E-mail: majorwho@gmail.com,
 james@majorwho.com
Web: www.majorwho.com
Styles: rock, s/s, blues
Notable Projects: Paul Simon, Ricky Martin, Todd Alsup, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

DAVE WATERBURY
 Magnolia & Laurel Canyon
 Valley Village, CA
 818-505-8080
E-mail: davewaterbury91607@yahoo.com
Web: www.davewaterbury.net
Styles: rock, dance, electronica, electro
Notable Projects: The XOTX, Robbie Krieger of the Doors, Pink, Mark Kendal of Great White, Spirit, David Eagle of Tina Turner and Rick Springfield, Terri Nunn of Berlin, Irv Kramer of Ray Charles Band

CHARLIE WATTS
Wattsmixers
 Santa Monica, CA
 818-613-7363
E-mail: charliewatts57@gmail.com
Styles: rock, pop, R&B, country and hip-hop
Notable Projects: Sting, The Who, Kiss, Usher, Jose Feliciano

TOM WEIR
 4412 Whitsett Ave.
 Studio City, CA 91604
 818-505-9368
E-mail: eharrison@studiocitysound.com
Web: www.studiocitysound.com
Contact: Estelle Harrison
Styles: all
Notable Projects: Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & The Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron.

TERRY WENDT PRODUCTIONS
 613 Larchwood Dr.
 Nashville, TN 37214
 615-573-0162
E-mail: wmi1@wmnashville.com
Web: www.facebook.com/terry.wendt
Contact: Terry Wendt (producer/musician)
Notable Projects: WMI Nashville, Shania Twain, The Lynns, Chace Roberts, Jeannie C Riley, the Wendt Brothers, Bliss Bujard, River County, Corrina Ann

MICHAEL WOODRUM
 818-848-3393
E-mail: michael@woodrumproductions.com
Web: www.woodrumproductions.com
Styles: all
Notable Projects: Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, The Neptunes

WOODY
 Allied Post Audio
 310-392-8280
E-mail: info@alliedpost.com
Web: www.alliedpost.com
Styles: rock, jazz, remixes, hip through trip-hop, sample friendly
 *No unsolicited material

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 818-845-8787
E-mail: studio@wymanrecords.com
Web: www.wymanrecords.com/site
Styles: All styles
Contact: Tip Wyman
Notable Projects: Mansions on the Moon, Ledisi, Three 6 Mafia, Kem, Billy Wes, Wonder Girls, Surf Club
Contact: Tip Wyman

ENGINEERS

ROBERT SCOTT ADAMS
 Director of Job Placement & Student Services
 Omega Studios' School of Applied Recording Arts & Sciences
 5609 Fishers Ln.
 Rockville, MD 20852
 301-230-9100
E-mail: info@OmegaStudios.com
Web: www.OmegaStudios.com

ANDREW ADKINS
 Electrahead Art & Media
 1022-B Joyce Lane
 Nashville, TN 37216
 615-525-1504
E-mail: info@electraheadmedia.com
Web: www.electraheadmedia.com

Styles: rock, hip-hop, folk, indie rock, bluegrass, country, pop, spoken word, blues
Notable Projects: Daryl Wayne Dasher, Wilson Quick, Natu Visinia, Chris Gantry, The Colorado Parade, Lions for Real, Baked Lenses

TIM ANDERSEN
 (engineer, producer)
 651-271-0515 (cell)
E-mail: tandersen2005@yahoo.com
Web: www.timandersenrecordingengineer.com
Styles: rock, R&B, hip-hop, rap, acoustic
Notable Projects: House of Pain, Shaq, Judgement Night SDTRK, Set It Off SDTRK, Def Jef, Patti LaBelle, Temptations, Hiroshima, Crazy Bone, Snoop. Producers I have engineered for: John Shanks, Richard Perry, Warrryn Campbell, Carey Gordy, Louil Silas, MC Hammer, Rodney Jerkins, Quincy Jones, D.J. Rectangle, Wron G.
Latest Project: Silverseed from Minneapolis, produced a single with each of the Band from Broadway plays Rock of Ages featuring Mig Ayesa and American Idiot featuring Dan Grennes.
Mix Instructor: Minneapolis Media Institute

KIM ARMSTRONG
 KC's Independent Sound
 4333 E. Second St., Ste. 307
 Long Beach, CA 90803
 562-438-9699
Styles: all

