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**NEW TOYS
P. 10**





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36

Panic! at the Disco

Frontman Brendon Urie talks songwriting, production, management and label relations, and what it's been like to take the band and its entire brand on his own shoulders.

By Kurt Orzeck

Photos by: Shervin Lainez



46 EastWest

MC checks out EastWest's new slate of virtual instruments.

By Bernard Baur

A&R Reps Sound Off

Record label A&R executives are not all alike. Each has his own turn-on's and turn-off's—which you will learn only by reading these candid, insightful interviews.

By Bernard Baur



40

58 Directory of Music Attorneys

68 Directory of A&R

Compiled by Denise Coso



Departments

- 08. Close Up
- 09. Assignments
- 10. New Toys
- 14. Book Store
- 16. Up Close
- 18. Studio Mix
- 23. Business Affairs
- 26. Signing Stories
- 28. Song Biz
- 32. Film•TV•Theater
- 34. Mixed Notes

Reviews

- 48. Album Reviews
- 50. New Music Critiques
- 52. Live Reviews



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- 20. Producer Crosstalk: Stephan Moccio By Rob Putnam
- 22. Exec Profile: Herb Trawick By Andy Kaufmann
- 30. Songwriter Profile: BC Jean By Dan Kimpel
- 44. Expert Advice: Boost Your Business By Maor Appelbaum & Hush Paz
- 78. Tip Jar: Avoiding Legal Disputes. By Glenn T. Litwak

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— JONATHAN WIDRAN

MACKIE

mackie.com

It Started with a Compact Mixer: Launched by Greg Mackie in 1989, the Mackie brand started off designing a professional music and recording mixing console that evolved into the industry standard VLZ mixer line. The company branched into powered loudspeakers, studio monitors and DAW control surfaces throughout the years, always focused on bringing pro features to more users.



Combination of a Digital Mixer, Powered Loudspeaker and Bluetooth® Streaming and Control: Mackie's portable PA systems, Reach™ and FreePlay™, emerged from the company's desire to combine their unique technology platforms of digital mixers, powered loudspeakers and Bluetooth® streaming and control. FreePlay™ is a unique form factor evolution of a traditional boom box. Mackie bills it as the ultimate stereo PA with a portable, battery power-able design for amazing sound anywhere. Perfect for smaller performances and presentations such as coffeehouse singer/songwriters, busking, bars, restaurants, hotels and schools, it has Bluetooth® music streaming capabilities from any device and connections for mics, guitars and other products. Users can play music or backing tracks using Bluetooth® and connect to their device for wireless control on all input levels, channel EQ and 16 digital effects via the Mackie Connect™ app for Android and iOS.

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Rolff Zwiep

Manager
Blackbird Studio

Rolff Zwiep has been named manager of **Blackbird Studio**, a studio with clients including Adele, Green Day, Bon Jovi, Bob Seger, Rod Stewart, Willie Nelson, Blake Shelton and more. Zwiep has more than 30 years of experience in the Nashville music business. He came to Music City from his hometown of New Knoxville, OH in 1983. As a musician he was hired by Picker's Pickup, Nashville's first cartage service, in 1984. Since then, he has worked for S.I.R., Drum Parade, his own T.K.O. firm and Underground Sound as a stage manager, cartage professional and drum tech, as well as production manager for The Nashville Symphony from 1989-1994. For more information, contact pr@clynemedia.com.



Chris Halon

VP, Marketing
Roland Corporation U.S.

Roland Corporation U.S. has promoted **Chris Halon** to Vice President, Marketing. Most recently, Halon served as Director of Marketing Communications for Roland U.S. In his new role, he will continue to head all marketing efforts in the U.S. for both Roland and BOSS brands, as well as lead a team of Global Content creators throughout the network of Roland offices to support the expanding reach of the Roland brand. Halon joined Roland in 2004 as Market Development Manager and has held various positions including Piano Product Manager and Senior Director of Product Management. Prior to joining Roland, Halon served as National Marketing Manager for Technics Musical Instruments. For more info, contact robert@clynemedia.com.



Matt Jones

Publicist
Terrorbird

Terrorbird has welcomed publicist **Matt Jones**. Jones joins Terrorbird from Boise, ID after spending the last two years in Portland working for Loch Ness Management, Lefse Records, Bloodmoss Records and Parachute Publicity. In addition to working for Terrorbird, Jones co-owns a management company called Five Eighty One where he manages Alex G. He's also on the artist committee for Treefort Music Fest in Boise and has roots in community radio (Radio Boise) and music blogging. He will join current publicists Amanda Dissinger, Nick Passarelli and Tim Jones, along with Terrorbird co-founder and department head George Corona, on the publicity team. For more information, contact geo@terrorbird.com.



Mary Caraccioli

Chief of Public Relations and Media Strategy
Lincoln Center for the Performing Arts

Lincoln Center for the Performing Arts has appointed **Mary Caraccioli**, an Emmy Award-winning journalist and media executive, as its Chief of Public Relations and Media Strategy. Caraccioli will be responsible for the direction and leadership of public relations and media strategies and messaging for all institutional initiatives, programs and performances. She has a track record for creating and presenting award-winning content for broadcast, cable and digital mediums, including work at ABC, CNBC, FOX, Comcast and Al Jazeera America with her most recent role as Sr. VP of News and Planning at Al Jazeera America. For more information, contact egewirtz@lincolncenter.org.



Ben Adelson

Sr. VP of A&R
Republic Records

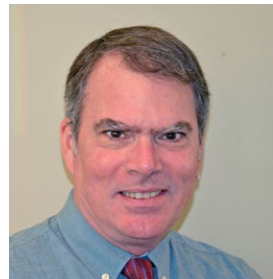
Republic Records has promoted **Ben Adelson** to Senior Vice President of A&R. Adelson has held the title of Vice President of A&R since 2013. In the past few years, he signed and developed artists including James Bay, Dawin, The Score and more. For his new role, he will continue seeking, signing and harvesting new talent, expanding the label's growing roster. Adelson joined Republic as an intern in 2007 and was hired as Avery Lipman's assistant until 2009. From February 2010 to August 2011, he did A&R at Epic Records. 2011 saw him return to Republic Records as Director of A&R and then Sr. Director of A&R before becoming Vice President of A&R in 2013. For additional information, contact Joseph.Carozza@umusic.com.



Tracy Brefka

Special Programs Manager
Italian Speaker Imports

Italian Speaker Imports (I.S.I.), an exclusive U.S. distributor of FBT located in Armonk, NY, has announced the addition of **Tracy Brefka** as its new Special Programs Manager. A music retail veteran, Brefka has over 25 years in the industry. In addition to extensive sales expertise and a notable reputation, he brings a passion for customer service—and music—to the role. With over 25 years of music retail industry experience, Brefka ran the gamut at Audio-Technica, where he spent the bulk of his career, rising in the ranks from inside sales (both consumer and pro divisions) to assistant sales management and management. For additional information on this appointment, contact LisaMarie DeSanto at lisamariewe2@gmail.com.



Evan Harrison

CEO
Huka Entertainment

Huka Entertainment has named **Evan Harrison** as its new Chief Executive Officer. In his new role, Harrison will oversee the day-to-day operations of the company and lead Huka's growth. Prior to Huka, he was the first head of digital marketing for BMG but left the label group in 2001 to join AOL. There, he went on to become Head of Music and Radio and helped develop the AOL Sessions and First Listen franchises and produced dozens of exclusive live event broadcasts. In 2004 Harrison was recruited by Clear Channel, becoming President of Digital, where he created the company's multi-platform strategy, and ultimately, iHeartRadio. For more information on this appointment, contact jv@spinlab.net.



Ryan Tobias

Inside Sales, Central Region
Radial Engineering Ltd.

Radial Engineering Ltd., a manufacturer of professional audio products based in Vancouver, British Columbia, Canada, has introduced a new member of the Vancouver-based team. **Ryan Tobias** has joined Inside Sales, Central Region. Tobias learned the business of live sound before taking his formal education in audio engineering and recording while living in his home state of Ohio. After a few years of live engineer mixing onboard cruise ships, he decided to jump ship and put down roots in Vancouver, BC where he's since gained experience working in studios, including producing from his own home studio and gradually moving into sales. For additional information on this appointment, contact Tatiana Kostiak at tatianak@radialeng.com.



► **IZOTOPE OZONE 7 ADVANCED**

The latest version of **Ozone 7 Advanced** has been fully expanded to include four new modules for a total of 10 processors available in the standalone application or as individual plug-ins in VST3, AU, AAX64 Mac and PC hosts. The four new modules are Vintage EQ, Vintage Compressor, Vintage Limiter and Vintage Tape.

Besides these additions, Ozone 7 Advanced now has Codec Preview for auditioning mixes as they would sound after processed by various industry-standard codecs. And now you can directly export (in faster than real time) using popular formats such as: MP3, WAV or AAC.

Going further, Ozone 7 Standard has been updated with Dynamic EQ and an upgraded Maximizer algorithm with multi-band and frequency specific operation.

In general I found the new Ozone 7 Advanced to not stray far in its visual presentation from Ozone 6—everything is in the same location and now, the Module Browser has more choices.

Key to the new Ozone 7 Standard and Advanced are the vast number of presets compared to Ozone 6. Ozone 7 brings back the module system from Ozone 5—you can load and save presets for individual modules. I liked this for establishing a sonic “theme” for an album project.

Ozone 7 Advanced sells for \$499 and \$199 for the upgrade. Ozone 7 Standard is \$249 with upgrade at \$99.

izotope.com/en/products/mixing-mastering/ozone



◀ **PEAVEY CLASSIC SERIES AMPLIFIERS**

Peavey® launched the redesigned **Classic Series™** featuring improved internal construction but maintaining the original tone of their legacy models. With changes resulting from customer input over the past 20+ years, these versatile all-tube amplifiers span the tonal landscape from vintage to contemporary with ease.

The redesign includes internal improvements that go towards better reliability and more consistent operation than the old vintage models. Better power supply capacitors, beefier transformers, higher power resistors, ceramic tube sockets and improved cooling are there along with the original's classic tweed covering and chrome-plated chassis.

Model numbers that denote both the amp's power and number and size of the speakers in the Classic Series™ line include: the Classic 30 112, Classic 50 212, Classic 50 410, Delta Blues 115 Tweed and the Delta Blues 210 Tweed.

peavey.com

► **EVENTIDE ANTHOLOGY X**

Anthology X is a bundle of all 17 Eventide mixing, mastering and multi-effect plug-ins that are based on 40 years of Eventide studio hardware—the best emulations of Eventide gear I grew up with in the studio. Anthology X is compatible with DAW hosts that support AAX, VST and AU formats.

You get: the H910 Harmonizer—the first digital audio effects unit; H910 Dual; H949 and H949 Dual multi-effects Harmonizers; the irrepressible Omnipressor®; and effect stalwarts Instant Phaser and Instant Flanger.

Next are the H3000 Multi-FX processors based on the hardware H3000 Ultra-Harmonizer® unit. It includes one of my favorites, for which I wrote some of the presets, the H3000 Factory and the eight-voice H3000 Band Delay plug-in.

Multi-FX is a collection of newer Eventide plug-ins including the UltraReverb; Octavox is an eight-voice diatonic pitch shifter from the H3000; and Quadravox, a four-voice version.

The Mixing and Mastering collection includes the very useful UltraChannel—an all-in-one mono/stereo channel strip with micro-delays, pitch shifters and a comprehensive parametric EQ and compressor. EChannel is a lighter version of this channel strip with re-orderable sections. EQ45 emulates the UREI 545 Parametric EQ and the EQ65 emulates the UREI 565 Notch Filter set.

Anthology X rounds out the collection with Precision Time Align that freely slides audio tracks forward or backward in time.

Eventide's Anthology X is on sale now for \$699.

eventideaudio.com



◀ **GODLYKE TWA TRISKELION MK II**

Godlyke, Inc. has the TWA TK-02 Triskelion Mk II. Triskelion is a variable-state band pass filter with adjustable gain and is based on the rare Systech Harmonic Energizer circuit as used by Jim Walsh, Greg Lake and Frank Zappa.

Since the filter's Q can be adjusted from very wide to extremely narrow widths, you can use it for harmonically focusing in a narrow frequency band, create glassy clean tones or boost the midrange for throaty solos.

The Triskelion Mk II has controls: for Gain and Output, Variant Mass control adjusts the filter's frequency, Energy adjusts the Q of the filter and the Energize footswitch works like a boost. In addition, there are two internal switches for selecting between two different filter ranges and to set up gain staging.

With an expression pedal input jack, 9-volt power supply, TWA's S3™ relay-based True Bypass switching and a three-year warranty, the TWA Triskelion Mk II sells for \$229 MAP.

godlyke.com

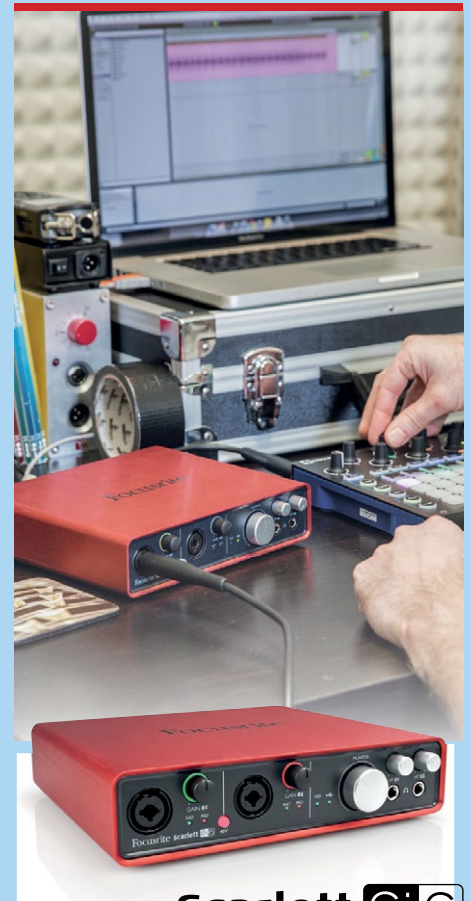
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► **OCEAN WAY AUDIO PRO2A MONITORS**

Ocean Way's Allen Sides has a new near-field powered monitor speaker perfect for small project studios or on top of console bridges in larger control rooms. The Pro2A measures 16 H x 11.15 W x 13.5 D-inches and features both analog and AES3 digital input connectivity. These are two-way monitors with 1-inch silk fabric dome tweeters and an 8-inch aluminum cone woofer.

The intent is to provide the listener with a natural, open and accurate sound image from a compact yet powerful monitor with a 35Hz to 25kHz frequency range. The Pro2A is a rear-ported design that weighs 45-pounds and has separate, built-in 125-watt amps for each driver. Maximum peak SPL is specified at 110dB and Ocean Way Audio notes that there is "low listening fatigue over the entire audio spectrum" with the Pro2A monitors.

The Pro2A sells for \$3,500 MSRP per pair. oceanwayaudio.com



◀ **FABFILTER PRO-C 2 COMPRESSOR PLUG-IN**

FabFilter Pro-C 2 is a major update that's more like a new plug-in. Pro-C 2 has five brand-new compression styles—algorithms designed for modern processing with unique character and feel. There are styles for vocal processing, mastering or EDM pumping. Other new features are: lookahead (up to 20 MS), range to limit max gain change, hold, side-chain EQ, oversampling and a redesigned GUI.

I'm getting "the hang" of using the Vocal style to get lead vocals to sit in a good place within the mix—I find that I use less breakpoint automation on vocal tracks with C 2 helping me out.

I used the Mastering style and the intelligent Auto Gain feature to "beef up" finished stereo mixes transparently (or not). I liked the Bus style for controlling sub mixes—the Wet/Dry control comes in handy for drum stems.

I made quick use of the side-chain EQ and I liked the little headphone icon called Audition Triggering. You hear exactly what parts of the signal are triggering gain reduction.

FabFilter Pro-C 2 has replaced most of my compressor plug-ins these days and it is a rock-solid, core plug-in. It is available for \$179 MSRP and works on Windows and Mac OS X in VST 3, AU, AAX, RTAS and AudioSuite plug-in formats—both 32-bit and 64-bit.

fabfilter.com/products/pro-c-2-compressor-plug-in



► **CAD U37SE SPECIAL EDITION USB MIC**

As part of CAD's upcoming 85th anniversary in 2016, here is their U37SE Special Edition USB mic. This is a professional studio, side-address microphone for social media, gaming, journaling, podcasts and desktop recording projects.

The U37SE is a cardioid-only pattern microphone with a large condenser capsule that has an extended frequency range and good transient response. It is a first "go-to" USB mic choice for vocals and recording musical instruments.

To minimize possible distortion from loud sources, there is a -10dB attenuator pad you can switch on/off. Also very pro is the switchable bass roll-off filter that will cut down bass buildup due to proximity effect such as occurs from close vocals. This filter also lowers annoying room rumble and/or traffic/street noise.

The CAD U37SE is a "plug and play" USB 2.0 microphone with no need of a software driver; it comes with a 10-foot USB cable and is offered in colors including: Gray & White, Red & White, Orange, Candy Apple Red and Camouflage.

cadmics.com



◀ **PRS GUITARS NEW BARITONES**

PRS Guitars adds the SE 277 Semi-Hollow Soapbar and the SE 277 baritone guitars to their line. Both models include a beveled maple top with flame maple veneer, mahogany back, 22-fret maple neck with rosewood fingerboard with bird inlays, PRS-designed plate-style bridge and tuners, volume and tone with a three-way toggle pickup switch.

This baritone guitar is tuned from B to B—that's two and a half steps below standard guitar tuning. A staple for Country and Rock music styles, these two new baritones offer a tight low-end sound for playing distinctive and colorful melodies or thematic leitmotifs. Sounds range from powerful aggressive tones going from chimy clean, to warm depths, to articulate tonal hostility.

Both these guitars have 27.7-inch scale lengths with the PRS SE 277 Semi-Hollow Soapbar going with a maple top with chambered back, F-hole and dual soapbar pickups.

Sonically apples to oranges, the PRS SE 277 has the same neck but with a solid body and PRS SE dual humbucking pickups. The SE 277 covers the spectrum of sound from sparkling highs, to surf-rock jangle, to heavy dropped-tuned aggression.

Available finishes for the SE 277 Semi-Hollow Soapbar are Gray Black and Vintage Sunburst while the SE 277 comes in Black Cherry and Tobacco Sunburst.

prsguitars.com/se277





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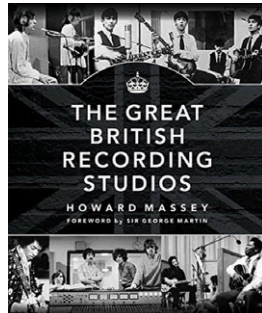


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The Great British Recording Studios

By Howard Massey
(hardcover) \$34.99

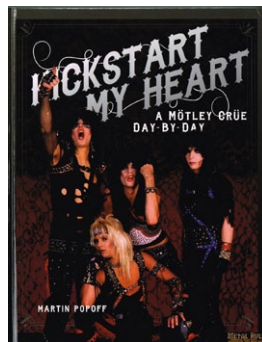


Massey surveys significant British studios during the '60s and '70s. Technical descriptions of Abbey Road, Olympic and Trident studios are detailed along with anecdotal stories by record producers who take readers behind the scenes

for the era's seminal recordings, including: The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, Pink Floyd's *Dark Side of the Moon* and the Rolling Stones' *Beggars Banquet*.

Kickstart My Heart: A Mötley Crüe Day-by-Day

By Martin Popoff
(hardcover) \$39.99

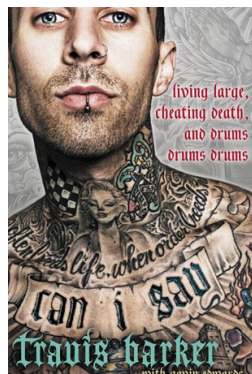


Through the use of day-by-day entries and supporting band quotes mostly collected firsthand by the prolific rock writer Popoff, as well as memorabilia shots and photography, the reader is immersed in the crazy lives lived by Vince Neil, Mick Mars, Nikki Sixx

and Tommy Lee at the booze-drenched apex of the rock & roll food chain. Call it a completely party-hardy celebration of the band.

Can I Say: Living Large, Cheating Death, and Drums, Drums, Drums

By Travis Barker with Gavin Edwards
(hardcover) \$28.99

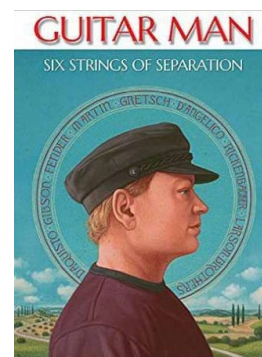


Travis Barker's memoir chronicles the highlights and lowlights of the renowned drummer's art and life, including the harrowing plane crash that nearly killed him and his traumatic road to recovery—a never-before-told-in-full story of personal reinvention grounded in musical salvation

and fatherhood. *Can I Say* allows the Blink-182 drummer to share stories shaped by decades' worth of hard-earned insights.

Guitar Man: Six Strings of Separation

By M.J. Indelicato
(hardcover) \$24.99

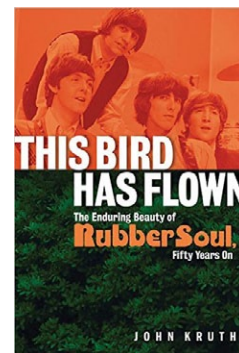


Vintage-guitar maven Indelicato has put guitars into the hands of many of the world's best known musical artists. Part treasure hunter, part door-to-door salesman, part historian, these are his stories: the soaring successes, the stinging failures and the insane coincidences that

have befallen a man who gave up a lucrative corporate career to follow his musical muse.

This Bird Has Flown: The Enduring Beauty of Rubber Soul, Fifty Years On

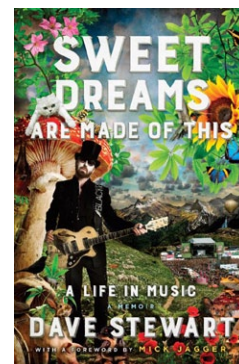
By John Kruth
(paperback) \$19.99



With the release of their sixth studio album, *The Beatles* created an artistic benchmark by which their peers measured their own craft and creativity. John Kruth not only analyzes the songs and making of *Rubber Soul*, putting the album in context of the turbulent times in which it was created, but captures the spirit of musical innovation and poetry that makes the record a standout in *The Beatles'* canon.

Sweet Dreams Are Made of This: A Life in Music

By Dave Stewart
(hardcover) \$27.95



Best known for the international hit, "Sweet Dreams (Are Made of This)," Stewart looks back on a career that has spanned three decades and more than 100 million album sales. Featuring never-before-seen photos, he gives readers an inside look into the high-octane stories of his life in music—the drug-fueled adventures, the A-list collaborations and relationships and the creative process behind dozens of pop hits.

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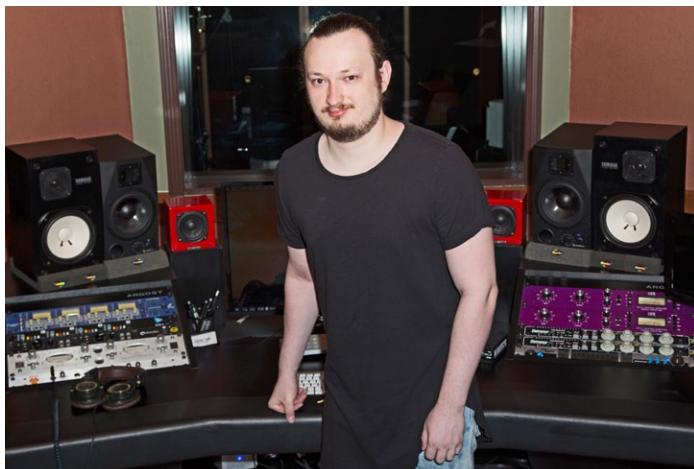
From Project Studio to World Class Experience: Not long after multi-instrumentalist, producer/engineer and singer/songwriter Devon Steelman launched his humble project studio in 2008 as a private space to demo material for his then-band, he realized the potential to develop it into a full-service independent studio. In three years, Steelman Studios had outgrown its first location and Steelman built a new facility in Van Nuys, CA, in collaboration with Dave Hampton (author of *The Business of Audio Engineering*) to accommodate the workflow. “We wanted something that had vibe, and a ton of great gear,” Steelman says. “There isn’t anything we can’t do here! We wanted zero limitations.”