MAOR APPELBAUM
 (mastering engineer)
 Woodland Hills, CA
 818-564-9276
E-mail: mappelbaum@gmail.com
Web: www.maorappelbaum.com
Contact: Maor Appelbaum
Notable Projects: Faith No More, Yes, William Shatner, Sepultura, Walter Trout, Fates Warning, Rob Halford, Yngwie Malmsteen, Fates Warning, Lita Ford, Anvil, Cynic, Adrenaline Mob, Therion, Biohazard, Smile Empty Soul, The Prog Collective, Nekromatix, Dokken, Butcher Babies, Starset, Ill Nino, Fight, Marco Mendoza, Armored Saint, Eric Gales, Rhapsody Of Fire

DONNY BAKER
ES Audio Services
 Glendale / Burbank, CA
 818-505-1007
Web: www.esaudio.com
Styles: all including rock, pop, R&B, rap, hip-hop, etc.
 *Now accepting submissions via Social Media link

EVAN BEIGEL
 Jojo Ocean Music
 818-321-5472
E-mail: mail@evanbeigel.com
Web: www.evanbeigel.com
Styles: ALL
 *No Unsolicited Material

LENISE BENT
 (producer, engineer)
 Los Angeles, CA
E-mail: soundflo@aol.com
Web: www.studioexpresso.com/profiles/lenisebent.htm
Styles: Americana, Blues, World, Rock, Pop, Jazz
Notable Projects: Blondie, The Knack, Suzi Quatro, Robert Fleischman, The Barrelhouse Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

RICHARD "Ric" BOWLS
It's Only Plastic Music
 Nashville, TN
 818-848-5059
E-mail: ricbowls@gmail.com

Styles: all, co-producing with Carmine Appice
 *Call for complete listing

CLIFF BRODSKY
 (producer, writer)
 Brodsky Entertainment LLC
E-mail: cliff@brodskyentertainment.com
Web: www.brodskyentertainment.com
Styles: all forms of modern and classic rock/pop
Notable Projects: Rose Rossi, Jason Kirk, Warner Brothers, Universal, Sony, MCA, Virgin, Interscope
 *Unsolicited material accepted-but please, no rap, hip-hop or Urban, R&B

ANDREW BUSH
Grandma's Warehouse
 355 Glendale Blvd.
 Los Angeles, CA 90026
 213-484-8844
E-mail: andrew@grandmaswarehouse.com
Web: www.grandmaswarehouse.com
Styles: all

ROB CHIARELLI
 (mix engineer, producer, musician)
 Final Mix Inc.
 2219 W Olive Ave., #102
 Burbank, CA 91506
E-mail: rob@finalmix.com
Web: www.finalmix.com
Notable Projects: Kirk Franklin, Will Smith, P!nk, Stevie Wonder, Christina Aguilera, Mary Mary, Jonathan McReynolds, Musiq Soulchild, Madonna, Jermaine Jackson, LeAnn Rimes, Charlie Wilson, Janet Jackson, Ray Charles, Luther Vandross, Keiko Matsui, Andra Day, New Boyz, Dave Hollister, Gerald Haddon, Leah McFall.

STEVE BARRI COHEN
 c/o Lake Transfer Artist & Tour Management
 11300 Hartland St.
 North Hollywood, CA 91605
 818-508-7158
E-mail: info@laketransfer.com
Web: www.laketransfer.com
Recent Projects: Candyboy featuring Mari Y. (Stari Records), Steve Salas (Tierra), Patrice Rushen, Sheree Brown (Children's Album), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues Gospel Program), Neal Sowers (Hubcap Stealers), Evelyn Champagne King (RCA/BMG), Freddie Fox, Taylor Dayne (Arista/BMG), Friends of Distinction (RCA/BMG), El Chicano (SOLA Label), "Fair Game" (Film score IMDB) Shanice Wilson (Motown/UMG) Sam Salter (LaFace/Sony), Sebastian King (Nu Money Records)

ERIC CORNE
 (engineer, producer, mixer, composer)
 Los Angeles, CA
 310-500-8831
E-mail: ericcorne@gmail.com
Web: www.ericcornemusic.com
Styles: rock/indie rock, Americana/country, blues/jazz, folk/singer/songwriter
Notable Projects: Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

JIM D.
Pyram-Axis Music
 Redondo Beach, CA 90278
 310-869-8650
E-mail: music@pyramaxis.com
Web: www.pyramaxis.com
Styles: pop, rock, hip-hop, electronic, contemporary Christian, Films
Notable Projects: Platinum Production,

Mix and Mastering - Indie, Universal, Grammy
*Call before submitting

JULIAN DAVID
(engineer, mixer, producer)
Los Angeles, CA
Germany/Europe
310-924-7840
E-mail: Chris@juliandavid.org
Web: www.juliandavid.org
Notable Projects: aVid*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout.

CHRISTIAN DAVIS
Sly Doggie Productions
Reseda, CA
310-770-8108
E-mail: slydoggieproductions@gmail.com
Web: www.slydoggie.com
Contact: Christian Davis Stalneck
Styles: All

HANS DEKLINE
Culver City, CA
310-621-1896
E-mail: hdekline@gmail.com
Web: www.soundbitesdog.com
Styles: Mastering for all genres
Notable Projects: Tim Finn, Morcheeba, The Von Bondies, Diplo, the Shore, DJ AM, etc

MARC DESISTO
Los Angeles, CA
818-784-2665
E-mail: marcdesistoaudio@gmail.com
Web: www.marcdesistoaudio.com
*Solid years of professional recording mixing/producing and mastering music. Website has info.

PETER DOELL
Universal Mastering Studio
3400 Cahuenga Blvd., Bldg. C
Los Angeles, CA 90068
818-286-6233
E-mail: nick.d@umusic.com
Styles: any and all styles - particularly strong in R n R and jazz
Notable Projects: R.E.M., Otmaro Ruiz, Celine Dion, Miles Davis, the Replacements, Tommy Connell & the Young Rumlbers, Brian Setzer, Toby Keith, Roger Cairns, Wynton Marsalis

JAMES DUNKLEY
169-B Belle Forest Circle
Nashville, TN 37221
615-662-1616
Web: www.clynemedia.com
E-mail: info@clynemedia.com, Robert@clynemedia.com
Notable Projects: Anthrax, Fun Lovin' Criminals, Amon Amarth

LUCAS FACKLER
E-mail: lucasfacklermusic@gmail.com
Web: www.lucasfackler.com
Styles: rock, indie, folk, jazz, hip-hop

JOHN FALZARANO
Los Angeles, Nashville, Atlanta
818-419-0323
E-mail: recordingtruck@aol.com
Web: www.recordingtruck.com
Styles: All
Notable Projects: call for details

MAURICE GAINEN PRODUCTIONS
4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
E-mail: info@mauricegainen.com
Web: www.mauricegainen.com
Styles: Any and all musical styles, film, TV, etc.
Notable Projects: Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim

Hershman w/ Lee Konitz, Patty Austin (Sound Design), The Hues Corporation, Angela Carole Brown, James Webber, Little Willie G, Joe Bataan, Orchestre Surréal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW.

ARNIE GEHER
(producer, mixer, engineer)
Studio City, CA
818-763-7225
E-mail: arno@Westworld.com
Web: www.reverbNation.com/arniegeher

DAN GERBARG
Howie Weinberg Mastering, Inc.
8331 Lookout Mountain Ave.
Los Angeles, CA 90046
323-524-8776, 917-455-1570
E-mail: dan@howieweinbergmastering.com
Web: www.howieweinbergmastering.com
Notable Projects: Fiona Apple - The Idler Wheel Is Wiser Than the Driver of the Screw and Whipping Cords Will Serve You More Than Ropes Will Ever Do (Grammy Nominated)

DAVID GIELAN
c/o Melody Maker Productions
Recording Academy Member
453 S. Spring St.
Los Angeles, CA 90013
213-283-7485
E-mail: info@melodymakerproductions.com
Web: www.melodymakerproductions.com
Styles: all, pop, rock, alt, hip-hop, electro, Film/TV/video game composer, singer/songwriter, audio post-production, studio owner.
Notable Projects/Clients: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films
*E-mail for more information

JASON GOLDSTEIN
(mixer, engineer)
310-399-7895
E-mail: jeremy@roxwell.net
Web: www.jasongoldsteinmixer.com
Contact: Jeremy Rosen (Roxwell Mgmt)
Notable Projects: Beyonce - "B-Day" (mixer); The Lonely Island - "Turtleneck & Chain," "The Wack Album" (mixer); The Roots "Undun," "Game Theory," "How I Got Over," "Rising Down" (mixer); Jay Z - "The Blueprint" (mixing)
*10 Grammy nominations including "Record Of The Year" for mixing Beyonce's "Irreplaceable." Grammy Win For mixing Beyonce's B-Day