Everyone Digs That Vibe: With a clientele of indie musicians, up-and-coming artists and such renowned names as Ledesi, Kirk Whalum and three-time Grammy nominee Dave Rideau and Grammy-winning Usher engineer Tremaine “Six7” Williams, Steelman Studios has been praised by engineers and musicians alike. Steelman and his staff have created a relaxed feeling via darker shades of chocolate brown and copper on the walls, a homespun atmosphere and even candles. The wood floor in the live and control rooms, as well as the vaulted 16-foot ceiling, contribute to the aesthetic and add acoustic excellence. There is also an isolation booth perfect for vocal and guitar tracks. “I wanted this to be more than a room full of great gear,” he says. “I wanted it to be a place where musicians and artists can comfortably create.”

Services and Experience: Steelman offers an ideal environment for tracking, mixing, mastering and re-amping. Clients record on top-of-the-line equipment with one of the facility’s seasoned engineers—including Steelman himself. The owner prides himself on their ability to help mold tracks to fit every artist’s vision, and taking that mix to the final product and enhancing it via mastering. Re-amping is a special service which allows clients to re-do elements, like guitar and bass tones, simply by providing the staff the DI tracks, which they’ll send through an amplifier/cabinet/microphone/preamp combination of the client’s choice.

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DAVID GOREN

▲ Going Live From The Lab

TELEFUNKEN has launched the *Live From The Lab* series—performances recorded exclusively with TELEFUNKEN microphones. Alan Venitosh, Director of Operations, explains, “The concept is that we have developed a work space that allows our microphones to be designed, built and tested all within a recording studio and sound stage environment.” Artists featured in the series include: Rubblebucket, Turkuaz, Robert DeLong, Jon McLaughlin, The Z3, Monroe Crossing, Jessica Childress, Leftover Salmon, Lost Leaders, Big Head Todd & the Monsters, The Lonely Wild and more. Pictured (l-r) in session: Dan Littleton and Amy Helm with the AR-51 large diaphragm condenser mic. For more information, visit telefunken-elektroakustik.com.



▲ Brown Buffs Bus with Barefoot

Multi-Grammy winner Zac Brown spent a year designing his new tour bus and has equipped the mobile studio with Barefoot Sound monitors. Currently Brown is making a record and he can make it all on the bus. He explains, “We get on the road after the show and we pile in. We can actually reference in here exactly what it sounds like. We couldn’t do that without the Barefoot rig.” For more, visit barefootsound.com/zac-brown.



LAURA PALMER



▲ CoCo Tracks in Santa Monica

Sejo Navajas recently produced and co-wrote an album for artist CoCo Jadad on Sony Colombia, recorded at 4th Street Recording in Santa Monica, CA. The album is titled *Serotonin* and is slated for release in early 2016. Pictured (l-r): Co-writer Sarah DeAun, Navajas, Jadad and mixer Jose Alcantar.

◀ 10 Songs by Means

Pop artist Sam Means collaborated with producer/engineer Steven McDonald at The Whiskey Kitchen & Fancy Lady Studios in Los Angeles to work on his upcoming album *10 Songs*. The album was mastered by engineer Jamal Ruhe at West West Side Music and will be released on Jan. 22 via Hello Records. Pictured (l-r): McDonald and bassist Don Raymond Jr. For more information, visit sammeansmusic.com.

Producer Playback

“Listen to what’s happening. Don’t spend all of your time looking at a computer screen. Use your ears and pay attention.”

—Dan Korneff (Papa Roach, Motionless in White, Pierce The Veil) Jan. 2015





▲ The Neve BCM10 Gets Revamped

Vintage King Audio hosted an immersive demonstration of the new AMS Neve BCM10/2 Mk2 console, which had its worldwide debut at AES 2015 in New York City. The Neve BCM10 was originally created in 1969 and released in 1970, and AMS Neve lead designer Robin Porter has brought it back while also adding modern innovations, including convenience features for today's way of working. Pictured (l-r): Vintage King sales rep Dylan Wood, Porter and VK sales rep Jeffrey Ehrenberg. For more, visit vintageking.com.



▲ A New Face of Modern Jazz: OUI' 3

OUI' 3's upcoming 2016 album release is packed with surprises, and one of them features a cameo by *Jimmy Kimmel Live!* band leader and saxophonist Cleto Escobedo from Cleto and The Cletones. Pictured (l-r): Billy Wiseman, Danny Warren, Lou Castro, Cleto Escobedo III and Jim Xavier. For more information, contact WarrenMediaAndMarketing@yahoo.com.



▲ Xperience the Power

Italian amplifier manufacturer Powersoft hosted "Xperience The Power," four exclusive in-person sessions in Los Angeles and San Francisco. The presentation and listening experience heralded the next generation of Powersoft's Class D amplifiers and moving magnet linear technology. Those who attended included an A-list of invitation-only pros from live sound, systems integration and loudspeaker manufacturing markets. For more information, visit powersoft-audio.com.



▲ Stuck on Hands-On Learning

Mills College professor and technical director of Center for Contemporary Music (CCM) Les Stuck oversaw the installation of the school's new API 1608 console. Supporting various educational directions of students is important to Stuck, who confirmed that having a high-quality analog console is essential to Mills' singular teaching style, which includes hands-on and listening experiences to learn the difference between formats, techniques and gear. For more information, visit APIaudio.com.

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STEPHAN MOCCIO

The Weeknd, Miley Cyrus, Celine Dion

Songwriter and producer Stephan Moccio ignited his career within shouting distance of Toronto. He began piano as a child and studied composition and arrangement while earning side cash as a session player. It's also when and where he acquired workstation knowledge. The transition into production came as a natural extension to capture sounds that lived and sang in his head. In 2014 he was tapped by fellow Torontonian, The Weeknd, to co-produce *Beauty Behind the Madness*. Other artists he's worked with include John Legend, Celine Dion and Skylar Grey. He also co-wrote Miley Cyrus' "Wrecking Ball."

Challenges are attached when working on major records such as *Beauty...* For Moccio, that included coaxing the best from The Weeknd, A.K.A. Abel Makkonen Tesfaye. "Listening to Abel's vision and getting everything out of him—he's as meticulous as I am—was tough," he recalls. "We have strong ideas of what music should sound like, so the challenge was to keep my head down, buried in the song. It sounds easy but it's not. Listen to each other; respect each other. When you trust the person, they take you to a place you've never been before."

Working on a high-profile record invariably comes with highs and lows. One of Moccio's favorite memories was when he and The Weeknd connected musically on one particular song. "When we first did 'Earned It,' right from beat one, I started playing the string section," he recalls. "That section is what I do typically because it's who I am at heart: a classical musician. Abel's reaction was priceless. Something similar happened with the bridge of 'Real Life.' The biggest risk was to bring in new artist Maty Noyes for 'Angel.' I hadn't discussed it was Abel previously. It was special when I first played that for him. It was a unique moment."

Most producers find that every new project demands a different approach. Each one blossoms in its own unpredictable way. "Sometimes an artist will walk in with a clear vision," Moccio explains. "Other times they may not come in with anything. Occasionally I'll arrive with an idea that may not work immediately. I've also had moments when artists have shown up with half-completed songs and I've been called in."

Helping craft hit records hasn't been his biggest challenge—Moccio was enlisted to score the 2010 Vancouver Olympics. "Not only did I have the opportunity to co-write the theme song," he explains, "but also compose the cues based on elements of the theme as well as new ideas. That was a year and a half of my life because I had more than 250 pieces of music to write and compose for orchestra. The Olympics was a new thing for everybody. No boundaries; no framework. It was all uncharted territory. At the end, I felt I could get through anything."

Currently Moccio is recording with Noyes—a singer who seems to be his protégé—and he's composing for films. He's also collaborating with other artists. He and The Weeknd constantly toss around ideas for the Platinum-selling artist's next album.

Contact Chloe Lauter / Press Here, clauter@pressherepublicity.com, 323-556-9752; James Porter, RAMJAM Management 416-804-5471

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

- The more successful you become, the harder you have to work. Stay focused on the reasons that you got into this.
- The music business is ever evolving. Keep an open mind because things move so fast.
- Great musicianship will never be denied. It'll always be loved and revered.

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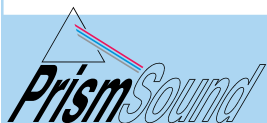
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Herb Trawick

Founder, *Pensado's Place*

Years with Company: 5

Address: youtube.com/user/PensadosPlace

Web: PensadosPlace.tv

Email: herb@pensadosplace.tv

BACKGROUND

I came to Los Angeles in the late '70s and temped with various record companies. That morphed into running a management company and then I did promotion and A&R for S.O.L.A.R. Records, a black label. From there I branched out and started my own management firm. I had a lot of success with R&B singer Brian McKnight, signed Robin Thicke to Interscope and got Tyrese Gibson signed to RCA. I also consulted to other labels—Mercury, Island, Def Jam. During my management days, I began work with [famed mix engineer] Dave Pensado. We struck up a friendship and somewhere I came up with the idea for a web audio engineering show called *Pensado's Place*.

The Pensado Awards

The idea for that [audio engineering awards show] came up about a year before the first one. It was risky and expensive. Our sponsor supported us and the community's reaction was amazing. We realized we'd have to do it every year. It was a massive undertaking.

Awards Planning Stages

The blessing and the curse of the way we operate is that stuff launches in my head and then I have to turn it into a reality. I'm usually in front of the awards show by about eight months. The show brings me right to the edge. We have about eight elements at our live event and each have their own signature. I can only imagine what being an addict is like. But [doing this show] is much like being one.

As Showtime Approaches

Approximately three months prior, we put on about four teams and hire five execution teams. On a weekly basis we have group meetings and I'm on the phone with them for months leading up to it and several months afterwards.

Showtime

Dave and I stay backstage. I sneak out front to see if what we've dreamt up actually works. I try not to be seen, which never works. It's satisfying when bits hit, like when [engineer] Ross Hogarth did the Nae Nae [dance] or when we stumbled upon the father-daughter YouTube beatbox sensation [Nicole Paris and Ed Cage]. We snared them before James Corden and *Good Morning America* did. And we spent a lot of time on the pairing of presenters.

Cleanup and Follow Up

We don't post the show live, so there's a lot of post-production that we have to do. There's a large amount of strategy that we have to compile for how we want to release it. There are all kinds of things you have to be aware of: take-down notices, time limitations, etc. And there are a number of ways that we present things that become digestible to different people on different platforms. We run counter to the way that people now view video. *Pensado's Place* is an hour. I don't know many people that will sit for that long and watch something. We can't relax and not be smart about how we present



"Being representative of both the professional audio class and what we call the 'enthusiast class,' we try to bring those two communities together."

things to our audience. For the show this year, we packaged it in a way in which people can watch all of it or see it in 20 small bites.

Ongoing Effort

We believe in after-promotion. When you live online, you don't ever have to be done. You have to be smart about your timing but we don't think it stops after the event. There are a lot of people on the team going in and a number of people have to be dealt with afterwards. That's a broad swath of social media, public relations and business development. It's a lot of coordination of a lot of bodies and it's expensive.

Financing

The show is all sponsor driven. And it's the same sponsors as *Pensado's Place*, so they're not specifically sponsoring the awards show. We have smaller sponsors that come on specifically for the [live] show, but the people that carry the bulk of the expense are the yearly sponsors of *Pensado's Place*, who are comfortable with us directing funding towards the [awards] show. The franchise has become as valuable to the sponsors as it is to us. They're presenting sponsors at all of our live events. But each year I've had to go find what I call "other money" because this event keeps growing. You can't keep going back to people that have supported you and ask for more.

Mining More Money

We hire people to do business development to find that "other money" and to present various cost-effective packages. We show them how much reach they'll get with the awards show; how much exposure. The number of impressions that we reach can get frightening in terms of its scale, both in promotion running up to it, the live event itself and then how it lives online afterwards. You want a fairly high profile that is repeated and consistent to an audience that is specifically your target.

Lessons Learned

I need to rest and do things that are de-stressing. My assistant and I go into the gym and

box. You have to be ready, physically, for what this requires because this is an around-the-clock job. I've also learned that the available talent pool is vast. And because of the nature of our awards show, it's more complicated, possibly, than others because we have to take into account the entire globe. Being representative of both the professional audio class and what we call the "enthusiast class," we try to bring those two communities together. We have a need to give back and make an event that's worthy of the attention we've earned.

Mistakes and Surprises

This year we started later than normal so I had to pull it off on a compressed schedule. The show this time was a sizable leap forward from last year's. No matter what we aim for, numbers-wise, by the time of the event, it nearly doubles. We had nearly 1,000 people this year, the same night as the VMAs, which is major for a second-year awards show. We're in direct competition with something that is hugely popular.

Being Proactive

We approach this event in a way that we can forecast mistakes and get the workarounds in place before we need them. We may come up short sometimes financially and have to close out the books longer than usual. Those are things you can't control because once you start, you can't turn it off three weeks before and say, "Just kidding."

Favorite Part

There's a point where the show lands for me, creatively. I still have to get it out, get it on paper and get it on stage. There are moments when it gels. Sometimes it's the whole thing and other times it's bits and pieces. That's my favorite part. I don't get to share it with anybody other than Dave because no one else gets it.

Advice

Remember your audience. We think about this to within an inch of its life. For that crazed diligence, we've been rewarded. I come from the record side. I spent my career ensuring that my clients and their work spoke to an audience. There's no reason for you to be in the business if you don't know how to do that or don't care about it. All the stuff you do on the record side has to be done in a very short cycle. If you're not successful, it can fall apart in a minute. You can take 18 months of work and it can be over in four weeks. You have to learn and develop a set of chops to do that. The combination of Dave's gold-standard brand and my training have come together in such a way that our approach makes us different from others in the audio space.

Future Plans

There will be a series of announcements between now and the end of the year. It will include our own curriculum series that has about six of the bigger names in pro audio and more to come. It'll be circulated by Hal Leonard in approximately 65 countries. We'll also open our own new media center three blocks from Universal Studios, which will be our broadcasting hub and will allow us to house *Pensado's Place*, other sets, classrooms, etc. We'll also announce a new set of at least four new live events—including at least one in India—to accompany our current set of six.

OPPS

Musicians and bands can collaborate on song ideas with the new BandLab Cloud Platform. Nurturing song ideas is the concept behind BandLab, the first cloud-based platform where musicians can capture their ideas and create new songs with unprecedented levels of collaboration with other musicians and even fans. After more than a year in testing, BandLab 2.0 officially launched worldwide and artists can sign up for free at bandlab.com or download the free BandLab mobile app from iTunes or Google Play.

SongCat wants to help developing artists by offering free (music and career) advice from pros whose credits include Ray Charles, Toby Keith and George Strait. To help musicians in the early stages of their career, SongCat will be releasing a video series that allows industry professionals to give advice to amateur and aspiring musicians. The free video series is scheduled to release in January 2016. SongCat is currently working to get more industry insiders on board. The company is taking suggestions for any topics that followers of Song-Cat want explained. Anyone with a topic in mind is welcome to email suggestions to the company at info@songcat.biz or contact them online at songcat.biz/songwriting-explained.html.

Spaced Out Magazine has partnered with ReverbNation to

give musicians new opportunities. Spaced Out Magazine (SOM) and ReverbNation are working to help independent acts create more buzz and have more success with press and national exposure. SOM will offer opportunities to artists and musicians already signed up to ReverbNation's platform on a monthly basis and give at least 25 artists the opportunity to be featured and seen by millions of viewers and subscribers. Visit spacedoutmagazine.com.

Daniel Bisbing, a graduate of SAE Institute Los Angeles' Audio Technology Program, has launched Arcane Talent, an L.A.-based agency that represents America's bass music DJs and producers.

Arcane is a booking agency born out of decades of experience in underground dubstep. The goal of Arcane is to preserve the culture of bass music while supporting those who push the sound forward. Launching with a debut roster including **Savage Society, Hizzleguy, Axel Boy** and **Da Force**, Arcane plans to expand with a limited, hand-picked selection of artists that maintain the organization's egalitarian ethos, one that champions dubstep and bass culture over individual gain. If interested in submitting your material for consideration, visit arcanetalentagency.com.

NPR Music is kicking off 2016 with a competition for unsigned artists of all genres: perform in



BERNARD BAUR

▲ MAMMOTH WINS MUSICIANS INSTITUTE COMPETITION

Music Business Entrepreneur (MBE) students from the Musicians Institute in Hollywood, CA, hosted a "Cover Song Competition" with a Grand Prize package worth over \$1,000. The event was planned and produced by the students for a "Showcase Promotions" class who chose 10 contestants to perform a cover song of their choice for industry judges. The winning act, a trio called Mammoth, performed a jazz-influenced mashup of music from the Super Mario Bros. video game. Their musical choice was so inspired it brought the house down. Pictured are MBE students (on the far right) Jose Smithers Hidalgo and Rahul Popawala alongside Mammoth. Go to mi.edu (Music Business Program) for additional information.



JOSHUA WEESNER

▲ THE WINERY DOGS ARE ON A HOT STREAK

The Winery Dogs—Mike Portnoy, Billy Sheehan and Richie Kotzen—are on a roll. The trio's second critically acclaimed album, Hot Streak, has sold 40% more than their 2013 self-titled debut, landing them on various Billboard charts including No. 2 on "Top Current Alternative Albums" and No. 30 on the "Top 200 Albums." The self-produced studio album came out in October 2015 on Loud & Proud Records via RED/Sony and in the rest of the world via earMUSIC. The trio is on the road behind the album and have announced that there will be more North American and European dates throughout Spring/Summer 2016, so stay tuned. For the latest, visit TheWineryDogs.com.

NPR's Tiny Desk Concert series. The prize includes an event tour with stops at NPR's **Ask Me Another** program and Lagunitas breweries in Petaluma, CA and Chicago, IL and a stop in Portland, OR. **Dan Auerbach of The Black Keys** and **The Arcs, Jess Wolfe** and **Holly Laessig of Lucius** and soul artist **Son Little** will join **All Songs Considered** co-hosts **Bob Boilen** and **Robin Hilton** in selecting the winner. Entrants must play one original song at a desk, upload the performance video to YouTube and submit with the entry form at npr.org/tinydeskcontest. Entry period: Jan. 12 - Feb. 2, 2016.

LABELS • RELEASES SIGNINGS

Grammy-winning artist CeeLo Green has inked a joint venture deal with Sony Music Entertainment to help discover, sign and develop top R&B and soul talent. As a part of this new deal, Green will open recording studios in both Atlanta and Las Vegas to work directly with new artists that he signs to **MotherShip Entertainment Group**. Fully funded by Sony Music, Green will work closely with all talent in a bid to create "real, soulful music." "The significance of the title MotherShip is in honor of my mother and grandmother, who were mavericks in their respective fields, leaving me an inheritance of emotion, instinct, inner vision

and industry," says Green. Visit sonymusic.com.

The End Records and Music for Nations have announced the release of Opeth's Deliverance & Damnation double album to celebrate the band's 25th anniversary. Though originally written and recorded together, the sessions were split and released separately in 2002 and 2003. This historic moment marks the first time the album is presented as a complete piece, available in digital and physical formats in January 2016. The commemorative four-disc book-set features a 2-CD and 2-DVD Digipack with 28-page booklet, new stereo and 5.1 mixes by **Steven Wilson** and **Bruce Soord**, artwork redesigned by original designer **Travis Smith**, as well as liner notes by **Mikael Akerfeldt** and **Jerry Ewing** of Prog. Visit opeth.com.

Netwerk Records has signed The Veils, a London-based band fronted by Finn Andrews. The band just finished recording the first batch of songs at **Konk Studio** in London, owned by **Ray Davies** of **The Kinks**. The album reunites the band with producers **Adam 'Atom' Greenspan** and **Nick Launay** who were behind the critically acclaimed **Nux Vomica**. Visit theveils.com.

Newcomer Jesusdapnk joined the Brobot Records family with the release of his latest EP, Baked. Quickly approaching the

two-year anniversary of Brobot Records, the label headed by **Junior Sanchez** will celebrate another year since its debut in 2014. The imprint has hosted big names in house music including **Harry Romero, Felix Da Housecat, Alexander Technique** and **Blaqwell**. Jesusdapnk, a techno/house artist, has already had chart topping releases on **Beatport** and shared stages with acclaimed DJ's including **John Digweed, Justin Martin, Destructo** and more. Visit facebook.com/jesusdapnk.

Soul Asylum has partnered with **Entertainment One Music** to release an album titled **Change of Fortune** in March 2016. When asked about the band's upcoming 11th studio album, frontman **David Pirner** replied, "Everything on the menu is excellent." According to **Chuck Oliner**, Director of Marketing and Promotions, eOne Music, "Loyal Soul Asylum fans will be blown away with the new album, and new fans will understand why we are all so excited they are back." *Change of Fortune* has been three years in the making, recorded while the band toured non-stop, had line-up changes and did some soul searching. Visit facebook.com/SoulAsylum.

The Frights have announced their signing to **Dangerbird Records**. Their second full-length is set to be released early next year and was produced by **Fidlar** vocalist **Zac Carper**. On the

signing, the label states, "We were knocked flat by this band's fresh sound, the uncorked energy of their live show and the bond they have built with their ever-expanding audience." Visit thefrights.com.

PROPS

International Acoustic Music Awards (IAMA) has announced that **IAMA alumni have been nominated for Grammy Awards this year**. Both **Meghan Trainor** and **Ron Korb** are the acclaimed artists, exemplifying that anything is possible and your dreams can come true. After all, they started as unsigned artists and now they're Grammy nominees. Trainor, an IAMA winner, is nominated for "Best New Artist." Korb is nominated for "Best New Age Album." He was a finalist in the 2010 and 2012 International Acoustic Music Awards. He is a flute player who plays both Chinese and Western styles. Visit inacoustic.com.

Atlantic recording artist Ed Sheeran's acclaimed album x has been certified 2x Multiplatinum by the **RIAA**, commemorating sales of two million in the United States alone. This achievement makes x one of only four albums to achieve Multiplatinum success since 2014, joining Taylor Swift's 1989, Sam Smith's *In The Lonely Hour* and Adele's 25, which currently sits at 5.19 million in sales during its third week. For additional news and information, visit edsheeran.com.

DIY Spotlight

SARAH PETRELLA



Sarah Petrella has always paved her own path when it comes to music. In fact, it was clear to her from a very young age that music was her deepest passion.

She wrote her first song before the age of 10, and as a young teen she won a CMA competition for "Best Vocal Group" with the country band, *Most Wanted*.

At the age of 16, she began working on her first professional recording projects. Although her career blossomed in country music and the Nashville scene, Petrella found her inspirations were rooted in rock & roll and the theater.

Fusing those influences, she created a deep southern rock sound with a cinematic flair. That caused critics to note that her music broke through genre-specific barriers, even though her main influences remained *Patty Griffin*, *Grace Potter* and *Bonnie Raitt*.

Petrella's music has been garnering the attention of media outlets like *Top 40 Charts* and the flagship NPR radio station *KCRW*, who described her vocal stylings as "light fun to Broadway to alt-rock, in just three cuts...Petrella is a musician in the fullest sense of the word." The station also described her cover of Pearl Jam's "Daughter" as "strong, sweet, and better than the original."

Petrella wants people to connect with her music on a personal level. Her deepest hope is that fans will know what she was feeling when she wrote the song.

Recently, she released a music video on YouTube for her single "Mr. Mystery" off her debut EP *Seasons*.

Visit facebook.com/SarahPetrellaMusic for more.

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



▲ DEADMAU5 INKS DEAL WITH KOBALT LABEL SERVICES

Kobalt Label Services (KLS) has announced a label services agreement with pioneering electronic artist **deadmau5** (A.K.A. Joel Thomas Zimmerman). The agreement will cover the artist's forthcoming album release, due in 2016 via his own label **mau5trap**. Under the deal **deadmau5** will retain full ownership and control of his rights. The agreement will encompass the full range of services, which KLS offers its clients, including digital distribution, physical distribution, domestic marketing, international marketing and synch licensing. **Kobalt** also signed a deal with **mau5trap** to provide digital distribution, synch licensing and other label services for all **mau5trap** releases. For more news, go to live.deadmau5.com and/or kobaltmusic.com.

Rockers Bon Jovi have lent their online support to an urban **New Jersey pop duo's** cover of their classic '80s anthem, "Livin' On A Prayer." **Bon Jovi** even posted a link for this new lyric video on their Facebook, Twitter and website, thanking the new act for their "creative and cool" rendition. The lucky pair are **North Star Media** recording artist **Epoch Failure** (pronounced "epic failure"), who recently premiered their urban pop interpretation on YouTube. Visit epochfailure.bandpage.com.

THE BIZ

Pandora, the music discovery platform, released its list of "Artists to Watch for 2016." Selected through a combination of Pandora's music industry expertise and data insights, these 25 artists are ones most likely to resonate with listeners in the coming year. The "Watch" list represents a wide range of music, including indie acts, solo artists and groups, alt-rock, electronic, hip-hop, country, pop and more. To check them out, go to blog.pandora.com.

Julien's Auctions closed its three-day auction of "The

Collection of Ringo Starr & Barbara Bach" after setting world records. The collection, curated by the ex-Beatle and his wife, included memorabilia and raised nearly \$10 million. Among several of Starr's personal drum kits in the auction was the musician's first 1963 **Ludwig Oyster Black Pearl** three-piece drum kit that was used (by Starr) in more than 200 performances. This specific kit had not been seen in public for more than 50 years and sold for the record price of \$2.2 million. Breaking another record was the sale of Starr's copy of the U.K. No. 1 **White Album**, which sold at auction for \$790,000. The last record was set when an **Elvis Presley** acetate sold for \$310,000. Portions of the auction proceeds will benefit **The Lotus Foundation U.S.**, a charity founded by Starr and Bach.

Spotify unveiled its "Spotlight on Artists," which looks ahead at the stars of 2016. The Spotlight on 2016 list was compiled using a combination of curation by Spotify's team of in-house music experts and an analysis of streaming data from millions of users. To listen to the selected acts, log on to play.spotify.com. **MC**



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Dave Walton – TAXI Member

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Date Signed: December 2013
Label: Bad Omen/Prosthetic
Band Members: Chris Brathen, guitar, vocals; Heavy-Kris Ingvaldsen, guitar; Jonas Bye, bass; Kickan, drums.
Type of Music: Hard Rock
Management: Self
Booking: Self
Legal: Self
Publicity: Kelly Walsh, kelly@prostheticrecords.com
Web: facebook.com/heavyflight
A&R: Will Palmer - Bad Omen Records

Norway's Flight don't believe in letting it all hang out—even if their denim jackets and feathered hair suggest otherwise. And the band's decision to selectively pass around its demo instead of posting it for free on Bandcamp paid off in the form of a record contract. "A lot of bands nowadays produce demos and ship them around to whoever," says Jonas Bye, bassist for the New Wave of British Heavy Metal-obsessed band. "We really wanted our first release to be a proper album."

While that self-titled release only dropped in October 2015, Flight actually formed three years before, uniting musicians who played in various thrash and death-metal bands in Oslo. The band recorded its demo in late summer 2013 in just a few days, in the basement of guitarist/singer Chris Brathen's mom's house.

Flight gave their initial slate of six songs to Dave Sherwood, drummer of Amulet, a British band that had brought Flight over to England to play a gig. Sherwood passed the demo along to his friend (Bad Omen Records head) Will Palmer, who signed Flight just a few weeks after hearing their demo.

"It all went pretty fast," Bye says. "We got in touch with Will in October or November 2013, and the contract was signed that December."

While Sherwood's mutual friendship with the band and label sparked the deal, it was Bad Omen's distribution arrangement with U.S. metal powerhouse Prosthetic Records that sealed it.

"It's really expensive to send stuff from Europe to the U.S., and Will had this network in America," Bye says.

After inking the one-album contract, Flight hit the studio in February 2014, recording drums on the first day, rhythm guitars on the second and third, bass on the fourth and lead guitars on the fifth. It wasn't until about six months later that Brathen—a guitarist/bassist-turned-vocalist who was still getting his sea legs—tracked the vocals.

"It was really hard finding a heavy-metal singer in Norway, because everybody's doing the growls," Bye says. "Chris discovered that he should just be doing it himself. He's gifted and, within six to eight months after he started learning to sing, we were ready for him to record the vocals."

In keeping with their tight-lipped style, Flight didn't announce the signing of their contract until shortly before the release of their debut in October of this year. Now they're primed to tour in 2016—and have about half their budget left to do so.

"You can measure everything these days with Facebook likes, and in the last few months ours have doubled," Bye says. "When we played our first show, Chris had only been singing for about three weeks. It was a lot of fun—but we've gotten a lot better since." —**Kurt Orzek**



Date Signed: July 31, 2008
Label: Cherrytree/Interscope
Type of Music: Alternative
Management: Ellie Shaw -Nerve Management, +44 207 033 8600; Ryan Hamsch - Nerve Management, 424-205-7405
Booking: N/A
Legal: N/A
Publicity: Linda Carbone - Press Here Publicity, 212-246-2640; Gina Schulman - Press Here Publicity, 323-556-9752
Web: eliotsumner.com
A&R: Darcus Beese - Island Records

At just 18, Eliot Sumner signed her first deal without so much as a demo. She'd been jamming with friends once a month at a barbershop in North London until the wee hours. One individual kept coming back to these impromptu gigs. He eventually introduced himself—Island Records President Darcus Beese.

"Labels should be signing people for who they are and not trying to morph them into something they can sell easier."

Sumner got along famously with Beese and selected Island based on his understanding of her music. As Sting's daughter, Sumner asked her father for advice. "He said, 'Make sure you bring your guitar,'" she recalls regarding that initial label visit. "I turned up to Island with my guitar. Do you want me to play something? And they were like, no. You don't need to do that."

At the time, she was using the name Coco and subsequently released a record with her band, I Blame Coco. Two years ago, she abandoned the moniker. "I'd grown up and started making much different music," divulges Sumner, who's now 25. "Much better music, in my opinion." The change necessitated a subtle reworking of her contract.

Choosing Island has allowed Sumner to do what she treasures most—touring. "Touring is why I wanted to become a musician," she declares. "I love to keep moving and play music every day."

Sumner advises others against signing with a label before having a strong sense of artistic self. "Have something finished that you love and you're passionate about," she imparts. "And make sure that uniqueness doesn't change. Labels should be signing people for who they are and not trying to morph them into something they can sell easier."

Sumner's debut, *Information*, will be released in America under Interscope/Cherrytree on Jan. 22. —**Andy Kaufmann**



Date Signed: Aug. 5, 2014
Label: Harvest Records
Band Members: Alex Casnoff, vocals, guitar, keys; Matt Blitzer, guitar; Patrick Kelly, bass; Henry Kwapis, drums.
Type of Music: Alternative
Management: Mixed Management
Booking: N/A
Publicity: Tasya Swisko, tasya@pressherepublicity.com; Sarah Facciolo, sarahf@pressherepublicity.com
Legal: Gillian Bar
Web: harrietmusic.com
A&R: Tim Anderson - Harvest Records

Harriet frontman Alex Casnoff wanted ample time to explore and refine the band's sound without feeling bogged down by lengthy contractual obligations and confusing legalities. Harvest Records offered this sense of no-strings-attached support and freedom, and one year later, Harriet is finally ready to release their debut album.

Casnoff was never blindsided by the industry's charming (yet usually deceptive) ways. Instead, Harvest set realistic standards by presenting a short-term agreement that the band could easily work with:

"These days, most labels don't trust or believe in bands," Casnoff explains. "It's very hard to break bands, so they want to 'own' you for as long as possible. But if you believe in yourself, I think [that sort of deal] is not always the best option."

Other big-name companies initially offered more money and perks, but Casnoff ultimately stuck with his gut:

"What really matters is that you feel a connection with the people, and that you can actually communicate [in] the 'real' way—not just in a schmoozy, 'you guys are gonna be famous' kind of way."

"These days, most labels don't trust or believe in bands."

Harvest never forced Harriet to alter their unique sound in order to boost fame with a stereotypical hit single, but the band still managed to progress naturally, creating an even stronger bond and artistic connection between the four bandmates. The whole recording process took a good amount of time—three years, to be exact—but with very beneficial results:

"The time actually helped us to 'find' our sound. While it was frustrating, difficult and anxiety-provoking, we all became better writers," Casnoff says. "We were making better music and also learning how to play together as a band. I think things actually did [work out] for us as well as [Harvest]."

Harriet's diverse management team also provided strong insight during this time of explorative change:

"I think we get different perspectives from all of them and that's super helpful. They all have very different personalities, so they all view things differently."

After two successful EPs in 2015, Harriet will release their first full-length album in January 2016. —Danica Bellini



Date Signed: Oct. 9, 2015
Band Members: Chris Vos, lead vocals, guitar, harmonica; Alex Stiff, bass, guitar, backup vocals; Marc Cazorla, drums, piano, backup vocals.
Type of Music: Blues-Rock
Management: Dave Bartlett - 525 Worldwide Music Co., Inc.
Booking: Alex Buck - Monterey International
Legal: Dino Gankendorff - Provosty and Gankendorff
Publicity: Mike Wilpizeski, mike.wilpizeski@concordmusicgroup.com
Web: therecordcompany.net
A&R: John Burk - Concord Music Group

Formed around their mutual love of everything from John Lee Hooker to Iggy and the Stooges, Los Angeles-based trio The Record Company has been performing live since 2012. And, even though they've recently inked a deal with multi-conglomerate Concord Records, they still remain very grass roots and indie in terms of ethics and musical approach. "We write, record and mix all our music right in the same living room that we formed the band in," says frontman Chris Vos. "Our sound evolved out of trial and error. We leave it raw, keep some dirt on it, but make sure that the sound has impact coming out of the speakers."

The band actually played their very first show at their hallowed recording space for a small group of friends. When they entered the L.A. club scene the word spread and things started to happen. The first collective signing move the band made was to A&R man Chris Dunn. "He is a friend of ours and got it immediately," explains Vos. "He started passing around our music to some of the people at Concord pretty early on in the band's history. Eventually we toured through Detroit and Jason Linder brought some of the people from the label's office in Cleveland to see us. We hit it off with those guys so it was a great start. Then we had some shows in L.A. and John Burk came out with folks from Concord's L.A. office. We hit it off with them as well. Jason and the Cleveland guys came out to see us again in March and we started working on a deal. All in all, it was a very natural and easy progression of events."

In today's marketplace the Internet and social media have leveled the playing field, so to speak. But The Record Company believes the backing of a strong label that understands them is essential at this stage of the game. "Every situation for every artist is always going to be different," says Vos, "For us; this signing was something we knew we wanted to do when the opportunity came. We had worked independently for just about four years and saw this as the next logical step, to work alongside a great company that puts out records by artists we love and admire. Concord likes what we're doing and want to help us make it grow."

Their as-yet-untitled full-length debut will be released Feb. 12, 2016.

—Eric A. Harabadian



▲ Round Hill Adds Pop Team

Round Hill Music recently announced the addition of songwriters Marc “Schmarx” Schneider and Savannah “Savvy” Giersch to its Nashville roster. They will concentrate on pop songwriting and artist development, as well as writing for sync placements. Pictured (l-r, seated): Josh Saxe, Assoc. Dir. A&R, Round Hill; Schneider; Giersch; Mark Brown, VP/GM Round Hill, Nashville; (standing) Eric Griffin, attorney; and Matthew Beckett, attorney.



▲ Allen Toussaint – Crescent City Legend

Song Biz wouldn't want to begin the new year without marking the November passing of the great Allen Toussaint—songwriter, producer and musician. A towering figure of New Orleans music who recorded with artists like Paul McCartney and Elvis Costello, Toussaint penned classic songs including “Mother-In-Law” (Ernie K-Doe), “Working in the Coal Mine” (Lee Dorsey) and “Southern Nights” (Glen Campbell).

Performing Songwriter Workshops for 2016

Performing Songwriter Creative Workshops has announced its forthcoming 2016 schedule with a roster of distinguished songwriters and teachers conducting classes. From Jan. 14 - 16, Mary Gauthier will present “Finding Your Writer’s Voice.” Beth Nielsen-Chapman follows on Feb. 18 - 20 with “Opening Up to Creativity.” Jonatha Brooke’s March 17 - 19 sessions are titled “Creating Emotional Resonance” and March 31 - April 2 Gretchen Peters will emphasize “Storytelling and Detail.” All sessions are limited to 20 writers and will take place in Nashville. Registration is open and details are at performingsongwriter.com.

Folk Alliance in Kansas City

Folk Alliance International has announced that Judy Collins will be the keynote speaker for the 28th annual conference Feb. 17 - 21 at the Westin Hotel Crown Center in Kansas City, MO. A platform for emerging talent, over the years Folk Alliance private showcases have featured breakthrough artists, including Nickel Creek, Dom Flemings, Rhiannon Giddens, Serena Ryder, Valerie June, The Milk Carton Kids, The Stray Birds, John Fullbright and Mary Gauthier.

Boasting a yearly attendance of over 2,500 registrants, the conference features official showcases, exhibitors, panels and workshops held under one roof, bringing together musicians, educators and music industry professionals from throughout the world to share ideas, network and promote folk

music. To find out more about Folk Alliance, check out folk.org.

ASCAP EXPO: Early Announcements

ASCAP has announced that two of today’s biggest songwriter-producers are confirmed for the 11th annual ASCAP “I Create Music” EXPO, April 28 - 30, 2016 at the Loews Hollywood Hotel in Los Angeles. Greg Kurstin, co-writer and producer for Adele’s smash song “Hello” and more; and Ashley Gorley, three-time ASCAP Country Songwriter of the Year, will each host a master session and share their personal experiences and expert guidance with aspiring music creators.

EXPO attendees will also have the opportunity to sit in on a conversation between Nate Ruess, songwriter and vocalist for the Grammy-winning group fun., and ASCAP President and Hall of Fame songwriter Paul Williams. Additionally, ASCAP announced a special appearance by the boundary-breaking group that opened up rap for women: Sandra “Pepa” Denton, Cheryl “Salt” James and Dee Dee “DJ Spinderella” Roper of Salt-N-Pepa. The trio will join EXPO for an open discussion about their music, lives and careers. See ASCAP.com.

Songwriters in San Diego

The Talented Trio of Troubadours, Steve Seskin, Craig Carothers and Don Henry will bring their “Nashville Comes To San Diego” event to Nashville Songwriters Association in San Diego on Friday, Jan. 8, with a performance and songwriting workshop offering



▲ Bob DiPiero Signs with Kobalt

Nashville Songwriters Hall of Fame inductee, Bob DiPiero, who has written No. 1 hits in each of the past four decades, has signed for representation with Kobalt Music in Nashville. Pictured (l-r): Jody Williams, VP, Writer Publisher Relations; Bob DiPiero; Whitney Daane, SVP Creative, Kobalt Music Publishing; and Stephanie Cox, VP Creative, Kobalt Music Publishing.

▼ **Aguirre Promoted at NMPA**

The National Music Publishers' Association today announced that Danielle Aguirre has been promoted to Executive Vice President & General Counsel. For the past year, Aguirre has served as Senior Vice President for Business Affairs & General Counsel and during that time she has taken on a significant management role at NMPA. Get more details at NMPA.org.



cost is \$250 for the five-week program. The workshop is limited to 15 writers and the organizers emphasize that the event fills up quickly. For more information and to apply, visit songartsacademy.com.

Arizona Songwriters Host Annual Gathering

On Saturday, Jan. 23, the Arizona Songwriters will host their annual gathering at the Glendale Main Library in Glendale, AZ. The event will include a Songwriting 101 session; a Q&A with attorney James Marovich; an in-depth social media discussion with Jeremiah Craig; a session on pitching songs for film and TV; a kids music workshop and performance; a song critique; and a ProTools intensive. "Managing Your Inner Critic and Other 'Voices' Inside Your Head" is the topic to be presented by L.A.-based creativity expert JoAnn Braheny.

The event will also feature live performances and roundtable discussions on a variety of topics pertinent to songwriters and is free to the public. Visit azsongwriters.org for more 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.



▲ **Downtown Music Snags Skarbek**

Downtown Music Publishing has signed a worldwide publishing agreement with Grammy-nominated and two-time Ivor Novello Award winner Sacha Skarbek best known for co-writing Miley Cyrus's "Wrecking Ball," "You're Beautiful" with James Blunt and "Cold Shoulder" with Adele, as well as his work with Lana Del Rey, Backstreet Boys, Jason Mraz and Train. He scored and music-supervised *For No Good Reason* and scored and collaborated with James Walsh for the soundtrack to Chuck Palahniuk's *Lullaby*.



inspiring songs and invaluable tips and advice. The concert will be hosted at a private home in Cardiff-By-The-Sea for a cost of \$20 on Friday night, Jan. 8, with an all-day Songwriting Workshop in La Jolla on Saturday, Jan. 9 for \$80. The special price for both events is \$90. Visit nsaisandiego.com for registration info.

Song Arts Academy in NYC

ASCAP, BMI and SESAC are all supporting their songwriting members at Song Arts Academy, a unique Songwriters Workshop facilitated by Billy Seidman in NYC. The Workshop starts Tuesday, Jan. 12, and runs five consecutive Tuesday evenings through Feb. 9. This is an advanced songcraft course with songcraft techniques, strategies and critiquing systems used by today's top pop charting songwriters and producers. The

▲ **ole Inks Hemsworth**

The ole-Last Gang Publishing co-venture has signed a worldwide administration deal with Canadian DJ/producer Ryan Hemsworth. Hemsworth, who recently won the 2014 SOCAN Breakout Award, has released three full-length albums, two mix tapes, seven EPs and a variety of singles. He is also a prolific remixer for major artists such as Beyoncé, Kanye West, Lorde, Frank Ocean and Lana Del Rey. Visit ryanhemsworth.com.



▲ **Distant Cousins Win USA Songwriting Competition**

Folk/Pop band Distant Cousins won Overall Grand Prize at the 20th Annual USA Songwriting Competition with their song "Are You Ready (On Your Own)." Written by Ami Kozak, Dov Rosenblatt & Duvid Swirsky, the song was featured in the hit film *This Is Where I Leave You*, starring Jason Bateman and Tina Fey. (The trio also made *Music Connection's* Top 25 list.) This is the third consecutive year that the top winner has a song placed in a box office hit movie. The 21st Annual USA Songwriting Competition is currently accepting entries, deadline May 27, 2016. For more, visit songwriting.net/enter.



▲ **Gerson Named Top Exec**

Billboard has named Jody Gerson, Chairman and CEO of Universal Music Publishing Group (UMPG), as the magazine's Women in Music 2015 Executive of the Year. The year's artist honorees include Powerhouse Brittany Howard, Rulebreaker Demi Lovato, Group of the Year Fifth Harmony, Rising Star Kelsea Ballerini, Breakthrough Artist Tori Kelly, Trailblazer Lana Del Rey, Chart Topper Selena Gomez, Innovator Missy Elliott and Legend Loretta Lynn.

BC Jean

Hit Songwriter Teams up for Alexander Jean

For BC Jean, the most essential element in songwriting is sincerity. “It’s being honest with the lyrics so that people can relate to them no matter what they’re going through,” she says. “It’s taking something super simple and making it interesting.”

Now as one half of the duo Alexander Jean with singer/songwriter Mark Ballas, Jean is riding the wave of an evocative power pop ballad, “Roses and Violets,” a song she co-wrote at a writing camp with “Wrecking Ball” collaborator Stephan Moccio.

As Jean and Ballas add to their body of work with their own co-writes, Jean says that an organic approach serves them well. “Mark comes up with different guitar riffs, and he plays them daily. Eventually one of them stands out and that’s the one we begin writing to. It’s raw. We write with paper, a pen, a guitar and a bottle of wine.”

From San Diego, CA, BC Jean (whose given name is Britney Jean Carlson) says that she evolved as a creator from an early age. “When I was very young I started writing poetry. I always loved music, played piano, wrote creatively and sang, so I started turning my poetry into pop songs. From then on that’s the way I expressed myself—to put my emotions on paper. I was very private, but I learned you can’t be like that; you

have to be an open book, especially if you are collaborating.” Influenced by the music of the day, No Doubt’s *Tragic Kingdom* and Alanis Morissette’s *Jagged Little Pill*, Jean also embraced the power of classic blues-rock of Janis Joplin, bands like Queen and Led Zeppelin and the polished pop of Britney Spears. Touring with the cover band Liquid Blue, she was indoctrinated into live performing and learned which songs worked best for diverse audiences. “Cover songs helped me to be in tune with different styles. I think a well-written song can be done in any genre.”

Ballas, an accomplished musician who studied flamenco guitar and plays a variety of string instruments plus percussion, drums and piano, is a studio veteran with a deep well of rhythmic influences that underpin the Alexander Jean sound. He is also an award-winning dancer and choreographer who has competed on *Dancing with the Stars* since 2007. “Roses and Violets” was spotlighted on the TV competition as danced by Derek Hough and Bindi Irwin in a Viennese Waltz segment. “Roses and Violets” was also used on *Duck Dynasty*. “The music that we are creating is very ‘syncable,’” says Jean. “We are experimenting with a more cinematic sound.”

BC Jean’s songwriting career was given a massive updraft with “If I Were a Boy,” a song she co-wrote with Toby Gad. As recorded by Beyoncé, it became a worldwide smash from the diva’s *I Am... Sasha Fierce*, reaching No. 3 on the Billboard Hot 100 and No. 2 on the Hot Dance Club Play chart in 2009. Jean subsequently signed with Clive Davis for his J Records imprint, and released a series of well-regarded singles.

Jean says that the phrase that became the title “If I Were a Boy” is something that she still says every day. “Back then I said I would do whatever I wanted. Now that I’m in a healthy relationship I would be a good man, work out and enjoy the testosterone.” BC Jean and Mark Ballas are linked romantically as well as professionally. As collaborators, Jean says that their skills are compatible. “We don’t have disagreements, because we trust each other. If someone feels strongly, then we go with that because our strengths are complementary.”

With the name of their musical pairing configured from their middle names, Alexander Jean has eight songs completed in the studio and will possibly release an EP. “We’re letting the whole process ride itself out,” notes Jean. “We want to keep this organic vibe. When we do what we love and listeners connect, it’s the best feeling in the world—having people enjoy your music as much as you did when you wrote it.”