BILLY GRAZIADEI
(producer, engineer)
Fire Water Studios
Co-Founder of Biohazard.com
310-354-5901
E-mail: info@firewaterstudios.com
Web: www.firewaterstudios.com
Notable Projects: 9 Biohazard Records, Cypress Hill, Onyx, Hate Breed, Life of Agony, Pantera, Sick of it All, Slipknot Sid #9, Type O Negative, Agnostic Front

ROSS HOGARTH
Hoax Productions
E-mail: contact@hoaxproductions.com
Web: www.hoaxproductions.com
Contact: Ross Hogarth
Styles: all

J.E. SOUND
Hollywood, CA
323-850-0765
E-mail: jesound@jps.net
Web: www.jesound.com
Contact: John
Styles: all
Notable Projects: see website for client roster and samples of my work

JIMMY HUNTER
(Top L.A. Producer, Audio Engineer,

Studio Drummer, Studio Vocalist, In-Studio Vocal Coach, Composer, Songwriter)
Owner of Cazador Recording
(ProTools 10 HD6)
Hollywood, CA
323-655-0615
E-mail: cazadorjimmy@gmail.com
Web: www.jimmyhunter.com, www.jimbojamz.com
Styles: rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 4000 songs since 1986.
Notable Projects: Buffalo Jimbo (my solo project), Todd Stanford, Ivy Lite Roway, Savannah Phillips, Mr. Smoove 1, Tim Fleming's Selective Amnesia, Mark R. Kent, Dr. Alias, The West Hollywood Cheerleaders, Dre Charles, Lisa Gold, Thorn, Tom Powers, Jeff Rients' Prairie Land Band, The Della Reese UPFBL Ministry

MICHAEL HUTCHINSON
Los Angeles, CA
818-489-1911
E-mail: studiopig@aol.com
Web: www.thingshear.com
Contact: Michael "Hutch" Hutchinson
Styles: rock, pop, R&B, jazz, funk, all post for movies/TV

CHRIS JULIAN
4872 Topanga Canyon Blvd., Ste. 406
Woodland Hills, CA 91364
310-924-7849
E-mail: chris@chrisjulian.com
Web: www.ChrisJulian.com, www.ImaginePost.com
Styles: rock, pop, AAA, alt., R&B, artist development, all budgets, 2006 Emmy Winner, Multiple Gold & Platinum winner, Grammy noms
*Unsolicited material accepted

KEVIN KILLEN
Joe D'Ambrosio Management, Inc.
914-422-0022
E-mail: joe@jdmmanagement.com
Web: www.jdmmanagement.com/kevinkillen
Styles: rock, pop, alternative
Notable Projects: U2's The Unforgettable Fire and Wide Awake In America, Peter Gabriel's So, Bryan Ferry's Bete Noir, Patti Smith Dream of Life, Kate Bush's The Sensual World, Elvis Costello's Mighty Like A Rose, The Juliet Letters and Kojak Variety, Burt Bacharach and Elvis Costello's Painted From Memory and Duncan Sheik's Phantom Moon

STEVE KRAVAC
Hollywood, CA
E-mail: steve@stevekravac.com
Web: www.stevekravac.com, www.facebook.com/steve.kravac, Twitter: @stevekravac
Styles: rock, pop punk, indie rock, power pop, Americana, roots rock
Notable Projects: RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink 182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include: Epitaph, Capitol, Atlantic, Side One Dummy, Fat Wreck Chords, A&M, Tooth & Nail.
*Contact through website

BRIAN LESHON
UNIT-O Productions
Anaheim, CA
805-746-7870
E-mail: BLeshon@unit-o.com
Web: unit-o.com
Styles: Rock, indie, jazz, blues, hard rock, pop, country, adult contemporary, folk, World, Americana, Celtic, new age, R & B, hip hop, urban, country, reggae, gospel, classical, electronica, Christian, Latin, progressive,
Servives: Music production, recording engineer, mix, artist development, music

marketing, social media, voice over, Post Production.
Notable Artists: Alcatraz, Peter Allen, Herb Alpert, Victor Bailey, The Bangles, Jeff "Skunk" Baxter, Jeff Beck, Bobby And The Midnights, David Bowie, Dee Dee Bridgewater, Devo, George Duke, Jackson Brown, Castle Bravo, Ndugu Leon Chanceler, Eric Clapton, Stanley Clarke, Commodores, Chick Corea, Devo, Dixie Dregs, George Duke, Guy Eckstein, Eyes, Robben Ford, Ronnie Foster, Stephen Gadd, Gamma, Raymond Gomez, Great Buildings, Group 87, Happy The Man, Don Harrison, Alan Holdsworth, Dr. John, Alphonso Johnson, Louis Johnson, Kansas, Jim Keltner, Bobby Kimbal, David Koz, Abraham Laboriel, Lion, Little Feat, Steve Lukather, Bobby Lyle, Harvey Mason, Manakin, Missing Persons, Motley Crue, M & O, Ronnie Montrose, Tim Moore, Airtro Moreira, Steve Morris, Mozaik, Patrick O'Hearn, Ozzy Osborne, David Paich, Jean Luc Ponty, Pops Popwell, Jeff Porcaro, Steve Porcaro, Revelations, Romeos, Brian Setzer, Earl Slick, Soma, Ringo Starr, Steely Dan, Rod Stewart, Barbra Streisand, Supertramp, The Bangles, The Solution, The Sorry Boys, Toto, Tommy Tutone, Twisted Sister, Steve Vai, Klaus Voorman, W.A.S.P., Weather Report, Bob Weir, Lenny White, Ron Wood, Joe Zawinul.

BRIAN LEVI
Clear Lake Audio
10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-0707
E-mail: contact@clearlakeaudio.com
Web: www.clearlakeaudio.com
Contact: Brian Levi
Notable Projects: Asia, No Doubt, Terry Bozzio, Tony Levin, Steve Stevens, Melissa Etheridge, Crosby & Nash
*Please call for complete roster & credits

HOWARD (HOWIE) LINDEMAN
164 Trinidad St.
Naples, FL 34113
239-269-3277
E-mail: howardlindeman@gmail.com
Styles: All Styles
Notable Projects: Natalie Cole, The Elvis Concert Tour, Colors of Christmas, Midas XL8 System Support, Aerosmith U.S Tour, Roberta Flack, Midas XL8 System Support, REM U.S Tour, Melissa Manchester, Seg Productions, Oleta Adams, Peabo Bryson, James Ingram, Producer Engineer Naples Jazz Orchestra, CD/On a Misty Night/Jeremy Goodman Project/Produced and Engineered.
*Up and Coming: Take care of front of house engineer for Abbey Road Sessions.
*FOH touring & Full Pro Tools HD mixing at "Howie's Mixing Suite" with All Avid Plug-ins and WAVES Plug-ins (WAVE endorsed) feel free to contact me at the number above.
**Accepts demo tapes.

DUNCAN MACFARLANE
3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310-280-0176
E-mail: duncan@racehorsestudios.com
Web: www.racehorsestudios.com
Styles: electronic/industrial, alt-rock, punk, pure pop, feature films.
Notable Projects: Goldfinger, Ten Foot Pole, V12, D.Lovely, Los Angeles Kings
*Unsolicited material accepted

MIKLOS MALEK
(producer, songwriter, mixing engineer, European X-Factor judge)
Los Angeles, CA 818-450-3729
E-mail: katarina@miklosmalek.com
Web: www.miklosmalek.com
Styles: pop, R&B, electronica, world,

new age, classical-crossover.
Notable Projects: Miklos' work has been featured on over 15 million records. Anastacia, Astraea, Ayaka Hirahara (Japan), David Phelps, Dream, Faith Evans, Jennifer Lopez, Jessica Andrews, Kat Graham, LMNT, M2M, Pixie Lott (UK), Plus One, Savannah Phillips, Sylvia Tosun, Sylwia Grzeszczak (Poland), TRF (Japan), Yanni

SCOTTY MANZO
661-510-6408
E-mail: scottzmanzo@gmail.com
Contact: Scotty Manzo
Styles: all

MARIO J. McNULTY
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/mariojmcnulty
Styles: rock, pop, alternative, indie, singer/songwriter R&B
Notable Projects: David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons.

DANIEL MENDEZ
(mixer, engineer, producer)
E-mail: info@headabovewatersongs.com
Web: www.danielmendez.com
Notable Projects: Noah Gundersen, Dashboard Confessional, Lit, Almost Famous, Amy Lee (Evanescence), Heart, Bob Schneider, Meg & Dia, Duran Duran... see website for more

BILL METOYER
(engineer, producer)
16209 Victory Blvd., Ste. 132
Lake Balboa, CA 91406
818-780-5394
E-mail: bill@skullseven.com
Web: www.billmetoyer.com, www.skullseven.com, www.fb.com/bill.metoyer
Notable Projects: Slayer, WASP, Fates Warning, Armored Saint, D.R.I., C.O.C. Company; Skull Seven Productions.