Contact Lori Lousararian-Hakola, Rogers and Cowan, llousararian@rogersandcowan.com



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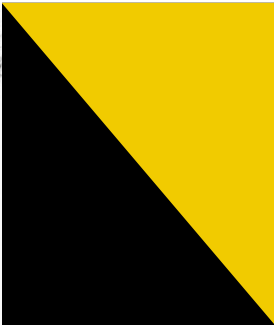
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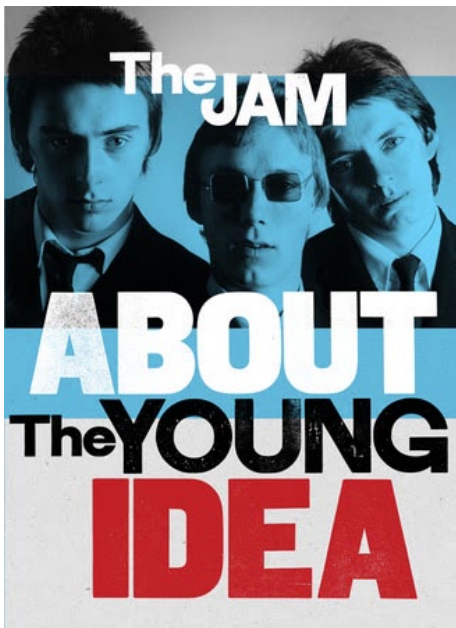
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DROPS

Eagle Rock Entertainment will release the documentary *About The Young Idea* featuring *The Jam* on Jan. 22 in the U.S. on DVD, Blu-ray and digital. Included with the film, which documents the band from its 1970s formation to 1982 breakup, are bonus features and a live show featuring songs like “Going Underground,” “Dreams Of Children,” “Modern World,” “Start,” “Strange Town,” “When You’re Young,” “In The City,” “The Eton Rifles,” “Down In The Tube Station At Midnight” and more. Interviews feature Paul Weller, Bruce Foxton and Rick Buckler along

with contributions from fans, journalists and others. For more information, email Carol Kaye at Carol@KayosProductions.com.

Paying homage to the big band era, the brassy 1940s-era musical revue *In the Mood* is celebrating its 22nd year of touring by hitting the road once again with a string of 125 shows in more than 60 U.S. cities starting in January. The live show is a tribute to the hits of the ‘30s and ‘40s with 19 cast members, **String of Pearls Big Band Orchestra** and the *In the Mood Singers & Dancers*.

Expect to hear the hits of **Glenn Miller, Tommy Dorsey, Artie Shaw, Benny Goodman, Harry James, Erskine Hawkins, The Andrews Sisters, Frank Sinatra** and more. For more information, contact Dan Grody at Dan@TellEmGrodyPR.com.

The high-concept **Jethro Tull** concert tour is returning to the U.S. next spring, starting in April, to celebrate the life and work of the band’s legendary frontman **Ian Anderson**. *Jethro Tull (The Story)* was written and performed by Anderson, exploring issues like climate change, intensive food production and population growth. It runs April 1 - 16 through the Midwest and South. For

more information, contact Anne Leighton at Anne@AnneLeighton.com.

The **PBS** docu-series *American Masters* has announced its schedule of broadcasts for the first half of 2016. Numerous musical subjects are on tap: **B.B. King: The Life of Riley** (Feb. 12); **Carole King: Natural Woman** (Feb. 19); **Fats Domino and the Birth of Rock ‘n’ Roll** (Feb. 26); **Loretta Lynn: Still a Mountain Girl** (March 4); **Janis Joplin: Little Girl Blue** (May 3); **The Highwaymen: Friends Till the End (w.t.)** (May 27).

For additional details about the series, contact Natasha Padilla, padilla@wnet.org.





Out Take



Daniel Pemberton
Composer

Contact: Admin@CostaComm.com
Web: DanielPemberton.com
Most recent: *Steve Jobs*

When 38-year-old Daniel Pemberton was getting his foot in the door by scoring a TV documentary for director Paul Wilmshurst, television music was looked down upon as an “unclean” way to get paid, the English composer says. “But I found it an exciting way to play and experiment with ideas.”

The attitude ultimately attracted other directors, who asked Pemberton to score other films. He’s worked continuously since the age of 17, beginning by playing with a four-track tape machine and keyboards as a kid, which led to a “fun, strange electronic music experiment” in his bedroom when that scene was burgeoning underground in London in the ‘90s. A 15-year-old Pemberton would hand out his tapes at these shows, and they eventually found their way into influential hands, including Wilmshurst.

“Don’t think anyone else is going to help you out,” Pemberton says regarding his early years of trying to get his foot in the door. “Try not to sound like someone else. Don’t think anyone else is going to sort out your problems. If you’ve got one piece of equipment, you learn to use that so much better than a lot. Use your weakness as your strength. I could program my one [piece of gear] better than anyone. Now I have tons and don’t know what I’m doing half the time.”

To date, Pemberton has scored approximately 400 television shows, he says, in addition to the recently released British-American action comedy spy film *The Man From U.N.C.L.E.* and the biographical drama *Steve Jobs*, directed by Danny Boyle and starring Michael Fassbender. For the latter, dialogue was an important part of the film, which gave the composer an interesting musical palette to work with. “I wanted *Steve Jobs* to reflect different things: the optimism of ‘80s synth, the drama of an opera and then the strained emotion of a minimal modern electronica piece.” For challenging gigs such as these, Pemberton’s advice is to be “flexible, but also very sure of yourself,” he says. “It’s always worth looking from the director’s point of view.”

Country singer/songwriter, recording artist and performer **Joey Canyon** will premiere a weekly series on RFD-TV starting Jan. 8. *The Joey Canyon Show* will air Friday evenings at 10 p.m. EST and will show Canyon at home in Colorado in his attempt to follow in the footsteps of **John Denver** and be “an ambassador for the state.” The 26 openings of the show will be shot all over the state including locations in Aspen, Glenwood Springs, Vail and downtown Denver. Email Kirt Webster at Kirt@WebsterPR.com for details about the show.

OPPS

A morning radio show and Internet podcast is seeking out musicians, songwriters and other industry types to help get their names out there. Contact *Daybreak* host **Doug Barry** for booking inquiries at Daybreak@RadioB88.com and check out RadioB88.com for more information.

Get Signed, Get Paid: Secrets to Success in Music and Film is a radio show, Internet podcast and video webcast recruiting music managers, entertainers, film and TV agents and directors and label reps to talk about their experiences and pathway to success in the entertainment industry. Direct booking queries to Lola Mason at OEACasting@Gmail.com.

A Los Angeles-based music agency is offering a paid internship position to college students able to work mornings. Strong organizational, computer and communication skills are required of the right candidate, who will get a foot in the door in music business, film or TV. Email B4hhz-5349429476@job.craigslist.org for more information.

Sande Alessi Casting in L.A. is casting multiple dancing roles for an upcoming industrial for a major cruise line. Shoots would take place Jan. 30 - 31 in L.A. Auditions are scheduled for Jan. 8 - 9. To view the list of roles, visit ProjectCasting.com/casting-calls-acting-auditions/love-to-dance-500-commercial-casting-call-for-dancers-in-los-angeles. Email resume, photo and contact information with the desired role in the subject line to SandeAlessiCasting@gmail.com.

PROPS

Education Through Music (ETM-LA) recently raised over \$300,000 at its 10th annual benefit gala, which gave the Shining Star Award to **Paramount Pictures President of Music,**

Randy Spendlove and Los Angeles Unified School District music instructor **Asuncion Ojeda**. The award nominees go to individuals who have made an impact in music education, and this year’s gala featured guest speaker and hip hop artist **Common** as well as performances by **Goo Goo Dolls** lead singer **John Rzeznik**, **En Vogue**, **Michelle Branch**, **Black Rebel Motorcycle Club** and Spendlove’s “supergroup” of composers **John Debney**, **Brian Tyler** and **Joe Kramer**. The proceeds will go toward initiatives to keep music in schools. Contact rcosta@costacomm.com for more information.

Warner Bros. recording artist **Andra Day** recently wrote and performed an original song, “**The Light that Never Fails**,” for the second-highest-grossing documentary of the year, **Meru**, which was shortlisted by the Academy for Best Documentary Feature. Day’s song was co-written with songwriters **Adrian Gurvitz (Ziggy Marley, Aaron Neville)** and **Lauren Christy (Avril Lavigne, Shakira, Enrique Iglesias)**. Day has been mentored by iconic artist **Stevie Wonder** ever since he saw her perform in a nightclub, and the two starred in an **Apple** commercial that garnered over two million views on YouTube. Her debut album **Cheers to the Fall** rests at No. 20 on the Billboard 200 Digital Albums chart and No. 3 on the R&B Album chart, while her first two music videos were directed by filmmakers **Spike Lee** and **M. Night Shyamalan**. For more information, email Nicole Albert at Publicist@CostaComm.com.

Third Man Records, the Nashville record label founded by **Jack White**, is releasing an exclusive vinyl edition of the soundtrack to **Quentin Tarantino’s** film **The Hateful Eight**. The soundtrack features original compositions from legendary Italian composer **Ennio Morricone**, whose work has appeared in Tarantino’s past five films, but this is the first time he has recorded an original score specifically for a Tarantino work, and his first Western film in 40 years. Third Man will release the soundtrack as a double 180-gram LP with a tri-fold reversible jacket with a soft-touch finish, posters and booklet of stills from the film. The soundtrack will also be available on CD, vinyl and digital through **Decca Records** on Dec. 18. The film opens wide on Jan. 8. Contact Brian@BBGunPR.com for more information.

JESSICA PACE lives in the Nashville area and writes about music, local government and education. Contact her at j.marie.pace@gmail.com.

▼ **Massaro Hooks Up with Red Queen**

Los Angeles-based shoegaze/psychedelic guitarist/producer Dominic Massaro recently signed with Red Queen Music. The company provides one-stop shopping for those seeking the licensing of high-quality independent music for TV, film and commercial advertising. The deal includes music from Massaro's entire catalog, including Chainsaw Rainbow, Motordrone, Jetdog, Rancho Deluxe and Graffiti 61. For more, visit dominicmassaro.bandcamp.com and redqueenmusic.com.



▼ **Holiday Cheer with LaFamos**

LaFamos PR and Branding threw its annual holiday party, entertaining guests with catering by Max City BBQ. Those in attendance included reps from *Music Connection*, Mitch Schneider Organization, 411 Music Group, Scoop Marketing, artists such as LaFamos client and *MC* Top 25 and Hot 100's Valley Shine and many more. Pictured (l-r): Amanda Blide, Hunter Scott, Nicole Acosta and Greg Smith.



► **What Do You Give a Beat About?**

Give a Beat has officially launched with its "A Positive Spin: Remixed" event in Downtown Los Angeles. The new non-profit organization—dedicated to providing music lovers with a channel for activism and philanthropy—hosted an electronic music production/DJing workshop for youth, followed by performances by Pleasuremaker (aka Joey McGuire) of Afrolicious with Sandra Izsadore and Gabriel "Gato" Ferrer on percussion. Alex Simpson, the Associate Director of California Innocence Project, and exonerated football player Brian Banks, who lost his youth to wrongful incarceration, also gave presentations. Pictured is Lacey IQ. For more information, visit giveabeat.org.



▲ **MacAlpine Benefit is a Rockin' Success**

Recently, guitar and keyboard virtuoso Tony MacAlpine was diagnosed with colon cancer, which came on the heels of his wife's breast cancer diagnosis in June. In response, rock royalty—Steve Vai (pictured), Zakk Wylde, Mike Portnoy, Billy Sheehan, Derek Sherinian and John 5—hosted a "Benefit For MacAlpine" concert at the Wiltern Theatre in Los Angeles. The night featured performances as well as a wealth of items available for auction, including guitars, bass lessons, snare drums and much more music gear and equipment. Fans can donate at gofundme.com/BenefitForTony.



▲ **Jingle All the Way with Planet LA**

Planet LA Records hosted artists, friends and brand partners at The Eight Bar inside the new Whole Foods in Los Angeles for a food drive to support the LA Mission. Performers included Julia Price, Ulyseas, Megan Price and Katie Ferrara. Later, everyone gathered to sing carols. For 2016, Planet LA plans to be at Winter NAMM in January and will put on its regular showcase at Whole Foods in Austin, TX for South by Southwest in March.



Tidbits From Our Tattered Past



JACQUE LEE

▲ Rocky LEVELS with Students

Samsung brought music acts to college campuses around the country for Samsung LEVEL Music Lab, which gave students the opportunity to learn from and interact with their favorite musicians directly. A\$AP Rocky (pictured with Q&A moderator Rory Kramer) transformed a lecture hall into an immersive music lab where he talked inspiration, advice, background, Mos Def, ASAP Mob, fashion, hip-hop today and his creative process, followed by one-on-one sessions dubbed "Office Hours."

▼ Dreaming of a Peter White Christmas

94.7 The WAVE put a little funk, jazz and soul into the season with its high energy Soulful Christmas show at Microsoft Theater in L.A. Smooth jazz stars Peter White, Rick Braun and Mindi Abair offered a playful and whimsical, holiday-themed set, followed by Eric Benet and headliner saxophonist Boney James, whose band jammed on "This Christmas" amidst his trademark grooving sax hits.



OLAV STUBBERUD

▲ Performing for Peace

Kygo performed at the 22nd Annual Nobel Peace Prize Concert honoring the Tunisian National Dialogue Quartet at the Telenor Arena in Oslo, Norway. Former late night host and stand-up comedian Jay Leno hosted the event and was joined by Olav Njølstad, director of the Norwegian Nobel Institute, in celebrating the laureates whose work exemplifies a spirit of hope and leadership in promoting peace. Visit nobelpeaceprizeconcert.org.



1991—Cable TV!—#2

In this issue *Music Connection* focused on cable TV and its potency as an exciting outlet for the music of up-and-coming artists. Everyone from E! TV's Fran Shea to local cable access stars like Dominic Priore and Tracy Carrera are featured here, along with interviews with Mick Fleetwood, Cinderella and producer Larry Hirsch (Elvis Costello).



2003—Cafe Tacuba—#17

Latin rockers Cafe Tacuba graced the cover of this issue, revealing how they went from Mexico City heroes to worldwide acclaim. The issue also features Raphael Saadiq, Stephen Perkins and Wayne Coyne offering their insights and advice in the article "Rehearsing with The Pros." Finally, artists Vonyse, Stolen Babies and Steve March Tormé are critiqued in the Club Reviews section.



Panic! at the Disco:

Brendon Urie's Bachelor Party



It is as much of a miracle as it is a mystery that Panic! at the Disco [P!ATD] are still around. What started as a pet project by Las Vegas high schoolers Ryan Ross and Spencer Smith soared to popularity in the mid-Aughts and—despite the co-founders jumping ship—is ready to release what could be 2016’s first chart-topping rock album, *Death of a Bachelor*.

At its helm is Brendon Urie, who joined P!ATD soon after it formed in 2004 and accidentally became its lead vocalist. The band quickly became famous after Fall Out Boy bassist Pete Wentz signed them to his Decaydance imprint and helped them crash the emo/alt-rock scene in September 2005 with their debut, *A Fever You Can't Sweat Out*. The band relocated to Maryland and, eventually, Los Angeles.

P!ATD established themselves as a unique vehicle for baroque pop and carnival-themed videos and concerts. They also had the MTV crowd in their pocket thanks to the infectious single “I Write Sins Not Tragedies,” which won Video of the Year at the 2006 MTV Video Music Awards.

Less than two years after forming, P!ATD had achieved platinum success—a rarity for a rock band in that era—and were headlining their own shows.

Like seemingly every rock band that makes it big, P!ATD swapped out their bass player a couple of times, in 2006 and 2009. But it was the departure of Ross in the latter year that marked a sea change in the band, with Urie choosing to take it into a defiantly pop direction.

P!ATD continued its winning ways in the ensuing five years, performing regularly with their Fall Out Boy compatriots, teaming with fun. for a tour and releasing an album every two or three years (*Pretty. Odd.* in 2008, *Vices & Virtues* in 2011 and *Too Weird to Live, Too Rare to Die!* in 2013).

The cord connecting P!ATD to its original incarnation was severed in April of this year, when Smith (who had publicly battled alcohol and prescription medications) left the fold. Shortly thereafter, Urie released “Hallelujah,” perhaps as if to reassure fans that P!ATD—now rounded out by guitarist Kenneth Harris, bassist/singer Dallon Weekes and drummer Dan Pawlovich—was still going strong.

Music Connection: What excites you most about *Death of a Bachelor*? What are you most proud about with the record?

Brendon Urie: With this album, I have a love affair with each song individually. It's a way more personal album than Panic's past releases. I put in 100 percent of the work, so the challenge I took upon myself had the greatest reward.

Every song is different from each other, and it was fun to write a bunch of songs and see if they worked together on one album. I also learned some new tricks with production, recording and writing—new ways to keep the process exciting.

MC: In what ways is the album more personal?
Urie: Well, for example, I have a song called “LA Devotee,” which is a love letter to L.A. I've been here for just over seven years now, and it doesn't feel like that long, but there are so many things that I've learned to enjoy about this town and living here.

MC: What specifically comes up in that song?

Urie: Oh man, the chorus starts off talking about “the black magic of Mulholland Drive” [near the infamous Wonderland Avenue murders and a Manson murder] and “pools under desert skies.” Those are just images that I carry with me on tour. I love driving on Mulholland and around the neighborhood and seeing how beautiful it actually is. Remembering all the history up here. It's not so much going downtown and partying, it's the infinite moments that no one else can share.

I wrote the title track on the piano. I wanted to write a Frank Sinatra song [in honor of his 100th birthday this year], but then I put it over a beat I had been working on separately, so I

Don't Panic! Singing Tips from Brendon Urie

Urie originally set out as a guitar player and backup singer, but once he joined Panic! at the Disco, his bandmates decided to anoint him as their lead singer. The band's quick explosion forced Urie into a baptism by fire—but he came out unscathed, continuing to handle singing duties 10 years later.

MC: You have a phenomenal voice and a reliably great delivery. How do you keep your chops intact? Have you ever taken any singing lessons or had a coach? Do you have any rituals, be they pre-concert or otherwise?

Brendon Urie: When the band started, I was a guitar player, but the other guys decided to make me the vocalist. They were like, “But you have to know how to sing.” And I was like, “I know.”

So I went to this vocal coach and said, “I have two months to sing.” He said, “That's not going to happen, but what we can do is I can give you the tools you need so you don't blow out your voice on tour. You're going to sing, but here's how you warm up and cool down—don't talk too much after the show, for example.”

The more I sang, the more tricks I learned, in part from reading a book in which Tom Waits talks to Elvis Costello about how they maintained their voices. You learn ways to save your breath at certain moments and care for your vocal cords.

I also changed my diet over the years. On tour, I'm careful what I eat and drink. I'm on an acid-reflux diet, basically, because I apparently have that.

MC: Can you share one or two of those “tricks”?

Urie: When I have to hit certain notes, there's a thing called my “mix voice,” which is not necessarily through your chest and not necessarily falsetto. But you're mixing the two, so you stay in that range. I guess it's pinching your throat? It's not, but that's how it feels to me.

There are ways to push the air out without stressing your throat, to open and close it depending on what timbre you want for that tone. So I can go into what sounds like a falsetto but by using a “diaphragm” breath, which is just using enough air to make my vocal cords a bit tighter. It's easier than holding the same note in my chest.

After a while, it just became fun—the more you sing, the better you get at it—that's the best thing I can say. I've played countless shows, so you also want to think in the studio about how you're going to use your voice in your live show. I've trained with vocal coaches and worked with doctors.

I've lost my voice and definitely gotten tired, but that's only happened three times overall, and it's kind of uncommon. My voice is the most important instrument I have, so I take care of it. •

Adventures In Social Media with Brendon Urie

Even the most underground of bands has at least one social media account, which means it's a must for a popular mainstream act like Panic! at the Disco to have a strong presence online. For those keeping score at home, the band's Facebook page has more than 6.2 million likes, while its Twitter account has more than 1.1 million followers.

But while Facebook and Twitter are the most dominant social media sites, it's on Vine that Brendon Urie really shines. PIATD's frontman takes to Vine not only to post sneak peeks of his band's songs and performances but to spread funny videos. Some of his latest exploits include reverse footage of a guy jumping off a roof into a pool and him spanking friends with rolled-up rugs. We talked with Urie about his Vine account, which is 112 million loops strong.

MC: Your Vine posts are hilarious. Do you have a social media persona? How important is it for you to use social media?

Urie: That came about because I was listening to Chris D'Elia and Will Sasso's "Ten Minute Podcast" and they were talking about Vine. I checked it out and was impressed by how you could fit a story and a punch line in six seconds. You gotta be creative.

When I was writing for the last album [*Too Weird to Live, Too Rare to Die!*], in order for me to keep my sanity during the recording I'd take these breaks in between. Within these breaks, me and my pals would just do these stupid videos, just to be creative.

It kind of builds a stronger relationship with the fanbase.

MC: To what extent is it a drag for a major artist like yourself to have to deal with social media, especially when you're responsible for so many aspects of the band? Do you have people handle it for you?

Urie: I think it's kind of nice. It actually builds a stronger relationship with fans. I thought social media would kill the personal intimacy with fans, but I have that even more so now. Sometimes we do a contest where I can hang out with random fans and have a beer. Social media has made meeting with fans more accessible.

We did a radio show festival in Florida nine months ago and just sent out a tweet asking if anyone wanted to hang out. We had our road manager walk around and ask who wanted to grab a beer with us. I don't know if a meet-up like that would have happened so organically in the past, because we just go from the bus to the venue to the dressing room to the stage to the bus.

There are tons of horrible people on social media, but that makes it even more entertaining for me. I definitely look at social media as a positive thing. •

mended those two worlds together. I didn't even know if it was going to be on the album, but it turned out to be the title track. I had a little revelation there.

MC: That song seems particularly sentimental for you. How did it evolve?

Urie: For "Death of a Bachelor," I just recorded piano and vocal, trying to make something like an arrangement by [famed Sinatra bandleader] Nelson Riddle. I didn't even know if it was going to make the album. But then I took the piano out and started adding all these [Roland TR-] 808 [drum beats]. It became something entirely different that I didn't originally envision, this monster.

There were a couple of other big moments like that for me. I was working out a song called "Don't Threaten Me with a Good Time," and it sampled "Rock Lobster" by the B-52's. I honestly thought I would never get the rights to the song, but it was so cool because [B-52's singer] Kate [Pierson] signed off on it. That never happens—it's usually, "Fuck off, whatever."

I also wanted the song to sound like Queen, that was the original idea. So I stacked harmonies on harmonies on harmonies, and created different characters. I told myself "Okay, I'm going to sound more like [drummer/singer] Roger Taylor and a soul singer."

Some of my favorite moments are on that song, especially when the Queen harmonies swell in.

MC: Were you more involved with the production of *Bachelor* compared with past Panic releases?

Urie: Yeah, it's kind of progressed. I kind of took the reins with songwriting and producing on our third album [*Vices & Virtues*]. This album is me even more so. The more I would write, the more I would figure out new things to try.

MC: Was the idea of crafting the album by yourself intimidating?

Urie: I don't know about intimidating, but it was daunting. There's a lot of work that goes into it that I didn't realize. "Showing up" is the rule I have: As long as I show up in the studio, usually something happens, and I'll find myself in a place where I'm excited, creatively.

MC: So what was daunting about the recording process, and what surprises revealed themselves as you got deeper into it?

"It kicked my ass a little bit, having to write the album after the first single had already come out."

Urie: Well, originally, I gave DCD2 just one completed song, "Hallelujah." I was like, "Hey guys, what do you think of it?" They were like, "We're going to put it out next week." So I had kind of an "Oh shit" moment and said, "Well, I don't really have an album, guys." And they said, "Well, get to work." And I said, "Oh, okay."

It was nice to know that I had to get something done. I didn't necessarily have a deadline, but them releasing the song was enough



of a reason to start spearheading a new project that includes the single. But it kicked my ass a little bit, having to write the album after the first single had already come out.

MC: Did you feel as strongly about the release of that single as the label?

Urie: Yes. I get to choose my favorite songs of that moment. There were times on previous albums where some songs weren't as strong as others. But with this album, I don't want to skip any tracks. Having a love affair with each song definitely helps.

MC: Do you think you have a love affair with this album because each song is yours?

Urie: Definitely. Every song is about something I've gone through or that I'm going through at that moment.

MC: To what extent does Panic's management provide career direction? Besides Pete, in whom do you confide when it comes to making important decisions?

Urie: There are a few people. I have a day-to-day guy named Scott [Nagelberg of Crush Management], who I talk to, and others who I respect and never wonder if they have an ulterior motive. It's such a good feeling to me, because it can be soul-crushing if you don't have that type of support.