MIKE MILCHNER
818-269-7087 Fax 818-352-9307
E-mail: info@sonicvisionmastering.com, mike@sonicvisionmastering.com
Web: www.sonicvisionmastering.com
Styles: all

BRUCE MONICAL
E-mail: brucemoni@yahoo.com
Web: www.facebook.com/bruce.monical
Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.
Notable Projects: Please call for credits

ROB MOUNSEY
(producer, engineer, mix, arranger, composer, musician and film composer)
Grammy Nominated
Joe D'Ambrosio Management, Inc.
914-777-7677
E-mail: joe@jdmmanagement.com
Web: www.jdmmanagement.com/robmounsey
Styles: All genres
Notable Projects: Produced Jackie Evancho's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD\Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael Jackson, Mary J.

Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others.

JAY NEWLAND
(producer, engineer, mixer)
9-time Grammy winner
Joe D'Ambrosio Management, Inc.
914-777-7677
E-mail: joe@jdmmanagement.com/jaynewland
Web: www.jdmmanagement.com
Styles: Rock, Pop, Soul, Standards
Notable Projects: produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, recorded Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, The Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

HUGH PADGHAM
4x Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
London, U.K.
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/hughpadgham
Styles: rock, pop, singer/songwriter
Notable Projects: the Police, Sting, Genesis, Phil Collins, Peter Gabriel, Melissa Etheridge, Julia Fordham, XTC, Yes, Paul McCartney, David Bowie.

CHRISTOPHER J. ROBERTS
Db a Signal Flow Productions
818-915-4557
E-mail: cjreq@earthlink.net
Styles: Everything but polka
*Studio and live sound production and engineering

ERIC ROBINSON
Joe D'Ambrosio Management, Inc.
914-777-7677
Los Angeles, CA
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com/ericrobinson
Styles: Rock, Pop, Singer/Songwriter, Folk, Indie
Notable Projects: Taylor Swift, Dan Wilson, Michelle Branch, Sia, Virginia Coalition, Paul Mcdonald & Nikki Reed, the Milk Carton Kids.

RICHARD P. ROBINSON
1628 Morton Ave
Echo Park, CA 90026
323-839-7293
E-mail: Rich@richmixmusic.com
Web: www.soundcloud.com/richmixmusic, www.richmixmusic.com, www.linkedin.com/in/richmix
Styles: rock, blues, reggae, jazz.
Notable Projects: 4 Grammy-Nominated CDs including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Liam Leahy, Iraj Lashkary, Sammy Rimmington, Big Bill Bissonette.

BARRY RUDOLPH
TONES 4 \$ STUDIOS
c/o Music Connection
3441 Ocean View Blvd.
Glendale, CA 91208
E-mail: barry@barryrudolph.com
Notable Projects: Pat Benatar, Hall

and Oates, Lynyrd Skynyrd, Rod Stewart
*No unsolicited material

SKIP SAYLOR
P.O. Box 280010
Northridge, CA 91328
818-300-0400
E-mail: skipsaylor@gmail.com
Web: www.skipsaylor.com
*See HITMIXERS MANAGEMENT

ELLIOT SCHEINER
(7x Grammy Winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
Weston, CT
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com
Styles: rock, pop, adult contemporary, singer-songwriter
Notable Projects: O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg.

SKIE MUSIC GROUP
Dana Point, CA
714-313-0589
E-mail: scott@skiemusic.com
Web: www.skiemusic.com
Contact: Scott Ragotskie (producer/engineer)
Styles: all rock, singer songwriter, hip hop, pop, hard rock

DEVON STEELMAN
818-465-3357
E-mail: devon@steelmanstudios.net
Web: www.steelmanstudios.net
Clients: www.steelmanstudios.net/clients
Styles: Pop, Pop Rock, Metal, Jazz

ABBEY STJOHN
P.O. Box 12746
Lahaina, HI 96761
808-214-6910
E-mail: mail@abbeystjohn.com
Web: www.abbeystjohn.com
Notable Projects: Chris Squire

DAVE TOUGH
5801 Tee Pee Tr.
Nashville, TN 37013
615-554-6693
E-mail: dave@davetough.com
Web: www.davetough.com
Styles: country, pop
Notable Projects: Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

JOHN TYREE PRODUCTIONS
And ABAO RECORD
Hollywood – New Orleans – New York
504-914-2736
E-mail: john@johntyree.com
Web: www.johntyree.com
Styles: All
Notable Projects: Jay Z, Project X, Evolve Thru Scars, Rancid, Dr Dre, Eve, Garrison Starr, No Doubt, Eminem, No Mercy, KISS, Dave Koz, Snoop Dogg, Mariah Carey, Stone Temple Pilots, Fiona Apple, Johnny Rivers, Mista Love Jones, Slash, Filter, Slayer, "The Water Boy," "Ants" and other major label and motion pictures. Mixing, mastering, production, songwriting, music videos and photography. Development deals available for artists and bands.
*Unsolicited material accepted, call ahead before sending materials.

DUSTY WAKEMAN
Mojave Audio
2711 Empire Ave.
Burbank, CA 91504
E-mail: dusty@mojaveaudio.com
Web: www.mojaveaudio.com

Styles: americana, rock, country, world, jazz
Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JEFF VAUGHN
818-731-5799
E-mail: ears4rent@verizon.net
Styles: scoring mixer/recording engineer/Film/Television/Games.
*Call for current roster

TONY VISCONTI
Grammy-Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com
Styles: rock, pop
Notable Projects: David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks.

TOM WEIR
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368
E-mail: eharrison@studiocitysound.com
Web: www.studiocitysound.com
Contact: Estelle Harrison
Styles: all
Notable Projects: Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & The Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron.

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Web: www.woodrumproductions.com
Styles: all
Notable Projects: Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

JOE ZOOK
Joe D'Ambrosio Management, Inc.
914-777-7677
Studio City, CA
E-mail: info@jdmmanagement.com
Web: www.jdmmanagement.com
Styles: rock, pop, R&B, indie, alternative
Notable Projects: One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.

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- publicists and PR firms
- merch
- social media
- CD/vinyl distribution
- guitar and bass instructors
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The Platinum Producer

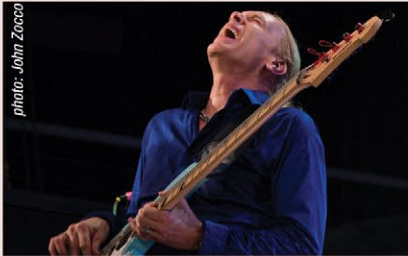
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– Alex da Kid (Dr. Dre, Imagine Dragons, X Ambassadors)

The Indie Artist

“Definitely check out Music Connection magazine. The directory; everything you need to know; everyone you need to contact; everything is there. There’s tips in there! Man I wish I had known about it five years ago!”

– Kevin Galloway (Uncle Lucius)



The Master Musician

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– Billy Sheehan (The Winery Dogs, Mr. Big, Niacin)

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– Chris Sampson, Vice Dean for Contemporary Music, USC Thornton School of Music

The Grammy Giver

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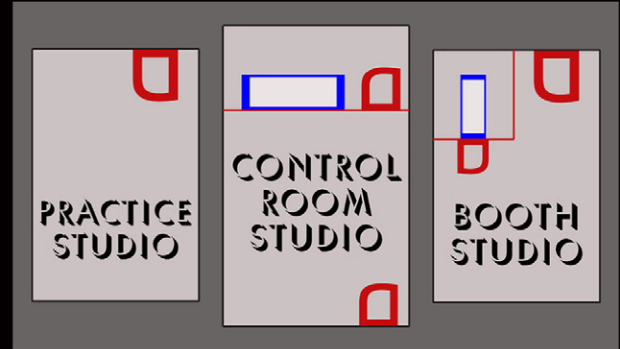
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Singers! How to Cope with 3 Key Problem Areas...

You aren't alone! All singers—whether they are developing or professional artists—must cope with new environments, mental and physical challenges, as well as situation changes. Sadly, a number of world-renowned vocalists such as Adele, Sam Smith, Steven Tyler and Madonna have suffered from vocal problems. But strain, hoarseness, vocal hemorrhaging and surgery CAN be avoided—if you pay attention to three key problem areas and learn how to respond accordingly.

Straining to sing

Signs: You can hear it in your vocal quality and feel it in your throat when it happens. The muscles tense and pull, your tone gets pinched, pitchy and shrill. And if your voice doesn't break you, consider yourself lucky.

Strain occurs when your vocal folds cannot vibrate as fully as needed. Frequently singers try to get their voices to do things that they have not really conditioned the muscles to accomplish—though it is well within their physical capability. It is proper exercise, NOT just attempting to use the muscles, that stimulates the full potential.