MC: Have they been supportive of you going through different incarnations, especially recently?

Urie: Oh yeah, definitely. There have been so many lineup changes in this band, and it can definitely be overwhelming, but Crush did such a good job handling all of that. Plus we have a great label who are like family. I've known them for so long now. I can get personal with them, and I have a personable attitude. It makes it feel more enjoyable.

MC: Were there any discussions in light of the lineup changes of rebranding the band or changing the name?

Urie: No, from the get-go, from the first split we had, there wasn't any discussion about changing the band name, because two guys wanted to leave and start a new thing, and I've always only wanted to be Panic! at the Disco. Panic for me symbolized carte blanche, I can do whatever I want, there's no rules. It symbolized the excitement of art for me, which is the reason I wanted to do music. I joined a band because I didn't want people to tell me what to do and wanted to create however I wanted. That continues to this day, I'm glad to say.

MC: Is there an A&R rep at DCD2 [formerly Decaydance] with whom you vibe about Panic's music, decide what songs will become singles and so on?

Urie: No, I'll usually just get on the phone and say, "Here's a song, what do you guys think?" They'll usually be like, "Sounds good, we'll get back to you." Back in April, I had "Hallelujah," and they wanted to share it with people right away, before the album was done.

The "A&R" title is kind of strange because I've only associated that with friends. Pete was our original A&R dude. We were just kind of friends at that point. After a while, it becomes not so much a business relationship and they give a shit about what you're up to, which is so rare nowadays. So it's more asking opinions

of friends or people who work for the label. But there's no label head calling me in for a meeting. That would bug me, and they get that. It's been that way for a long time.

MC: How will touring look different now with you leading the charge on your own?

Urie: It's still very important for me to have that live feel. It's more fun to tour with people that I like, so I just hired my friends to be my band, basically, which is awesome. You're locked away with these people on a bus for two months at a time, you gotta get along, so it actually worked out really well.

I've thought about adding more elements to the live show, like horns and a live orchestra, a big-band thing.

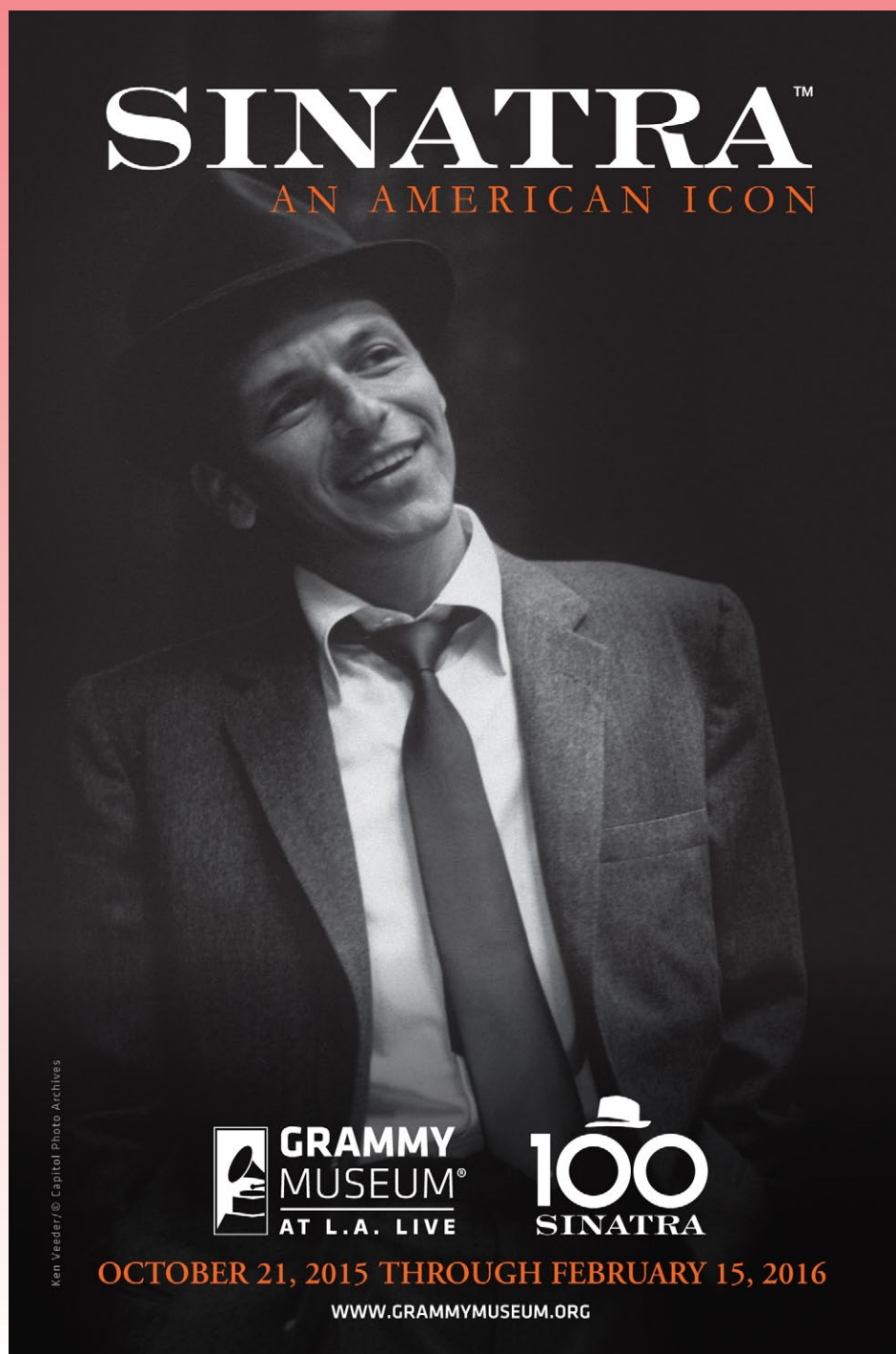
MC: Could you see yourself recording with an orchestra for the next album?

Urie: Maybe. I've done it in the past, recorded with a live band and then sat in on the sessions for the strings and horns. I think next time I might try playing with the orchestra behind me. Maybe I'll just do that for a side project. "Panic Presents the Christmas Album," which I've always wanted to do.

MC: In the meantime, what are you eyeing for Panic's next singles?

Urie: As of now, I've shot a video for "Hallelujah" and "Victorious" [the opening track and second single]. I want to do a few more videos but decide how to use my time wisely and do as many as I can in such a quick time.

Contact Collin Citron, collin@bbgunpr.com



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4 LABEL REPS

What They're Signing in 2016

By Bernard Baur

The music industry has evolved beyond the simple concept of selling a song or an album. Today, A&R reps and label execs face a multitude of challenges that, if mishandled, could cost them their jobs. Consequently, savvy industry pros adopt methods that suit their label's culture, and that affects the way they evaluate talent and make decisions. To give you some insight into the process each person uses to evaluate and sign an act to a label contract, we contacted A&R reps and executives at four record labels. You'll learn about what makes their companies unique and what factors they consider before inking a deal. We think you'll find the information they disclose both eye-opening and useful to your career.

EPIC RECORDS

Eesean Bolden, VP A&R

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Eesean Bolden got into the music business 10 years ago and has been involved with A&R for almost five years. Bolden began his career at Capitol Records where he signed and worked with Mary Lambert ("Same Love," "Watch Me"), Silento ("Nae Nae") and hip-hop crunk girl group PTAF ("Bone Ass Bitch"). He recently moved to Epic (a division of Sony Music Entertainment) where the roster is even more diverse: Meghan Trainor, Andre 3000, Sara Bareilles, Ozzy Osbourne, Big Boi, Modest Mouse, Outkast, Airborne Toxic Event, Avril Lavigne and Mariah Carey.

You've worked at two different major labels—is your job any different?

Well, every company has a different system, but it's pretty much the same gig. I try to find talented artists and help them fulfill their dreams by putting out a great product.

What gets the attention of record labels and A&R execs?

Really, it's all about the music and the buzz on the street. That's what gets our attention and directs us. It's important to build a buzz. You should do what you have to do to get your music heard. If you believe in what you're doing and have any talent, eventually you'll get results. We also do research to find out who is doing what and get in touch with acts to see what's up.

Should artists contact major label executives directly?

If I were an artist, I wouldn't go after the major executives; I'd want them to come to me. You should use all your resources, let your music touch people and get a response out of them. Then build on that. Do those things and labels will come to you. When the buzz gets loud enough, we'll check you out.

What important lessons should artists learn?

Artists should learn how to take constructive criticism and use it in the right way. They should enjoy the journey and understand that some decisions are made—or not made—due to timing. If they get passed on, they need to know that it's not always about them or their

artists to put in the work and become great performers. But, it's not easy—with some artists it could take a while.

Is there a courting period before you offer an artist a deal?

It depends on the artist and their team. Sometimes it's love at first sight. Mary Lambert was like that. Other times you want to make sure everyone can work together, and that could take some time.

One of your specialties is "A&R Research"—what is that?

A&R research involves finding and identifying opportunities that are happening in different areas of music. It's important to know how people find new music and consume it. It also involves data analysis regarding new artists.

"When you get signed to a major label you're going to work one thousand times harder."

music. Sometimes the time just isn't right for the label or A&R rep to make a decision. And, artists should realize that luck is often part of the process.

What qualities do you look for in artists?

I like acts that are unique and have their own perspective. I like artists that are passionate and work hard on their careers. A good work ethic is important to me, because when you get signed to a major label you're going to work one thousand times harder.

Would you develop an act?

It depends. Major labels generally prefer artists that have their act together and are pretty much developed. However, if I absolutely love what the artist is doing, I might take a chance and work with them.

How important is an act's live performance?

It can make or break a deal. It's important for

Do you search the Internet for new artists?

I like YouTube. I can gather a lot of information there. I also check out social media, but I'm not swayed by numbers. I look for engagement between an act and their fans. If that's not there, the numbers mean nothing.

Are you looking for anything in particular?

I want to find great artists that create great music, of any genre. If they have the skills, I can help them reach their goals. But, they have to work at it too. Signing a record deal is like entering a partnership. Everybody must do their job and be involved to make it happen.

What would stop you from signing an act?

If an artist is lazy, it's a total turn off. Additionally, if an artist doesn't have a clear vision about who they are and what their music is about, I'll look somewhere else. ★

THIRD MAN RECORDS

Ben Blackwell, Director of Operations, Psychedelic Stooage

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thirdmanrecords.com



Ben Blackwell has been involved with music for over 15 years: as an artist (Dirtbombs' drummer), label founder (Cass Records) and Third Man Records' (TMR) pinball wizard. He has worked at the label since its inception in 2009. Founded by Jack White, TMR specializes in vinyl releases by a wide array of artists: The White Stripes, The Raconteurs, Dead Weather, The Greenhornes, Karen Elson, Wolf Eyes, Haden Triplets, The Black Belles, Wanda Jackson, Conan O'Brien and, of course, Jack White.

You've had some unusual titles at Third Man Records—why?

It's the nature of the label. I wear a lot of hats and have done almost everything. In fact, everyone pitches in whenever it's needed. A while back I was Third Man's "Pinball Wizard." Now, I'm the "Psychedelic Stooage." They're all terms of endearment... I think.

How is your label different from other labels?

We inhabit a place somewhere between an independent label and a major label. We specialize in all kinds of vinyl releases—including colored and scented vinyl. Because of that, we do a lot of re-releases and re-issues here. We also sign indie (DIY) acts if we love their music and they get us excited. We have a very simple approach; if we like the music we'll put it out.

Do you focus on any particular type of artist or music?

We release a wide variety of records, everything from singer/songwriters, rock bands and country acts, to spoken word, comedy and even poetry. Anything that we think is cool and can cover its costs will get a go ahead. As long as it's inspired, we'll take a chance.

Are you looking for anything specific?

We'd like to find something that doesn't already exist. Something that is totally new and original. We're not interested in clones or rehashed music. We want an artist or form of music that will surprise everyone.

Have you signed any new acts recently?

Yes, there's one we're pretty excited about, Margo Price. She was a fixture in the Nashville music scene and one of Rolling Stone magazine's "Artists You Need to Know." We're in Nashville, so we've been scouting country acts for some time and Margo got us hooked.

Unlike other indie labels, TMR deals in a variety of genres. How come?

We believe that a record label should be like a record collection. And most people don't collect just one style of music. Tastes vary and so do we. We will release everything and anything as long as we believe in it.

How important are live performances?

We love acts that have great live shows. Touring is an important promotional tool. And, it's the best way to connect with fans and sell records. Indie acts that want a career need to play live and tour.

"Social media activity can be important, but the numbers are hard to quantify."

Do you develop artists?

Artist development is a tricky term. I'm not sure what it means. We feel that the acts we sign are already developed and are exactly where they should be. Our job is to introduce them to the public and get them as much exposure as possible.

Do you consider social media numbers?

Social media activity can be important, but the numbers are hard to quantify. They don't always translate offline. I mean, do they buy records? We haven't discovered an accurate measure that can predict whether or not online numbers (likes, views, plays) make a real difference.

How do you find new acts?

There's no set method. Mainly, it's through referrals. We have a large network of friends, artists and scouts who let us know what's happening.

What kind of deals do you offer artists?

We do not do 360 deals. Our deals are more traditional. Some are even just one album deals. But, whatever kind of deal we do we never screw over the artist. That would go against everything our label stands for.

Why should artists sign with TMR rather than another label?



This label isn't right for every artist. Artists need to find the right fit, and if it's some other label they should go there. The one thing we've heard from acts that were courted by other labels is that they didn't feel the excitement elsewhere. They told us at Third Man they could tell we were excited to work with them. That's a big part of it for us. We want to be excited about our acts.

Do you have any advice for artists who want to get signed?

They should stop thinking about getting signed. Anyone who wants to record for Third Man or any other label should: (1) release their own music and, (2) play as often as they can in as many places as possible. They shouldn't worry about sending out demos and press kits. They should just focus on their music and their show. ★

RAZOR & TIE RECORDS

Nick Haussling,
Senior Director, A&R

Contact: Label website; nhaussling@razorandtie.com
razorandtie.com

RAZOR & TIE

Nick Haussling's story is a classic. He literally started in the mailroom at Geffen Records in 1997, moved into A&R at Giant Records in 1998 and ended up at Warner Bros. Records for 14 years. At WBR, he signed and worked with Disturbed, Avenged Sevenfold, Art of Dying, Mastodon, Cavo, The Veronicas, Seal, Kenny Wayne Shepherd and Steely Dan. Last year, Haussling moved to Razor & Tie, one of the largest privately owned independent music labels in North America.



MARGO PRICE, THIRD MAN ARTIST

Is your job any different at an indie like Razor & Tie?

There is a significant difference from Warner Bros. At major labels you don't always have access to the decision makers and there's a lot more bureaucracy to deal with. Here, I have direct access to the president and owner, which makes everything more fluid and signings easier.

You have a distinct rock background, but it's no longer a dominant genre. How have you adapted?

Rock has loyal and devoted fans. There's still an audience for it and rock acts do well on tour. In fact, this label is currently having success with a new rock band called Red Sun Rising. But, I'm also open to other genres. What I'd really like to find is something left of center, no matter what the genre.

How do you evaluate artists?

It's a combination of things, but it all starts with the music. I then balance that with the data aspect (online research) to determine if there's a chance for success. If it looks good, I like to see the act play live and get to know the artist.

Does an act need to be accomplished?

Accomplishments are very important in this day and age. Artists have a lot of tools at their disposal and they should be using them. They need to work at it and get results if they want to take it to the next level.

Would you consider developing an act?

At this label I would be open to it. At major labels you usually don't have the time to do it. But Razor & Tie is about artist development, which I love.

How important is the artist's team?

They're super important. Everyone has to get along and work together. So, a strong team is imperative. Most artists need to be team players too. They can't live in a creative bubble unless they have very strong management (like The Beatles had with Brian Epstein).

What about live shows and performance skills?

For me, they're very important. I like great performers, not just good players. I want to see a high-energy performance—something that excites a crowd.

What would keep you from signing an act?

Bad songs or a bad attitude. Also if there's nothing different about them, nothing that makes them stand out, that would stop me from signing them. ★

team, everyone has to be able to work together or it will fall apart.

How important are live performances?

Extremely important. A great song may be



DINE ALONE RECORDS

Joel Carriere, Founder-Owner, A&R

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Dine Alone Records celebrated its 10th anniversary last year. Founded by Joel Carriere, the label has a wide range of acts with over 50 national and international artists, including: And You Will Know Us By The Trail of Dead, At the Drive-In, Billy Bragg, Attack in Black and Aero Flynn. It currently has offices in Los Angeles, Nashville and Toronto. Dine Alone Records was named the number one independent label in Nielsen Soundscan's 2014 Year-End Report.

What makes your label different?

What makes us unique is that we're not a top down label. The label is actually an extension of me and has a family atmosphere. We

timeless, but if you want longevity and a career you must play live. And not just play—you have to be a great performer and put on a show.

Do acts have to be accomplished to get your attention?

Not necessarily. In fact, our strong suit is artist development. We take artists from nothing and develop them. It takes time and a lot of patience, but I like jumping in early. It's an exciting time whenever you enter a new relationship.

How important is social media activity?

I look at it, but it's not a deciding factor. If it's a young act that I love, we can help them with it and develop their social network. With older acts it's not as critical.

Are you looking for anything in particular?

Not anything specific. We're starting to get into hip-hop, R&B, EDM and soul driven material. We're not just stuck on one genre. We started with a lot of singer/songwriters, but we've moved beyond that. I like working with different musical styles. It's boring to work with just one style, so I like dealing with a variety. That's why we have offices in Nashville, Los Angeles and Toronto.

What type of deals do you offer?

Every deal is different. But, we tend to do traditional deals, not 360's. I get why labels like 360 deals, but I don't believe many labels can service all those areas (sales, publishing, live concerts, merchandise, sponsorships and endorsements). I don't think they're able to do the job in a way that it entitles them to the extra money. If we can service those other areas, then we'll talk about it. But, right now, we're being honest and keeping it simple.

What do you think of streaming sites like Spotify and Apple Music?

We're big supporters of streaming sites. In fact, we work closely with Apple and Spotify. We learned how to develop acts differently by utilizing streaming services. We found that if you use Spotify right, you can blow up an artist.

What would stop you from signing an act?

If I don't like them as people, I will not sign them. If our plate is full or we have too many of the same type of acts, I won't sign them. Most important, if they don't have realistic expectations and a strong work ethic, I won't work with them.

Has your approach to business changed over the years?

It has, because entertainment in general has changed. Now, we're more of an entrepreneurial hub. Festivals have become very popular and provide a new avenue for indie acts to get exposure. Streaming sites are like a new form of radio, and we partner with brands and sponsors more than we did years ago. It's an exciting time to be in the music business.

“What I'd really like to find is something left of center.”

Is social media activity important?

It depends on the act. Some acts appeal to social media better than others. But, I'm not impressed by numbers alone—a lot of likes or views. I need to see real engagement, some interaction between the artist and fans. If that's missing, it indicates a disconnect and that worries me.

What type of deals do you offer?

We're pretty creative. It depends on the situation and what works for the act and the label. We don't just do 360 deals with every act.

What's your opinion regarding streaming sites like Spotify and Apple Music?

I think they have their place. They can be effective promotions for artists. And rock and heavy metal are doing well on those sites.

release many different genres and try to keep a positive vibe going at all times.

You also operate Bedlam Music Management—isn't that a conflict?

We were a management company first, and have not encountered any conflicts. If an artist has a problem with it, they can choose whatever they want. But, I think it's ideal. What's better than having your manager run your label? We're not the first to do it, and we won't be the last.

How do you evaluate artists?

It's kind of weird because it's always different. You can't always predict how successful an act will be. First, I have to like the music. Then, I have to make sure we get along, especially if the artist has a team behind them. If there is a

Boost Your Business – Here's How

In our ever-changing music industry, you're an individual but you are also a business. As such, growth is probably on your agenda, and it requires an investment of time, energy, effort, money. Being effective with your resources will help you gain control of the growth of your business. How do you do that? Everything stems from focusing your agenda and utilizing the tools that are available.

BRANDING

Your product and service are your brand. A key aspect of branding is making the service easy to grasp and memorable, so you will attract your target clientele—being perceived at or above the level of the competition you're trying to reach. Your branding should evolve with the changing needs that your growth dictates. How do you need to portray yourself in order to attract new clients?

Simply, your goal is to showcase your business in a way that attracts the clients you want to attract.

Ads give you presence when you're not there. Ads can lead to potential clients by building awareness of your business, and correlating it to your industry. Generally, longer-running ads are more effective. This is due to the "mere exposure effect." Anything carrying your name or logo works the same—merchandise, banners, stickers, etc. Print and online media result in different consumer experiences. Printed ads have the appearance of things being "set in stone," while online ads are designed to engage, and can have sophisticated targeting algorithms and access to engagement data.

Media is about presence and interaction. Being proactive can establish you as a standout individual in your field. Blogs, YouTube, product demos, reviews, forums and social media. Let people know what you're doing. Don't underestimate the power of social media.

Showcasing your work is a way to attract new clientele. Take part in lectures, master classes, demonstrations, trade shows, jam sessions, forums, blogs, podcasts, radio. Show that you're here, and that you're good.

PR companies are a good resource to boost the effectiveness of your branding efforts. They're best utilized alongside an event that could benefit from the PR investment: a product you were involved with that becomes successful, the opening of a new location,

entering a new market, special achievement or award, etc.

BUSINESS RELATIONSHIPS

These include clients, potential clients, colleagues, peers, connected individuals and associated businesses (offering services different from yours). People who know you and think you are "right for the job" can potentially connect you with work, new relationships, business ventures and so on. Your goal is to grow your bank of relationships and maintain current ones.

Be professional, kind and communicative. You need to pass all filters. Don't give people a reason to write you off as flaky/unprofessional/unreliable. They need to remember you for the right reasons. Take yourself seriously.

Networking events. Attend conventions, trade shows and industry events to see what's current and to meet fellow peers. Seize any opportunity to make a connection face to face. Come prepared. Bring business cards or other ways of exchanging contact info. Be open to conversations. Follow up on invitations that are of interest. It helps to always be prepared, as every place can be a networking opportunity.

Affiliated organizations have their own networks and hold events. AES, NARAS, Grammys, SCL, SMPTE, ASCAP, BMI are just a few examples. Organizations such as these can provide you with potential opportunities to meet fellow professionals—potentially big names—who exist in a closed circuit and are somehow connected with the organizations relevant to you.

Engage online. Be active, communicative, part of the discussion. Forums and group pages are public spaces. Be aware of that; there is little control over who sees your interactions. Things can snowball—to your detriment.

Attend shows. Go to see shows of artists you like. Approach them, if possible, and offer your services.

Engage workplaces. Workplaces are melting pots of professionals and often create high-pressure situations. Be aware of your position and what's important. Read the room, figure out when you can push yourself further. It's a game of risky trial and error. Try to maintain good relationships.

EXPANSION

Your goal is to obtain the ability to serve clients you can't serve now. You do this by offering new services, rethinking your workflow, adding technological assets, delegating, developing ways to take on more work, etc.

Self assessment is key. Identify directions for improvement. Learn about your competition. See what you can learn and improve upon. Ask yourself: How can I provide a better product and experience for the clients?

Invest in the right equipment.

Will this investment improve my workflow, saving time?

Will it improve my product, quality and value? Will it draw in work that will pay off the investment?

When starting out it is better to stay in the safe zone, investing where risks are low. For example: small investments in "additional services" you know are in demand. As you grow you can expand more boldly.

PRESERVATION

A happy client does not necessarily mean a returning client.

Ask yourself: How do I get past clients to work with me again?

Investing in your existing client base increases the chance of repeat business, as well as new business.

Keep in touch with clients, be supportive, offer deals to returning clients. Start an online newsletter, meet clients in person, go to clients' events. Give added value—additional help aside from the work. Reflect and learn to read between the lines what each client wants.