What to Do:

- Focus on exercises that limber your tongue. Since the tongue muscle attaches to the larynx, this will help promote relaxation in your vocal cords.
- Focus on vowels—not the consonants—when singing lyrics. Your consonants should be crisp and clear, but the key to singing with ease and sounding pro is in how you deal with vowels.
- Try moving the song into a key that better suits your voice.
- Establish a regimen of vocal exercises designed to build control, tone and power.
- Avoid prolonged conversations in noisy bars and restaurants before and after singing.
- Make sure to schedule periods of silence across each day to rest your voice.

Dehydration

Signs: Dry mouth, constant thirst and/or a reedy sound.

What to Do:

- Use a humidifier or vaporizer in your bedroom. Make sure to clean it out every few days with a few tablespoons of white vinegar and water.
- When touring, avoid sleeping next to or under ceiling or wall fans.
- In cold weather, wrap your neck with a warm scarf, and pull it up over your nose. Breathing with your nose covered will capture the moisture of your breath and hydrate the air you inhale.
- Drink lots of water, preferably room temperature rather than chilled.
- Steam your voice. You can accomplish this by taking a hot steamy shower. Inhale through your mouth and give your voice a steam treatment.
- Do not drink alcohol within 24 hours of singing. It acts as an irritant to your vocal folds and dehydrates your body, which wastes precious moisture to wash it out. In addition, alcohol causes increased production of mucous because it dilates the blood capillaries.

Behaviors that injure your voice

Signs: Is something you're doing blocking your ability to make artistic and technical choices that support freedom of expression, stamina and the tonal results you desire?

Power comes from resonance. The voice generates sound through vibrations that then interact within the inner space of the throat, mouth, head, chest and back. You may have habits that hinder your resonance, and the following practices may help you break them.

What to Do:

- You may be using the wrong vocal exercises during practice or haven't yet developed your technique to a point where you can sing with injury-free power.
- Establish a daily regimen that includes warm-ups and cool-downs.
- If you're a pro, consider a new system of exercises—the old ones may not be serving your needs anymore.
- Relax your stomach muscles as you sing and learn to breathe into your back.
- Choose a microphone that matches your vocal personality and performance needs. This may require testing a number of mics at the local music store to find the tonal support needed to enable you to relax as much as possible while singing.
- Don't rehearse or perform if you have a respiratory infection that is in your larynx (voice box) or lungs. Sometimes vocal recovery from a lower respiratory infection can take some time. So once the infection is gone, use gentle vocal warm-up exercises to help facilitate recovery.
- If you have an infection in your upper throat or sinuses, you may still be able to sing rather than canceling a performance. Though a sinus infection can make the back wall of your throat (pharynx) painful when swallowing or singing, it will not affect your voice as long as the infection isn't simultaneously in your larynx.
- Be careful to choose physical exercises at the gym that won't foster muscular tension around the neck and shoulder muscles.
- When rehearsing with a band, make sure to provide yourself with a good monitor. Test the monitor's placement to find a position that will make it easy to hear your voice over the band. Otherwise, make sure to use custom fitted in-ear monitors.

The pressure and workload demand that is put on both major as well as artists-in-the-making is more than most people know and can imagine. In my experience as a coach for individual artists as well as groups, I constantly encounter an overall lack of knowledge when it comes to vocal care. In fact, I'm often amazed by the sheer disregard for adequate sleep or regularly scheduled vocal training necessary to provide the vocal strength, stamina and health essential to touring and recording schedules.

In the field of sports, both management and athletes take for granted that coaching and regular training is necessary. In fact, to get to the top of their game and stay there, major and minor athletes of all kinds train regularly and receive expert coaching.

Singers are vocal athletes!

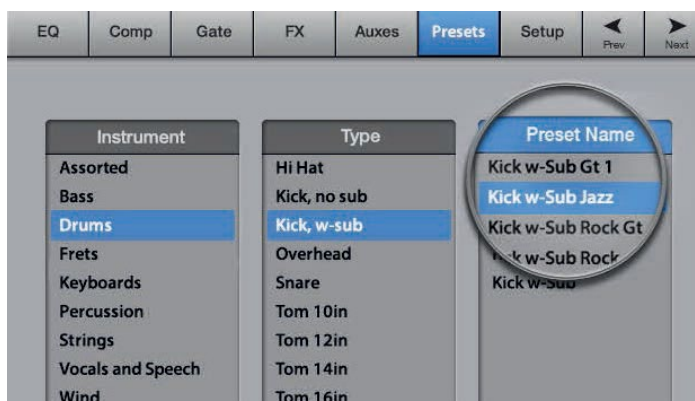
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