THE BOTTOM LINE...

is that your talent can take you places. But if you thoughtfully invest in branding, business relationships, expansion and preservation, you will reach further, faster.

MAOR APPELBAUM is an internationally acclaimed mastering engineer. He has mastered thousands of records and worked with artists such as Faith No More, Yes, Rob Halford, Walter Trout, William Shatner. Appelbaum gives lectures about mastering and career development. map-pelbaum@gmail.com, maorappelbaum.com

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COMPOSER CLOUD



New Subscription Service's Amazing Array of Virtual Instruments

Imagine what your songs could sound like if you had access to 9,000 instruments and more than 1,000,000 sounds. The creative potential would be endless. Well, that possibility is not some farfetched fantasy. It's actually a stone-cold reality.

A new cloud-based subscription service called "Composer Cloud" offers access to an amazing array of virtual instruments, sounds and textures. A high-quality suite of professional tools, it is the largest collection of its kind on the planet and has garnered 70 international awards as well as a 2015 NAMM nomination for the "Technical Excellence & Creativity (TEC) Award" as the Best Musical Instrument Software.

This series of instrument and sound collections, with 51 titles and counting, was years in the making and is currently valued at over \$12,000. Produced by EastWest (EW)—an industry leader in the production of large, meticulously detailed sample libraries—it has been used in many cutting-edge movies, video games and television shows. In fact, the EW catalog is considered to be the gold standard across all musical genres. A major player in the sound library and virtual instrument markets for many years, EW's offerings lean towards the film- and video-scoring world, but the company also has products for rock, pop, hip-hop and other types of music production.

The collection is the brainchild of Doug Rogers, a true pioneer in the field of samples. Before EastWest was formed, Rogers and a few other engineers and producers were collecting their own samples of drum sounds, generally using original recordings of their own to enhance a drum track. Rogers relates, "I thought that if I found a need for such a thing, other people probably did too. But, the process was very time-consuming and laborious."

Because of the enormous effort and time needed to collect samples, Rogers believed that if he could create a comprehensive high-quality collection of sampled instruments and sounds, it could become a profitable product. Consequently, in 1988 (27 years ago), he formed EastWest around a single product: "The Pop-Rock Drum Sample Collection," the world's first commercial drum sample collection—on a then relatively new CD format.

Since then Rogers has followed his muse,

creating an impressive number of sound collections with an all-star lineup of celebrity producers, engineers and musicians. "That's what really sets our product apart from other sample libraries on the market," he states. "I only work with the top people in the business."

Indeed, Rogers partnered with a number of superstar musicians to produce his award winning collections, including members of Aerosmith, Billy Idol, Public Enemy, Prince and more. In fact, his products introduced a new concept called "construction loops," which enabled users to mix and customize each loop to fit their music. Finally, after years of research, innovation and technological advances, Rogers established a software division for EastWest and developed the first 64-bit virtual instrument that has become the standard today.

"I think we have leveled the playing field and created infinite possibilities."

—Doug Rogers

When asked if his sample collections take work away from real musicians, Rogers is quick to respond. "No way. You need to know your craft and have the skills to construct samples into a composition, and that takes skilled songwriters and musicians. Don't forget, you are playing an instrument—it's just not a physical one."

Looking to expand business and centralize his research, Rogers purchased the former United Western Recorder Studios in Hollywood, CA, in 2006, and renamed it EastWest Studios. The facility houses five recording studios and is the Hollywood production facility where Rogers' sounds and software products are created and marketed. The non-technical areas of the complex were extensively remodeled, but the studios themselves and their famous acoustics remain as originally built in the 1960s.

As a recording studio, the facility has over 50 years of incredible musical history. According to the best-selling book *Temples of Sound*, the complex has been the scene of more hit

records—from the '60s to now—than any other studio in existence. Moreover, no other studio has won more technical excellence awards and "Best Engineered" Grammys.

In fact, it has been said that the acoustics and vibe in the recording rooms are unmatched. So much so, a virtual "who's who" of music have worked at the studio, including Frank Sinatra, Elvis Presley, Ray Charles and more recently, Christina Aguilera, Audioslave, Ozzy Osbourne, Bruce Springsteen and many more.

With such auspicious surroundings, Rogers has his own personal R&D facility housed in a premier recording studio. "It is inspiring," he discloses. "And since we have five rooms, I can work in one and lease the others. It's a perfect situation."

Most intriguing is the way in which Rogers is offering EW's virtual collections to musicians, producers and composers. Unlike other sample providers, he wanted access to be easy, simple and affordable. "A subscription plan like ours," he says, "is totally unprecedented. In the past, producers and composers with limited budgets could only purchase a new (sample) product periodically. Now, they can access everything we offer at an affordable monthly price, including new products as they're released and some that will be exclusive to members."

Composer Cloud plans to start as low as \$29.99 a month, which gives members instant access to seven collections of their choice, plus an additional collection every three months at no extra cost. The \$49.99 a month plan gives members access to everything in the Composer Cloud catalog immediately—more than 9,000 virtual instruments with over a million sounds. Both payment plans work on an annual basis. It's a model that is untried in this particular field, but it's easy to see how potential customers who cannot afford to buy collections like these would find EastWest's subscription option attractive.

Rogers firmly believes, "With the Composer Cloud we are offering access to more instruments than anyone could ever own. And, by doing so I think we have leveled the playing field and created infinite possibilities."

For additional details and information, go to soundsonline.com/composercloud



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Intronaut

The Direction of Last Things
Century Media

Producer: Intronaut (mixed by Devin Townsend)

Intronaut is one of the least pretentious bands in progressive metal—but their fifth album is far from innocuous. Rather, it's undeniably one of the genre's standout releases of the year, catapulting with the poppy opening track "Fast Worms," delving into math-rock introspection on "The Unlikely Event of a Water Landing" and sealing the deal with the peripatetic closer "City Hymnal." In a genre crowded by masters twice their age, Intronaut are refreshingly unesoteric on *Direction*, deliberate but not constrained, seemingly uneventful yet thoroughly devastating. There's more than meets the "I." — **Kurt Orzeck**



9

Tortoise

The Catastrophist

Thrill Jockey Records

Producer: John McEntire

Legendary instro combo Tortoise helped carve out the genre sometimes referred to as "post-rock" in the '90s, music that embraced and recalled minimalism and the influence of many avant-garde composers. Their first release in over six years finds the band still using those references along with their own jazz and krautrock leanings. The beats are frequently funky, and the Philip Glass-like "Gesceap" will wake you up. Although some of the production is a bit same-y, the real surprises here are Tortoise's first vocals ever, featuring Yo La Tengo's Georgia Hubley on "Yonder Blue" and a ghostly rendition of '70s glam cover "Rock On." — **David Arnsen**



8

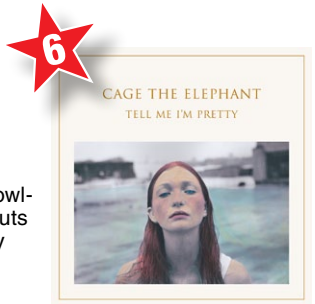
Cage the Elephant

Tell Me I'm Pretty

RCA Records

Producer: Dan Auerbach

Formerly incorporating genres like funk, blues and punk into their garage-centric mélange, the fourth studio effort from Bowling Green, KY's alternative radio standouts features a surf-punk flavor as their newly adopted musical calling. Cleverly hiring on The Black Keys' Dan Auerbach for production duties assures every tune is graced with splendiferous fuzz, yet opener "Cry Baby" is the only track that transcends the trappings of homage. And even at just 10 tracks the ironic nostalgia of their hipster chic wears tragically thin. — **Andy Kaufmann**



6

The Game

The Documentary 2

Blood Money Entertainment/eOne Music

Producer: Various

Game, the most consistent West Coast rap artist, releases a called-for magnum opus. Paradoxically, this controversial emcee has personal relationships and features from heavyweights such as Kanye West, Drake, Snoop Dogg, Kendrick Lamar, Lil' Wayne and a number of other notables. "Don't Trip" features Dr. Dre and Ice Cube as Game documents the gangsta life. "Standing on Ferrari's" exudes a spiritual presence from the Notorious B.I.G. All in all, *Documentary 2* does a fine job of merging '90s hip-hop influences with current mass appeal. A sequel part guided by Dr. Dre displays a musical leadership by tastemakers for Cali swag. — **Adam Seyum**



9

John Cale

M:FANS

Domino Records

Producer: John Cale

John Cale has always been compelling, beginning with The Velvet Underground almost 50 years ago (!) His latest work, *M:FANS* has him reworking a very singular piece originally titled "Music For A New Society," released in 1982. This is intense songwriting, and listening is like walking through a haunted house of echoing footsteps, ghostly keyboards and paranoid voices. Call it Goth before Goth. Dramatic and compelling. The cuts range from beautiful and delicate, to abstract tone poems and even some actual rock & roll. This is a masterpiece, and fans of Nick Cave and Scott Walker should definitely take notice here. — **David Arnsen**



9

Sunn 0)))

Kannon

Southern Lord

Producer: Sunn 0))) and Randall Dunn

Three songs. Thirty-three minutes. A \$333 bet that *Kannon* will be regarded as the best drone album of 2015. Greg Anderson has said in interviews that he's trying to make the slowest music possible, and he takes that effort to new extremes with the seventh record by Sunn 0))). Anderson and Stephen O'Malley channel Buddhist deity Guanyin Bodhisattva, interpreted as "perceiving the sounds (or cries) of the world," and present (or confront) us with an unblinking stream of percussion-free music. It is music, and it is metal, but more than that, it is a throwing down of the gauntlet in a time when patience is so sorely lacking. — **Kurt Orzeck**



9

Kim Nazarian

Some Morning

Kimj Music

Producer: Jay Ashby

An inspiring, eclectically jazzy mix of standards and originals, this long-awaited debut from one of the founding members of the Grammy-winning vocal ensemble New York Voices surpasses all expectations. Produced by her husband, trombonist Jay Ashby, and featuring a spirited array of jazz greats (Gary Burton, John Pizzarelli, Paquito D'Rivera), the collection is a thoughtful and engaging mix of lighthearted swing tunes, ballads and world music that showcases not only Nazarian's exquisite solo vocals and spot-on scatting abilities, but also her illuminating talents as a lyricist and arranger. — **Jonathan Widran**



8

Your Friend

Gumption

Domino Records

Producer: Nicolas Vernhes

What starts out as a rustic, introspective journey steered by unique instrumental fusions ("Heathering"), soon evolves into a blazing pursuit of poetic hope and spiritual awareness ("Who Will I Be in the Morning"). As if gliding across crisp ocean waves before a dark storm, simple tones and textures burst to life by virtue of fierce tempos and broodingly seductive vocal performances. With "Desired Things," Taryn Miller's drone melts into a whirlwind of oscillating percussion so that space and time appear to be infinite—similar to the ongoing exploration for her own personal growth and self-reflection. — **Danica Bellini**



8

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Eli Craig Band

Contact: david@elicraigband.com
Web: elicraigband.com
Seeking: Label, Booking
Style: Country

We're impressed by this country act's catchy material—and the rest of their skills ain't bad either. Singer Billy Craig exudes a husky, hand-dog pathos on "Should've Had a Pepsi," which expresses a whiskeyhound's post-binge remorse. In "Lonely Together Tonight," the narrator spots a like-minded stranger in a smoky bar and thinks, "All you're doin' is thinkin' 'bout him; all I'm doin' is thinkin' 'bout her. Let's get lonely together tonight." Next, the band (a tight, efficient outfit that knows how to rock but stay out of a song's way) offers a breath of refreshing mountain air on "Middle of Nowhere" whose vivid backwoods imagery is altogether sunny and rejuvenating. Top to bottom, this is a band that's firing on all cylinders.

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

SCORE: 8.4



Lily Meola

Contact: lilymeola@gmail.com
Web: lilymeola.com
Seeking: Label, Film/TV, Distribution
Style: Jazzy Blues-Rock

An alluring air of mystery, sensuality and danger oozes from these songs on which Maui-born Meola is bathed in a cavernous pool of reverb. Not so unlike Lana Del Rey, Meola presents herself as a haunted, retro-sexy femme fatale, as on "Bad Weather" where she purrs to her lover/co-conspirator "You and me go good in bad weather." A vaguely haunting banjo riff carries "Sinkin' Soon," where again the singer's persona is that of a bluesy, woozy seductress. That track especially shows a low-range vocal resonance that we like. Possibly her best tune is "They Say"—its relatable lyrics, catchy piano chords and breathy emotion make it viable for a Demi Lovato album. Meola is an intriguing storyteller who's got a presentation that captivates.

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

SCORE: 8.4



Honey and Jude

Contact: honeyandjudemusic@gmail.com
Web: honeyandjudemusic.com
Seeking: Label, Film/TV
Style: Pop

There is a definite commercial appeal to this duo, who exhibit well-trained vocal mechanics, with Jude emitting some especially dreamy tones (including falsetto) that can wilt the young women in the audience. "My Stupid Songs" has quirky, refreshing lyrics and allows the pair to really project their individual personalities. (Handclaps could be louder in the mix, though.) H&J slow things down with the mild, conventional "I Need You" and our favorite, "Not Worth A Song," which we like for its vocal-and-piano format and the rhyme scheme in the chorus. These performers have great energy, solid songcraft and it is clear they've got musical theater in their veins. We'd love to hear these singers reach for even higher highs and lower lows.

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

SCORE: 8.0



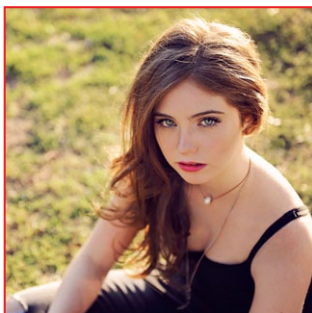
Gonzales

Contact: gonzalesevents@gmail.com
Web: gonzalesmusic.com
Seeking: Label, Booking, Film/TV
Style: Psychedlic Folk-Rock

Call her a modern-day hippie chick, Gonzales is unusual by today's standards, with material that is infused with plenty of organic, hit-touch instrumentation (electric 12-string, mandolin, B3 organ and more) and classic '60s folk-blues-rock seasonings. Supported by an excellent band (including Chris Stills) and captured with pristine production that keeps her presence dominant, the Colorado-based singer is alternately sensual, soulful and ballsy. We're split on which song we like best. "Magic Tree" with its take-your-shoes-off-and-trip-out vibe or "The First Time" due to its catchy refrain and bird-like vocal trills. We get the sense that Gonzales is a unique performer who'd be a good fit on the winery circuit.

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

SCORE: 8.0



Jordan JAE

Contact: chrissy@thecatalystpublicitygroup.com
Web: fb.com/JordanJAEMusic
Seeking: Indie Opportunities
Style: Indie-Pop, Singer/Songwriter

At 16, Jordan JAE is perfectly situated to tap the source of good-natured, youthful rebellion with infectious tracks whose production quality is near perfect. "Teenage Brilliant" is a jab-at-the-parents anthem that generates a catchy, carefree defiance. The acoustic guitar-driven "I'd Choose You" is marred by some cheesy lyrics but showcases her best quality—a crisp/pristine voice. We most appreciate the girl-power anthem "Hopping Fences" due to a thumping, inclusive energy akin to Lumineers ("Ho-hey") and Mumford & Sons. With not an ounce of edge or darkness, Jordan JAE is fresh-faced, non-threatening and strong in suburban schoolgirl appeal. It's all mounted with a professional polish that makes it well worth a looksee.

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

SCORE: 8.0



WANK

Contact: cotp2006@aol.com
Web: fb.com/wankusa
Seeking: Label
Style: Rock, Pop, Alternative

With their crafty new tunes, this guitar-driven Huntington Beach, CA, trio (formerly a signed act) show themselves to be worthy once again of some label love. "Tonight We Ride" (we really like the descending minor-chords in the verses) and "In The Water" (whose baptismal-rejuvenation lyrics are intriguingly ambiguous) both keep the lead vocals (by Bobby Amodeo) front and center, allowing their melodic rasp and power to carry the winning hook-lines. Spurred by a grittier vocal, the band shows its punk chops on "Follow Me," a brisk (2:40), inspiring call-to-action. WANK seems to have distilled all of their pop-rock influences—from the '60s through the 2000s—for an evergreen attack that'd fit on any college-rock station today.

- 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.



Cash Out Keyz (C.O.K)

Contact: CashOutKeyz1@gmail.com
Web: CashOutKeyz1.wix.com/IamCashOutKeyz
Seeking: Booking, Distr., Mgmt
Style: Hip-Hop, Rap, R&B

Seattle artist Marquis Wright brings a natural touch to his tracks, which never whack you upside the head in an attempt to dazzle—they just sound casually fuckin’ cool. Combining simple elements in interesting ways (and always keeping his flows upfront and audible), C.O.K’s “You Don’t Have To” generates great atmosphere and is an effective weaving of rap and R&B that delivers its chorus with impact. He addresses the haters and backbiters on our favorite, “See Me Make It,” bolstered by skittering fx and layers of shouts, grunts and flows. He pokes fun at materialism and star-trip indulgence in “Make It Work” whose melody is stick-in-your-skull catchy. No reason why Cash Out Keyz shouldn’t cash in on his talent.

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

SCORE: 8.0



Sonny Hunter

Contact: sonnyhntr@gmail.com
Web: sonnyhunter.net
Seeking: Sync Deals, Publicity, Film/TV, Radio
Style: Classic Rock, Rock Funk, Pop Jazz

It doesn’t take long to realize that Hunter and his band are crisp, bold, spot-on players who can turn on a dime when necessary—and these songs give them plenty to do. Above all, Hunter’s flamboyant tenor makes the biggest impression, as on “Anxious” wherein he emits lots of classic-rock spirit with a theatrical flair. The upbeat, breezy “You Want Attention” recalls the vocal blends and electric piano of Steely Dan in a song about a pesky drama queen. Perhaps our favorite pick is “Time in Life,” which deploys an array of rock riffs (Kinks!) and tones—and excellent finesse-filled drumming. Ultimately, the calibre of musicianship on display in these tracks outshines the songs, which stand as sturdy platforms for confident virtuosity.

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

SCORE: 7.8



Cheryl B. Engelhardt

Contact: elyse@ei-pr.com
Web: cbemusic.com
Seeking: Label, Booking, Film/TV
Style: Singer/Songwriter

It is easy to hear why this crafty songstress has garnered TV placements that include ABC Family channel and brands such as Cheerios. In fact, with her spirited, inspirational songs and simple truths she’s a perfect fit for a Disney confection (think *Frozen*). That is especially true of “Inevitably,” as Engelhardt’s pure voice, kids backup singers and overall vanilla-pop flavor are on full display. She welcomes a soulful female co-vocalist on the love ballad “Bring The Rain” and their blends are quite beautiful on what is ultimately a winning tune. The guy/girl duet “Know Yes” rides a clever lyric in a theatrical format that suggests, again, that Engelhardt would truly thrive as the creator of a family-friendly theatrical production.

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

SCORE: 7.6



Nick Noro

Contact: survivalbayarea@me.com
Web: nicknoro.bandcamp.com
Seeking: Booking
Style: Hip-Hop

Nothing conventional here as archly clever pop-culture maven Nick Noro has a spare-yet-effective tech-hop sound that can be sinister (“Laura Croft”), catchy and perceptive (“Zegna Blazer”) and cleverly throwback in its nature (“David Yurman”). Each song is characterized by a humorously subversive, non-conformist attitude that pokes fun at high-class swag, video game addiction, pop culture figures and more. We like how on “David Yurman” the artist uses a throwback synth-pop vibe that recalls Depeche Mode and does his own thing with it to generate a compellingly trancey experience. Not the kind of stuff you’ll hear on the radio anytime soon—his voice is...let’s just say he’s not a singer. But we expect Noro could put on a show to remember.

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

SCORE: 7.4



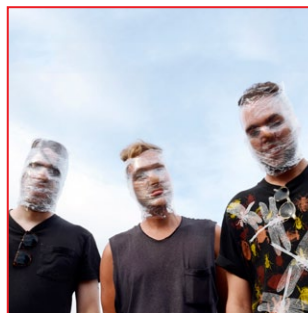
The Goodnight Darlings

Contact: sethcohenpr@earthlink.net
Web: fb.com/godarlings
Seeking: Label, Film/TV, Booking
Style: Pop, Rock, Post-Punk

Fronted by Katarina Auster (“Gwen Stefani’s evil twin”) this duo’s synth-driven songs have dark, edgy overtones that at times are reminiscent of Evanescence, especially on “Start Up,” which has a guest vocal by rapper Jabee. Unfortunately, Auster’s vocals need to be either re-recorded or mixed hotter to match the technical quality of the music tracks. Her vocals are better, more passionate (though could be stronger on the high notes) on “Empire Vampire,” a tune whose lyrics might make it too obvious for placement in a horror flick. “Red Hot,” with its throbbing, martial beat and cheerleader-squad shout-out (“Our team is red hot, red hot, red hot!”) is infectious fun. On all songs, we urge the band to re-record Auster’s leads.

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

SCORE: 7.2



War Baby

Contact: warbaby8@gmail.com
Web: warbaby.bandcamp.com
Seeking: Label, Booking
Style: Noise Rock

From Vancouver, War Baby channels the spirit of ‘90s Pacific Northwest grunge while somehow keeping their attack modern enough to avoid tribute-act territory. Their recent single, “Master Blaster,” shows the band at its most aggressive, and it’s a fairly successful outing as the band’s lead singer throttles up to screamo mode while his mates exhibit a tight, prog-like precision. Then, with “Spell” and “No Generation,” the band’s sound enters what appears to be its true comfort zone—moody, rainy-day, depresso-grunge with a nod to Nirvana in the prominently sinewy basslines and smeary down-tuned guitar tone, but with a more group-oriented lead-vocal presentation. These recordings probably don’t quite do justice to what is probably a good live act.

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

SCORE: 7.0

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

LIVE REVIEWS

The Mint Los Angeles, CA

Contact: joeylauren@ekcpr.com

Web: coldbluewater.net

The Players: Andy Bs, vocals, guitar; Brian Swislow, organ; Ty Dennis, drums; Steve Carvahlo, bass; Keith McKelley, saxophone.

Material: Cold Blue Water is a jam band that performs covers and original numbers like "Blue Rain," which has a Grateful Dead feel. The lyrics for their "Catfish Blooz" are not necessarily conventional to the blues genre, "Just like the Catfish/Swimmin' round the pond/Ain't got nobody/tell me I was wrong...Find the meaning of life/Go out and get some/Just do what's right/Ain't about the money/Or all the things that you buy/All about the love/Leading your life."

Musicianship: Andy Bs starts the set with plenty of fuzz and trickle tones thanks to his custom Gibson Les Paul. He skillfully adjusts his sound for each song and exhibits some B.B. King-style vibrato technique. Unfortunately McKelley's sax is a little lost in the mix, but bassist Carvahlo interplays with him adeptly. The two harmonize and provide room for each other's solos while wrapping up numbers with tight finales.

The band's original "Blue Rain" features a catchy riff that Swislow and Bs duel and blend into a killer crescendo. Another original epic, "Wall of Decline," starts with a Bo Diddley beat from Dennis. The band also cover "Riders On The Storm," and it is notable that Dennis has worked with The Doors revival band



Manzarek-Krieger and the Robby Krieger Band. Swislow does Doors keyboardist Ray Manzarek proud, nailing the solo on his Hammond B-3 organ.

Performance: Overall the vocals have a good amount of reverb and Bs doesn't shy from the grit with an occasional bluesy growl. "Wall of Decline" is the only point where his vocals are a bit too low. The feedback issues on guitar are minor and, overall, Bs incorporates satisfying solos. He also gives kudos to the venue and introduces each band member as they segue between selections of Santana and Hendrix.

Dennis rides his cymbals through "Stratus" by jazz drummer Billy Cobham as an opening fill. The band wraps the show with The Allman Brothers Band's "Southbound," where each bandmate gets a featured solo.

Summary: While Cold Blue Waters' members participate in shows on a rotating basis, the incorporation of the saxophone made this particular performance unique. Although "Riders On The Storm" is a great replication, it would be cool to see McKelley take more of a solo to distinguish this cover so it strongly adheres to the overall style of the band. — **Brooke Trout**



Chain Reaction Anaheim, CA

Contact: kalesha@falsepuppet.com

Web: falsepuppet.com

The Players: Tyler Benko, vocals, guitar; Channing Peake, bass, vocals; Brennan Benko, drums.

Material: False Puppet is a pop/blues-rock band with multi-faceted genre leanings. They have early 2000's pop rock tendencies fleshed out by blues-style guitar and bass. Vocally,

they provide intriguing rock melodies and tones, occasionally weaving into pop, jazz and soul.

Their personas attract a young demographic ranging from pop, alternative, rock and even metal listeners, an aspect that earned them a spot on Warped Tour 2015.

Musicianship: Tyler Benko and Peake guide the vocals through softly strong harmonies while Brennan Benko provides intense

percussion that impress without overpowering. Every aspect of the band's music is performed with an authenticity that rounds out their sound. Tyler Benko's guitar work is reminiscent of the classic rock era. The band appear to be comfortable with each other, but still prove their dedication to growth as artists.

Performance: The trio took the stage with a laid-back demeanor that spoke to their Southern California roots. They began with two of their older songs that were supported by passion and technical talent but, at times, seemed unfocused or cluttered. However, when the band transitioned into their more blues-rock and newer songs, it found its sweet spot.

Tyler Benko's voice melted over a smooth but thundering bass as the percussion beat out a perfect rhythm. It was here that the band knew how much was too much and throttled the line with enticing and engaging skill. Their cover of Eminem's "Lose Yourself" proved they know the ins and outs of blues-style rock. The lyrics and melody seemed at home with the consistent bass, seductive vocals and subtly strong guitar solo.

Summary: False Puppet is in a transition but an exciting one. As they explore blues-rock, the band will still have to learn how to integrate their roots into their musical evolution.

Overall, False Puppet has unique appeal. The three members are attractive but edgy, their music is commercial yet authentic with a sound that is both classic-rock influenced and fresh. They corner an area of the industry that starts in all-ages alternative venues but can easily maneuver into mainstream and stadium shows.

— **Malorie McCall**

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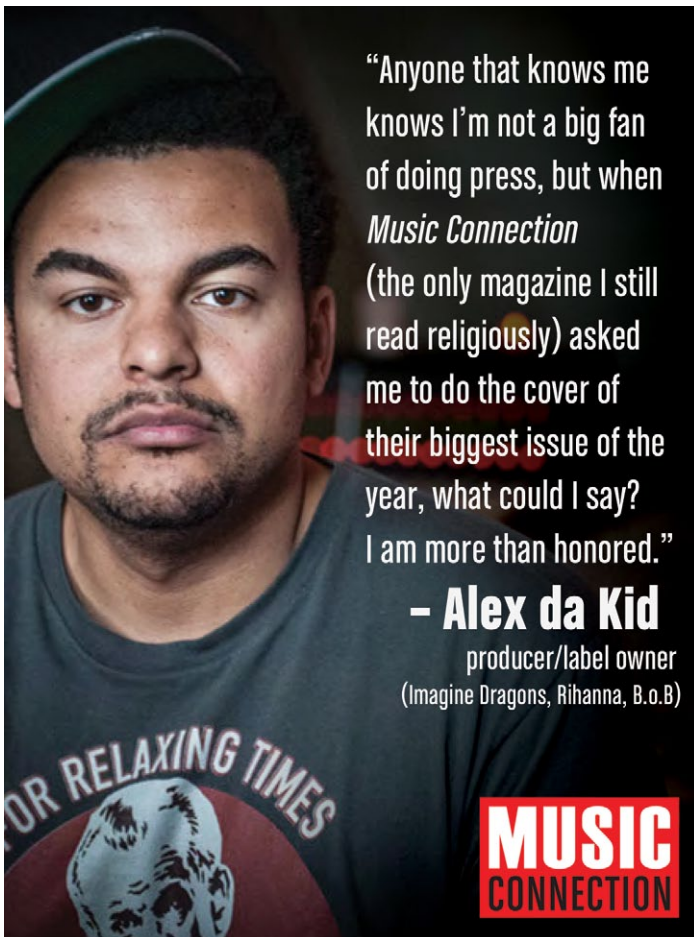
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- Alex da Kid

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(Imagine Dragons, Rihanna, B.o.B)



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Rockwood Music Hall New York, NY

Contact: monica@thinkpress.net

Website: jeremiahdalymusic.com

The Players: Jeremiah Daly, guitar, vocals.

Material: When you write your first song at the age of eight and by the time you hit 22 (provided you have songwriting talent), your skill level and artistic awareness stand a strong chance of being pretty well developed. Such is the case with Americana/acoustic artist Jeremiah Daly. The Jacksonville native left the successful acoustic pop band, Perfect Measure, for a solo career that would allow him to further diversify his writing and expand his range. While most of Daly's songs deal with love and loss, there are other themes that crop up. Whatever the topic, they allow plenty of room for expression and authenticity.

In "Some Things," a gem of a song, not only does it display Daly's superb writing, it serves as an impressive vehicle for his voice. This tender piece in 6/8 time has a well set-up and gripping chorus that unexpectedly unfolds from a more musically simple verse and is replete with poignant lyrics and universal metaphors. In "My Darlin' Rose," one of the few up-tempo numbers in the set, Daly successfully pulls off a nod to a country legend with a Johnny Cash-like song that is downright catchy and full of spirit.

Musicianship: Though Daly is the only musician in the show, you never feel the absence of a backing band; in fact, any addition beyond a few subtle enhancements would only have

served to detract from the performance. Daly's intimate delivery as guitarist and singer is captivating on its own. His voice is deceptively laid back but full of emotional power. He makes artistically wise choices of when to accentuate a line or passage, which are organic, natural and believable.

Performance: Engaging and soulful best describes this artist. His committed performance went a long way toward unveiling his newly re-invented solo venture. Between songs, he chatted briefly with the crowd in a charming and unassuming manner. It's obvious that Daly

excels at ballads and even joked that he mostly writes "sad songs." Though they lean towards the mellower side, he could stand to add a couple of more up-tempo numbers without sacrificing his forte.

Summary: Jeremiah Daly's finely tuned, emotionally provocative songs are a breath of fresh air. His attention to lyric content imbues him with a maturity way beyond his years. He has just released his first full-length solo album, entitled *The Darkness Will Be Over Soon*, which he is touring in support of. — **Ellen Woloshin**



Toad Cambridge, MA

Contact: losgoutos@gmail.com

Web: losgoutos.com

The Players: Bruce Bartone, guitars, bass, vocals; Mike Eigen, vocals, percussion, acoustic guitar, clarinet, ukulele; Shamus Feeney, bass, guitars, percussion, vocals; Chris Gleason, vocals, mandolin, tenor banjo, acoustic guitar, percussion; Paul Stewart, vocals, accordion, guitars, harmonica; Jakub Trasak, fiddle.

Material: Americana takes an uncommon turn with this six-piece ensemble that incorporates elements of folk, rock, country, Latin rhythms, Cajun swamp grooves and more into a panoptic bouillabaisse.

As funny as they are emotive, songs cover everything from drinking woes to the Mexican legend of the mythical chupacabra. They even throw down a sarcastic holiday ditty or two that wouldn't sound out of place at Jack Sparrow's Christmas party.

Musicianship: A veritable Grand Ole Opry with a modern sense of humor, Los Goutos employ a diverse range of instruments, including everything from accordion to washboard. Still, they blend smoother than a 40-year whiskey, distilling an intoxicating blend that's as unified as it is subtly complex. Yet as comfortable as they may be strumming, they're equally at home busting out an a cappella number.

Performance: The first of the evening's two sets running an hour, the band came bearing significant material, indicating a seriousness of purpose. Sadly, their artistry is compromised by unwieldy complexity, particularly when shoehorned onto a miniscule stage.

On the plus side, they've always got something or someone worth watching. More

branding would help, but there's not much room left for anything else.

Summary: Los Goutos present a masterful sound that's prettier than a babbling brook and sophisticated to boot. Their bulkiness is a double-edged sword—while encumbered by the technical aspects of their operation, the ability

to switch instruments and explore alternate configurations adds a layer of excitement that obviates the need for showy antics.

Different lead singers, for instance, cast their style in a whole new light. While unlikely to ever sell out arenas, they've carved a niche that will excite a certain strain of discriminating fan.

— **Andy Kaufmann**



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Contact: contact@skyedelamey.com

Web: skyedelamey.com

The Players: Skye Delamey, vocals, keytar; Nikolay Shikunov, lead guitar; Jonathan Eastly, rhythm guitar; Lino Ventura, drums; Eric Whitt, bass.

Material: What Skye Delamey offers is dark and eccentric. Imagine if Dale Bozzio fronted Judas Priest. To start, she is announced by a man in a military uniform. The two prep the stage with props including a chalkboard for her original "Detention" that—with a mischievous smile—she claims is "based on a true story." She takes the stage in a spiked bra, fishnet sleeveless gloves and stockings and a pleated skirt reminiscent of a school girl's uniform.

There was a collage of deceased celebrities—Marilyn Monroe and Kurt Cobain—who, in Delamey's scathing social commentary song, "Francis Farmer," were depicted as victims of the "industry of death." In "Untamed Circus," the title track of her forthcoming album and tour, she explains her love for animals.

Musicianship: Delamey and guitarist Eastly both experience low sound level issues during the set. Although the keytar adds some visual interest, it seems like more trouble than it is worth with tech going back and forth trying to work out the bugs. Whitt seems to be a little too hot at the forefront, but levels out toward the end of the set. Lead guitarist Shikunov is jaw-droppingly good and certainly one to watch, especially on "Untamed Circus."



SKYE DELAMEY

GIL NAVA

Ventura offers tight tempo variations as well as a great solo on "Detention."

Performance: The leading lady is not shy about using props. For "Francis Farmer" (about the tragic film actress) she wielded a giant syringe and threw pills into the audience. Although it was hard to hear her through the muzzle she donned for "Girlfriend Muzzle," it made for great theatrics.

Delamey didn't hesitate to give kudos to the venue, introducing her bandmates and promoting herself succinctly. There were points when

she seemed to need more vocal in her monitor, but removing the mic from the stand rectified the issue. Shikunov, Whitt and Eastly also worked the stage as much as they could within the space limitations.

Summary: The collage of celebrities was unfortunately not used at this particular show. Those details—the props, costuming and cheeky segues—are what make the set more provocative than the average metal show. There is definitely potential to develop these theatrics to set this act apart. — **Brooke Trout**



RYAN VESTIL

DARKBIRD

Cheer Up Charlie's Austin, TX

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The Players: Kelly Barnes, vocals; Brian Cole, guitar; Chris Young, drums; Chris Spencer, bass; Michael Martinez, keys/synth.

Material: Darkbird blends sharp, intense instrumentals with delicate vocals for a fleshed out musical experience. With a predominant alternative rock vibe, the band's original material sends listeners on a moody, reflective journey through cruel love and heartache. The band is able to convey that somber message with fiery passion and alluring vocals.

From the enthralling and haunting "Poison Arrow," a gritty track carried by exciting instrumental effects, to the newly recorded "Daredevil," a softer rock-type ballad that highlights the dramatic vocals of Barnes and the endearing yet heartbreaking "Fatal Flaw," the band

presents a concept and uses every outlet—songwriting, instrumentals, vocal delivery—to get the ideas across with utmost conviction.

Musicianship: Seemingly inspired by the vocal work of Karen O, lead vocalist Barnes captures the essence of a defeated lover struggling to move forward. Even in a confined space, with the volume on high, she stood out with a soaring performance and hypnotizing stage presence.

Always focused and controlled, the instrumentals created the perfect backdrop as Cole showcased impressive guitar work, at one point using a shot glass to achieve thrilling effects. Martinez on keys may not have had a dominating presence during the set, but the ambient sound he contributed added a complex layer to the mix. Young on drums, powerful and enticing, never played second act while Spencer's added bass and vocals hinted at a possible future musical direction for the young band.

Performance: During their Extended Play release party, Darkbird gave an energetic, passionate performance that highlighted the sound of the dark and edgy project. The band's debut EP was a labor of love—they scrapped the project at one point to start the process all over again—and that kind of commitment was evident through the refinement of every incorporated element. From the intentionally offbeat '90s rock inspirations and narrative songwriting to the radio-ready approach on tracks with added male vocals, the set showcased true musicianship and professionalism.

As the band took the stage, the crowd was packed tightly into the venue. Even with the expected technical mishaps, vocals were overpowered at times, the friendly personalities of each member and their love for creating formed a bond with the audience that never seemed to dim or go unappreciated.

Summary: Darkbird are fairly new to the Austin music scene, but you'd never suspect it. The tightness and cohesiveness of the instrumentals and vocals made the band appear to be longtime friends, not people who met on Craigslist. The band gave the audience a rousing show that focused attention on the mixed emotions and encompassing vocals of Barnes, a true star in the making. Never did it sound like components were fighting for attention, everything blended smoothly and all members added something refreshing to an inspired, throwback sound.

Darkbird could suffer for sticking to a sound that's been heard before, but the full-bodied live experience left little to the imagination. Barnes poured heart and soul into the material, and became an inspiring leader for her diligent bandmates. — **Luis Gonzalez**



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Web: www.gsblaw.com
Contact: Anne F. Preston
Specialty: Entertainment Law

NEIL SUSSMAN, LAW OFFICES OF

10751 Densmore Ave. N.
Seattle, WA 98133
206-363-8070 Fax 206-363-7519
Web: www.lawqa.com/profile/law-offices-of-neil-sussman
Contact: Neil Sussman

PERKINS COIE

The PSE Building
10885 N.E. 4th St., Ste. 700
Bellevue, WA 98004
425-635-1400 Fax 425-635-2400
E-mail: MQuehrn@perkinscoie.com
Web: www.perkinscoie.com
Contact: Markam (Mark) A. Quehrn
Specialty: Trademark Law, Intellectual Property

WEST VIRGINIA

BOWLES RICE, ATTORNEYS AT LAW

7000 Hampton Center
Morgantown, WV 26505
304-285-2500 Fax 304-285-2530

Web: www.bowlesrice.com

Specialty: Intellectual Property

Additional location:

101 S. Queen St.
Martinsburg, WV 25401
304-263-0836

FROST BROWN TODD

500 Lee St. E., Ste. 401
Charleston, WV 25301
304-345-0111 Fax 304-345-0115
Web: www.frostbrowntodd.com
Specialty: Trademark Law, Intellectual Property

WISCONSIN

BOARDMAN & CLARK, LLP

1 S. Pinckney St., Ste. 410
Madison, WI 53703
608-257-9521
E-mail: jbyrne@boardmanclark.com
Web: www.boardmanlawfirm.com
Contact: Joe Byrne, Partner
Specialty: Patents, Copyrights, Trademarks and Trade Secret Law

Additional locations:

619 Oak St.
P.O. Box 443
Baraboo, WI 53913-0443
608-356-3977

113 S. Main St., Ste. 301
P.O. Box 256
Lodi, WI 53555-0258
608-592-3877

213 N. Main St., Ste. 200
P.O. Box 128
Poynette, WI 53955-0128

595 Water St.
Prairie du Sac, WI 53578-1128
608-356-3977

**LOMMEN ABDO COLE KING &
STAGEBERG, P.A.**

210 Grandview Prof. Bldg.
400 S. 2nd St.
Hudson, WI 54016
715-386-8217, 800-752-4297
Web: www.lommen.com

PERKINS COIE

1 E. Main St., Ste. 201
Madison, WI 53703-5118
608-663-7460 Fax 608-663-7499
E-mail: MUmberger@perkinscoie.com
Web: www.perkinscoie.com
Contact: Michelle M. Umberger
Specialty: Trademark Law, Intellectual Property

WYOMING

**DRAY, DYCKMAN, REED,
HEALEY, P.C.**

204 E. 22nd St.
Cheyenne, WY 82001
307-634-8891 307-634-8902
E-mail: tim.woznick@draylaw.com
Web: www.draylaw.com
Contact: Timothy L. Woznick
Specialty: Intellectual Property

For hundreds more contacts from current directories (producers, engineers, managers, agents, vocal coaches, major and independent record labels, publicity firms, publicists, college and indie radio, recording studios, rehearsal studios, mastering studios, publishers, film/TV and more), visit our website: musicconnection.com/industry-contacts.

Here's our latest list of record label talent scouts, giving you names, phone numbers, web info and roster details of majors and indies who actively seek new artists for their companies. All 2016 updates have been supplied by the listees.

00:02:59 LLC

P.O. Box 1251
Culver City, CA 90232
718-636-0259
E-mail: info@259records.com,
info@2minutes59.com
Web: www.259records.com

1-2-3-4 GO! RECORDS

420 40th St., Ste. #5
Oakland, CA 94609
510-985-0325
E-mail: store@1234gorecords.com
Web: www.1234gorecords.com
Styles/Specialties: rock, punk

4AD RECORDS

2035 Hyperion Ave.
Los Angeles, CA 90027
E-mail: 4AD@4AD.com
Web: www.4ad.com
Roster: The National, Blonde Redhead,
Deerhunter, Efterklang, St. Vincent, Bon
Iver, the Big Pink, Camera Obscura
Styles/Specialties: rock/indie

Additional location:

304 Hudson St.
New York, NY 10013
17-19 Alma Rd., SW18 1AA, UK

18TH & VINE RECORDS ALLEGRO MEDIA GROUP

20048 N.E. San Rafael St.
Portland, OR 97230
503-491-8480, 800-288-2007
Web: www.allegro-music.com
Styles/Specialties: jazz, bebop, soul-jazz

21ST CENTURY STUDIO

Silver Lake, CA
323-661-3130
E-mail: 21stcenturystudio@earthlink.net
Web: www.21stcenturystudio.com
Styles/Specialties: rock, folk, ethnic,
acoustic groups, books on tape, actor
voice presentations
Burt Levine, A&R

A389 RECORDINGS

P.O. Box 12058
Baltimore, MD 21281
E-mail: dom@a389records.com
Web: www.a389records.com
Styles/Specialties: hard rock, metal

AARON RECORDS

P.O. Box 428
Portland, TN 37148
615-325-3340
E-mail: aaronrecords@aol.com
Web: www.aaronrecords.com
Jim Case, A&R

ACCIDENTAL MUZIK, INC.

323-316-4932
E-mail: adammoseley@mac.com,
accmuz@mac.com
Styles: alternative, latin, rock, acoustic,
indie, electronic/pop
Music placement for TV and film
*Please request via email to submit
material
Adam Moseley, A&R

ACTIVATE ENTERTAINMENT

11054 Ventura Blvd., Ste. 333
Studio City, CA 91604
818-505-0669
E-mail: jay@2activate.com
Styles/Specialties: Rock, HipHop, R&B/
Soul, Country, Club/Party Music
James Arthur, A&R

A-F RECORDS

P.O. Box 71266
Pittsburgh, PA 15213
E-mail: press@a-frecords.com
Web: www.a-frecords.com
Styles/Specialties: punk rock
*Accepts unsolicited material
Pat Thetic, A&R
Chris Head, A&R
Justin Sane, A&R

AFTERMATH ENTERTAINMENT

(Interscope Records)
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-7642
Web: www.aftermathmusic.com
Styles/Specialties: hip-hop, rap, urban,
contemporary R&B
*No unsolicited material
Andre Young (Dr Dre), President

ALIAS RECORDS

838 E. High St., #290
Lexington, KY 40502
E-mail: accounts@aliasrecords.com
Web: www.aliasrecords.com
Styles/Specialties: indie-rock, singer/
songwriters, electronica
Distribution: Morphiuss, Carrot Top,
iTunes, IODA
*No unsolicited material
Delight Jenkins, Owner

ALLIGATOR RECORDS

New Material
P.O. Box 60234
Chicago, IL 60660
773-973-7736
E-mail: info@allig.com
Web: www.alligator.com
Styles/Specialties: blues, roots,
contemporary blues
*Please include a letter-sized stamped
envelope so we can reply to your
submission.
*Due to the large number of
submissions we receive, response
time is approximately three months.
All submissions will be responded to
by mail; if no legible address is please
keep submissions to a maximum of four
songs (If we like what we hear, we'll ask
for more).
*Alligator will NOT accept inquiries or
phone calls regarding the receipt or
status of submissions. We do not visit
artist website or listen.
Bruce Iglauer, President

ALTERNATIVE TENTACLES

P.O. Box 419092
San Francisco, CA 94141
510-596-8981 Fax 510-596-8982
E-mail: jb@alternativetentacles.com
Web: www.alternativetentacles.com
Styles/Specialties: punk rock, spoken-
word, underground
*ONLY accept physical demos-audio
CD, vinyl, DVD or cassette. No electronic
demos or links to websites.
Jello Biafra, A&R

A&M (UMG)

2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-0770
Web: www.interscope.com
Styles/Specialties: pop, rock,
alternative, metal
*No unsolicited material
A&M - OCTONE RECORDS
113 University Pl., 11th Fl.
New York, NY

646-845-1700

Web: www.amoctone.com

AMATHUS MUSIC

P.O. Box 95
Hewlett, NY 11557
E-mail: info@amathusmusic.com
Web: www.amathusmusic.com
Styles/Specialties: dance, electronic,
pop

AMERICAN EAGLE RECORDINGS

13001 Dieterle Ln.
St. Louis, MO 63127
888-521-8146, 314-965-5648
E-mail: info@americaneagle recordings.com
Web: www.americaneagle recordings.com
Styles/Specialties: country

AMERICAN LAUNDROMAT RECORDS

P.O. Box 85
Mystic, CT 06355
860-460-8903
E-mail: americanlaundromat@hotmail.com
Web: www.alr-music.com
Styles/Specialties: indie rock, tribute
compilations
*We do not accept unsolicited materials
Joseph H. Spadaro, Founder,
President

AMERICAN RECORDINGS

(Republic Records/Universal)
Styles/Specialties: all genres
*No unsolicited material
Rick Rubin, President

ANTI-

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
E-mail: info@anti.com
Web: www.anti.com
Styles/Specialties: indie rock
Brett Gurewitz, Owner

API RECORDS

P.O. Box 7041
Watchung, NJ 07069
E-mail: apirecords@verizon.net
Web: www.apirecords.com
Styles/Specialties: classical, pop-rock
*We do not accept unsolicited
submissions

APPLESEED RECORDINGS

P.O. Box 2593
West Chester, PA 19380
610-701-5755
E-mail: jim@appleseedmusic.com
Web: www.appleseedmusic.com
Styles/Specialties: AC
*accepts demo submissions, see website

ARISTA NASHVILLE

(See Sony Music Nashville)

ASTRALWERKS

150 5th Ave.
New York, NY 10011
E-mail: astralwerks.astralwerks@gmail.com
Web: www.astralwerks.com
Styles/Specialties: electronic, dance,
alternative, techno
*No Unsolicited material accepted.
Ryan Murphy, Director A&R
Jeremy Vuernick, Sr. Manager A&R

ATLANTIC RECORDS

(Warner Music Group)
3400 W. Olive Ave., 2nd Fl.
Burbank, CA 91505
818-238-6800
E-mail: sam.riback@atlanticrecords.com

Web: www.atlanticrecords.com

*No unsolicited material
Michael Caren, President, A&R
Sam Riback, Sr. VP, A&R
Maureen Kenny, Sr. VP, A&R

ATLANTIC RECORDS GROUP

1290 Ave. of the Americas
New York, NY 10104
212-707-2000
Web: www.atlanticrecords.com
*No unsolicited material
Pete Ganbarg, Head of A&R

ATO RECORDS

44 Wall St. 23rd
New York, NY 10005
212-422-4280
E-mail: info@atorecords.com
Web: www.atorecords.com
Styles/Specialties: All Genres: pop,
rock, acoustic rock, indie
*Demo Submissions will only be accepted
by mail
Will Botwin, President/CEO

AVERAGE JOE ENTERTAINMENT

3738 Keystone Ave.
Nashville, TN 37211
615-733-9983
E-mail: info@averagejoesent.com
Web: www.averagejoesent.com
Roster: Bubba Sparxx, Moonshine
Bandits, Charlie Farley, The Lacs
Styles/Specialties: country rap

AUDIO MIX HOUSE

14 Sunset Way
Henderson, NV 89014
702-318-6001
E-mail: info@oddsonecording.com
Web: www.oddsonecording.com
Specialties: pop/rock
*No unsolicited material please

BA DA BING! RECORDS

181 Clermont Ave., Apt. #403
Brooklyn, NY 11205
718-360-5561
E-mail: hello@badabingrecords.com
Web: www.badabingrecords.com
Styles/Specialties: Really weird stuff
that can still make you cry

BAD BOY RECORDS

Subsidiary of Warner Music Group
Bad Boy World Entertainment Group
1710 Broadway, 6th Fl.
New York, NY 10019
E-mail: scombs@badboyworldwide.com
Web: www.interscope.com/badboy
*No unsolicited material
Sean Combs, CEO

BAR/NONE RECORDS

P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
E-mail: glenn@bar-none.com
Web: www.bar-none.com
Styles/Specialties: indie rock
*Unsolicited material accepted
Glenn Morrow, Owner

BARSUK RECORDS

P.O. Box 22546
Seattle, WA 98122
E-mail: questions@barsuk.com
Web: www.barsuk.com
Distribution: ADA/WEA
Styles/Specialties: Indie Rock
*Accepts Demo submission, see website
Josh Rosenfeld, President

BEGGARS GROUP

(XL Recordings, Beggars Music, 4AD,

Matador, Rough Trade)
304 Hudson St., 7th Fl.
New York, NY 10013-1012
212-995-5882
E-mail: chrissyastuart@beggars.com
Web: www.beggarsgroupusa.com
Styles/Specialties: indie-rock, pop, electronic and many more
Roster: Badly Drawn Boy, Tindersticks, Mojave 3, the National, Electrelane, Peaches, Natacha Atlas and more
Distribution: ADA

Additional location:

2035 Hyperion Ave.
Los Angeles, CA 90027
323-663-0607

BIELER BROS. RECORDS

4100 N. Powerline Rd. #U5
Pompano Beach, FL 33073
954-979-4781
E-mail: info@bielerbros.com
Web: www.bielerbros.com
Styles/Specialties: hard rock, metal
*Accepts unsolicited material, EPK only
Jason Bieler, Owner
Aaron Bieler, Owner

BIG DEAL RECORDS

15503 Ventura Blvd, Ste. #300
Encino, CA 91436
818-922-0807
E-mail: info@bigdealmusic.com
Web: www.bigdeal.com
Styles/Specialties: rock, pop, AC
Distribution: Ryko
*No unsolicited material
Henry Marx, President/CEO
Bill Dern, GM/Head of Business Affairs

Additional locations:

15 W. 26th St., 12th Fl.
New York, NY 10010
212-518-2668

437 E. Iris Dr.
Nashville, TN 37204
615-942-8328

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
E-mail: al@bignoiseno.com
Web: www.bignoiseno.com
Styles/Specialties: artists have included Christina Aguilera, AJ Flow, Chantal Ambrloise, American Idol, A. Michelle, the Accomplice
*Currently accepting demo submissions.
*Please call or e-mail first.
Al Gomes, A&R

BIG MACHINE LABEL GROUP

1219 16th Ave. S.
Nashville, TN 37212
615-324-7777
E-mail: mail@bigmachine.us
Web: www.bigmachinelabelgroup.com
Roster: Taylor Swift, Zac Brown Band, Florida Georgia Line, Brantley Gilbert, Danielle Bradbery, Drake White, Hank Williams, Jr., Eli Young Band
Scott Borchetta, President/CEO
Sandi Spika Borchetta, Sr. VP, Creative
Allison Jones, Sr. VP, A&R

BLACKHEART RECORDS

636 Broadway
New York, NY 10012
212-353-9600 Fax 212-353-8300
E-mail: blackheart@blackheart.com
Web: www.blackheart.com
Styles/Specialties: all styles
*Unsolicited material accepted, attn: A&R Dept.
Zander Wolff, A&R

BLIND PIG RECORDS

(now handled by The Orchard)
E-mail: info@blindpigrecords.com
Web: www.blindpigrecords.com;
www.theorchard.com
Styles/Specialties: blues

BLOODSHOT RECORDS

3039 W. Irving Park Rd.
Chicago, IL 60618
773-604-5300
E-mail: bshq@bloodshotrecords.com
Web: www.bloodshotrecords.com
Styles/Specialties: punk, country, soul, pop, bluegrass, blues and rock
Rob Miller, Owner
Nan Warshaw, Owner

BLUE NOTE RECORDS (Universal Music Group)

Blue Note, Narada Jazz, Metro Blue
150 5th Ave., 6th Fl.
New York, NY 10011
E-mail: emiclassicsus@emimusic.com
Web: www.bluenote.com
Don Was, President
Eli Wolf, Sr. Director, A&R

BOMP/ALIVE NATURALSOUND RECORDS

919 Isabel, Unit G
Burbank, CA 91506
promo@alive-records.com
Web: www.alive-records.com
Roster: The Black Keys, Two Gallants, Buffalo Killers, Brian Olive
Distribution: Lumberjack Mordam Music Grp.
*Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear!
Patrick Boissel, A&R

BURNSIDE RECORDS

20048 N.E. San Rafael St.
Portland, OR 97203
800-288-2007
E-mail: info@burnsiderecords.com
Web: www.burnsiderecords.com
Styles/Specialties: blues, americana, folk

CAPITOL MUSIC GROUP

(Universal Music Group)
1750 N. Vine St., 9th Fl.
Hollywood, CA 90028
323-462-6252
Web: www.capitolrecords.com
*No unsolicited material
Mike Flynn, Sr. VP, A&R
Alex Luke, Exec. VP, A&R

CAPITOL MUSIC GROUP - NEW YORK

(Universal Music Group)
150 5th Ave., 3rd Fl.
New York, NY 10011
212-786-8200
Web: www.capitolrecords.com
*No unsolicited material
Ronette Bowi, Director, A&R Admin.

CAPITOL RECORDS NASHVILLE

(Universal Music Group)
3322 W. End Ave., 11th Fl.
Nashville, TN 37203
615-269-2000
E-mail: a&r@emicap.com
Web: www.capitolrecords.com
Autumn House, VP, A&R

CASH MONEY RECORDS

(Universal Music Group)
E-mail: 1stunna@tmo.blackberry.net
Web: www.cashmoney-records.com
Styles/Specialties: Urban, Hip-hop
Bryan Williams, Co-owner
Ronald 'Slim' Williams, Co-owner

CASTLE RECORDS

P.O. Box 2435
Hendersonville, TN 37077
615-559-5226
E-mail: castlerecords@castlerecords.com
Web: www.castlerecords.com
Styles/Specialties: country
*We accept unsolicited material. See website for demo submission
Dave Sullivan, A&R

CENTURY MEDIA RECORDS

2323 W. El Segundo Blvd.
Hawthorne, CA 90250
323-418-1400
E-mail: mail@centurymedia.com

Web: www.centurymedia.com
Styles/Specialties: heavy metal, hard rock
*Unsolicited material accepted, see web for details.

Jens Prueter, Head of A&R

CHERRYTREE RECORDS

(Interscope Records)
1418 4th St.
Santa Monica, CA 90401310-865-1000
E-mail: info@cherrytreerecords.com
Web: www.cherrytreerecords.com
Styles/Specialties: All genre styles considered
Roster: Feist, Ellie Goulding, Sting, LMFAO, Robyn, Michael Kiwanuka, Marianas Trench, Nero, Sir Sly, MNEK
John Enright, A&R
Kelvin Chu, A&R
Jody Klein, A&R

CLEOPATRA RECORDS

11041 Santa Monica Blvd., PMB 703
Los Angeles, CA 90025
310-477-4000
Web: www.cleopatrarrecords.com
Styles/Specialties: gothic, rock, metal, rap, R&B, dance, classics, soundtracks
Brian Perera, President
Tim Yasul, VP/GM

CLICKPOP RECORDS

P.O. Box 5765
Bellingham, WA 98227
E-mail: dave@clickpoprecords.com
Web: www.clickpoprecords.com
Styles/Specialties: folk, metal, pop, punk, electronic, ambient noise and more
Dave Richards, A&R

CLUBSTREAM LABEL GROUP

Gothenburg Sweden
+46-(0)733 101 808
E-mail: h.ludvigson@substream.se
Web: www.clubstream.se
Style/Specialties: techno, all types of electronic dance music
*Accepts unsolicited material. Do not send rock music, reggae or psy-trance.
See website for instructions
Hakan Ludvigson, A&R Manager

CMH RECORDS

2898 Rowena Ave.
Los Angeles, CA 90039
323-663-8073
Web: www.cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

COAST RECORDS

2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
E-mail: coast@logginspromotion.com
Web: www.logginspromotion.com,
www.myspace.com/paulloggins
Styles/Specialties: all styles
*Accepts unsolicited material
Paul Loggins, A&R

COLUMBIA RECORDS - LOS ANGELES

(Sony Music)
9830 Wilshire Blvd.
Beverly Hills, CA 90212
310-272-2783
E-mail: Mark.Williams@sonymusic.com
Web: www.columbiarecords.com
*No unsolicited material
Mark Williams, President, A&R
JR Lindsey, Director, A&R
Harley Wertheimer, Manager, A&R

COLUMBIA RECORDS - NEW YORK

550 Madison Ave., 24th Fl.
New York, NY 10022
E-mail: john.doelp@sonymusic.com
Web: www.columbiarecords.com
*No unsolicited material
John Doelp, Sr. VP, A&R Operations
Andrew D. Keller, A&R
Justin Eshak, VP, A&R
Imran Majid, VP, A&R

COMPASS RECORDS

916 19th Ave. S.
Nashville, TN 37212
615-320-7672, 800-757-2277
E-mail: info@compassrecords.com
Web: www.compassrecords.com
Styles/Specialties: celtic, roots
Alison Brown, A&R
Gary West, A&R

CONCORD MUSIC GROUP

100 N. Crescent Dr.
Beverly Hills, CA 90210
310-385-4455
E-mail: submissions@concordrecords.com
Web: www.concordmusicgroup.com
Styles/Specialties: jazz
John Burk, Exec. VP, A&R
Chris Dunn, Sr. Director, A&R
Joe McEwen, VP, A&R

CRANK! A RECORD COMPANY

1223 Wilshire Blvd., Ste. 823
Santa Monica, CA 90403
E-mail: fan@crankthis.com
Web: www.crankthis.com
Styles/Specialties: "melodic-indie hard-pop-rock"
Distribution: Nail
*Not accepting any new demos at this point
Jeff Matlow, A&R

CURB RECORDS

48 Music Sq. E.
Nashville, TN 37203
615-321-5080
E-mail: licensing@curb.com
Web: www.curb.com
Styles/Specialties: country, pop, gospel
*No unsolicited material
Bryan Stewart, VP, A&R

DANGERBIRD RECORDS

3801 Sunset Blvd.
Los Angeles, CA 90026
323-665-1144
E-mail: info@dangerbirdrecords.com
Web: www.dangerbirdrecords.com
Roster: Butch Walker, Royal Teeth, T. Hardy Morris, Broadheds, JJAMZ, Maritime
*We do not accept unsolicited demos
Jenni Sperandeo, President

DECAYDANCE MUSIC

New York, NY
E-mail: info@dcd2records.com
Web: www.dcd2records.com
*See website about demo submission

DEEP ELM RECORDS

P.O. Box 792197
Paia, HI 96779
808-214-4407
E-mail: info@deepelm.com
Web: www.deepelm.com,
www.deepelm.com/submit
Styles/Specialties: indie rock, emo, punk, pop, atmospheric, slowcore, alt-country, instrumental
John Szuch, A&R

DEEP SOUTH ENTERTAINMENT

P.O. Box 17737
Raleigh, NC 27619
919-844-1515
E-mail: info@deepsouthernentertainment.com
Web: www.deepsouthernentertainment.com
Styles/Specialties: rock
*See website for demo submission policy
Dave Rose, CEO

DEF JAM

See Island Def Jam

DEFEND MUSIC, INC.

5631 Hollywood Blvd., Ste. C
Los Angeles, CA 90028
323-305-7315
E-mail: greg@defendmusic.com
Web: defendmusic.com
*Accepts unsolicited material
Michael Prommer, President
Greg Katz, Head of A&R

DELICIOUS VINYL RECORDS

6607 Sunset Blvd.
Los Angeles, CA 90028
323-464-7467
E-mail: contact@deliciousvinyl.com
Web: www.deliciousvinyl.com
*No unsolicited material
Michael Ross, A&R/Owner
Rick Ross, A&R

DELMARK RECORDS

4121 N. Rockwell
Chicago, IL 60618
773-539-5001 Fax 773-887-0329
E-mail: delmark@delmark.com
Web: www.delmark.com
Styles/Specialties: blues and jazz
Bob Koester, Sr., A&R
Steve Wagner, A&R

DINE ALONE RECORDS

290 Gerrard St. E
Toronto, ON M5A2G4
416-585-7885
E-mail: info@dinealonerecords.com
Web: dinealonerecords.com
Styles/Specialties: Various, including rock, indie, punk, R&B, hip-hop, post hardcore and emo
Roster: City and Colour, Jimmy Eat World, Kate Nash, Vanessa Carlton, Tokyo Police Club
Distribution: Caroline Distribution (U.S.), Universal Music Group (CAN)
Joel Carriere, Founder-Owner, A&R

DISCHORD RECORDS

3819 Beecher St. N.W.
Washington, DC 20007
703-351-7507
E-mail: dischord@dischord.com
Web: www.dischord.com
Styles/Specialties: punk rock

DOMO MUSIC GROUP

11022 Santa Monica Blvd., Ste. 300
Los Angeles, CA 90064
310-966-4414
E-mail: info@domomusicgroup.com
Web: www.domomusicgroup.com
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
*Accepts demo submissions - submissions are addressed to Dino Malito

D'MAR ENTERTAINMENT, INC.

7723 Tylers Place Blvd., Ste. 275
West Chester, OH 45069
513-617-2392
E-mail: dmarentertainment@fuse.net
Web: www.dmarentertainment.com
Styles/Specialties: smooth jazz, R&B, gospel
*Accepts unsolicited material
Sheila A. Jordan, A&R

DRAG CITY RECORDS

P. O. Box 476867
Chicago, IL 60647
312-455-1015 Fax 312-455-1057
E-mail: press@dragcity.com
Web: www.dragcity.com
Styles/Specialties: rock, hard rock, experimental
*Does not accept Demos

DUAL TONE RECORDS

3 McFerrin Ave.
Nashville, TN 37206
615-320-0620 Fax 615-320-0692
E-mail: info@dualtone.com
Web: www.dualtone.com
Styles/Specialties: country, rock
Will McDonald, A&R Marketing

E1 MUSIC GROUP

22 Harbor Park Dr.
Port Washington, NY 11050
516-484-1000
E-mail: ala.grunblatt@kochent.com
Web: www.eonemusic.com
Alan Grunblatt, President

EARTH MUSIC PRODUCTIONS, LLC

P.O. Box 72

Litchfield, CT 06759

860-567-8796
Styles/Specialties: new age

ELEKTRA

(Warner Music Group)
3400 W. Olive Ave.
Burbank, CA 91505
Web: www.elektra.com

EMI CHRISTIAN MUSIC GROUP (CMG)

101 Winners Cir.
Brentwood, TN 27027
615-371-4300
E-mail: info@capitolcmg.com
Web: www.capitolchristianmusicgroup.com
*No unsolicited material

EMI MUSIC GROUP

(See Universal Music Group)
Web: www.universalmusic.com
*No unsolicited material

EMPEROR JONES RECORDS

P.O. Box 4730
Austin, TX 78765
E-mail: brutus@emperorejones.com
Web: www.emperorejones.com
Styles/Specialties: folk, indie, alt.

EPIC RECORDS GROUP

(Sony Music Entertainment)
550 Madison Ave., 22nd Fl.
New York, NY 10022
212-833-8000
E-mail: eesean.bolden@epicrecords.com
Web: www.epicrecords.com
*No unsolicited material
Styles/Specialties: Various, including pop, R&B, rock and Hip-hop
Distribution: Sony Music Entertainment
Roster: Avril Lavigne, Fifth Harmony, Fiona Apple, Meghan Trainor, Modest Mouse, Sara Bareilles, Travi\$ Scott
Eesean Bolden, VP, A&R

Additional location:

9830 Wilshire Blvd.
Beverly Hills, CA 90212

EPITAPH / ANTI (WMG)

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
E-mail: BGreen@epitaph.com
Web: www.epitaph.com
Styles/Specialties: alternative rock, post-hardcore, punk rock, hip hop, metalcore
*Accepts unsolicited material. See website for instructions
Brett Greenberg, Radio Promotion

Additional locations:

Canada
366 Adelaide St. E., Ste. 432
Toronto, ONT M5A 3X9, Canada
416-868-4848

The Netherlands

Studio Korte Leidse
Korte Leidse Dwarstraat 12 / Unit 211
1017 RC Amsterdam, The Netherlands
+31 (20) 550-3838

EQUAL VISION

P.O. Box 38202
Albany, NY 12203-8202
518-458-8250
E-mail: info@equalvision.com
Web: www.equalvision.com
Dan Sandshaw, GM/A&R

FAIR TRADE RECORDS

Attn: A&R Department
9003 Overlook Blvd.
Brentwood, TN 37027
E-mail: info@fairtradeservices.com
Web: www.fairtradeservices.com
Styles/Specialties: Christian
*Accepts unsolicited material. See website for submission

FAT POSSUM RECORDS

P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
E-mail: matthew@fatpossum.com
Web: www.fatpossum.com
Styles/Specialties: indie
*Accepts unsolicited material
Matthew Johnson, President
Patrick Addison, A&R
Sam Gilbert, A&R
Stephen Pietrzykowski, A&R

FAT WRECK CHORDS

2196 Palou Ave.
San Francisco, CA 94124
415-284-1790
Web: www.fatwreck.com
Styles/Specialties: punk
*Send demos to:
Asian Man Records
ATTN: Mike
P.O. Box 35585
Monte Soreno, CA 95030

FAVORED NATIONS RECORDS

Hollywood, CA 90078
Web: www.favorednations.com
Styles/Specialties: all styles welcome

FEARLESS RECORDS

5870 W. Jefferson Blvd., Ste. E
Los Angeles, CA 90016
562-592-3438
E-mail: demos@fearlessrecords.com
Web: www.fearlessrecords.com
Styles/Specialties: pop punk, punk rock, emo, alternative rock, post-hardcore
*Accepts unsolicited material. See website for mailing instructions
Chris Foitle, VP, A&R

FERRET MUSIC

1290 Ave. of the Americas, 24th Fl.
New York, NY 10104
609-799-2424
E-mail: ferretstyle@ferretstyle.com
Web: www.ferretstyle.com
Carl Severson, President/A&R

FERVOR RECORDS

1810 W. Northern Ave., Ste. A-9 Box 186
Phoenix, AZ 85021
602-595-3582
E-mail: info@fervor-records.com
Web: www.fervor-records.com
Styles/Specialties: vintage, new indie
*We do not accept unsolicited submissions
Jeff Freundlich, Exec. Producer

FONOVISA

(Universal Music Group)
Woodland Hills, CA
Web: www.universalmusica.com/fonovisa
*Accepts unsolicited material

FOODCHAIN RECORDS

6464 Sunset Blvd., Ste. 920
Hollywood, CA 90028
323-957-7900 Fax 323-957-7911
E-mail: info@foodchainrecords.com
Web: www.foodchainrecords.com
Roster: Supagroup, Minibar, Coyote Shivers, Betty Blowtorch, Dear John Letters and more
Style/Specialties: hard rock, punk
*Please submit demos by mail only
Kelly Spencer, VP, A&R

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-759-8279
E-mail: info@frontierrecords.com
Web: www.frontierrecords.com
Styles/Specialties: hardcore punk, OC punk, punk-pop, alternative rock
*No unsolicited material.

FUELED BY RAMEN

1633 Broadway, 10th Fl.
New York, NY 10019
Web: www.fueledbyramen.com

Mike Easterlin, GM

*Accepts unsolicited material. See website

GEARHEAD RECORDS

P.O. Box 2375
Elk Grove, CA 95759
916-897-2451
E-mail: info@gearheadrecords.com
Web: www.gearheadrecords.com
Styles/Specialties: rock n' roll, outlaw country, punk, garage, rockabilly and sleaze metal
*No unsolicited material
Michele Haunold, President

GEFFEN

See Interscope

GLASSNOTE RECORDS

770 Lexington Ave., 12th Fl.
New York, NY 10065
646-214-6000 Fax 646-237-2711
E-mail: dglass@glassnotemusic.com
Web: www.glassnotemusic.com
Daniel Glass, President

Additional location:

1750 N. Vine St.
Hollywood, CA 90028
323-871-5583
Web: www.glassnotemusic.com
Marc Nicolas, A&R

GLOBAL CREATIVE GROUP

4757 E. Greenway Rd., Ste. 107B-PMB180
Phoenix, AZ 85032
800-884-4553
E-mail: info@GCGMusic.com
Web: www.gcgmusic.com
Styles/Specialties: pop, rock, world
Distribution: Redeye
*Accepts unsolicited material
Ian Faith, CEO

GNP CRESCENDO

Web: www.store.gnpscrescendo.com/new
Styles/Specialties: jazz, film/tv soundtracks
Neil Norman, President

GOGIRLSMUSIC.COM

E-mail: gogogirlsmusic@gmail.com
Web: www.gogirlsmusic.com
Styles/Specialties: all genres
*The oldest and largest online community of indie women in music
Madalyn Sklar, A&R

GO-KUSTOM REKORDS

P.O. Box 77750
Seattle, WA 98177
E-mail: gokustom@gmail.com
Web: www.go-kustom.com
Styles/Specialties: surf, psychobilly, hot rod, lo-fi, post-punk, electronica
D.A. Sebasstian, A&R

GREEN LINNET

916 19th Ave. S.
Nashville, TN 37212
800-757-2277, 615-320-7672
Fax 615-320-7378
E-mail: info@greenlinnet.com
Web: www.greenlinnet.com
Styles/Specialties: celtic, world music
Garry West, A&R

HACIENDA RECORDS

1236 S. Staples St.
Corpus Christi, TX 78404
361-882-7066
E-mail: sales@haciendarecords.com
Web: www.hacienda-records.myshopify.com
Styles/Specialties: Mexicana, Ranchito, gospel

HEADLINER RECORDS

George Tobin Music, Inc.
102 N.E. 2nd St.
Boca Raton, FL 33432
E-mail: georgetobinmusic@aol.com
Web: www.headlinerrecords.com
Styles/Specialties: pop, pop

alternative, R&B, always looking for new opportunities and great singers and writers

*Unsolicited material welcome
George Tobin, Owner

HOLLYWOOD RECORDS – LOS ANGELES

500 S. Buena Vista St., Old Team Bldg.
Burbank, CA 91521
818-560-5670

Web: www.hollywoodrecords.com

*No unsolicited material, No MP3s
Mio Vukovic, Sr. VP, A&R/Head of Creative, Disney Music Group, (DMG) A&R

Patrick Clifford, VP, Music Publishing A&R, Nashville, DMG A&R - Nashville
Barbara Vander Linde, VP, Music Publishing A&R, DMG A&R

Mike Daly, Exec. Director, A&R, Music Publishing, DMG A&R

Dani Markman, Director, A&R, DMG A&R

Brandon Kitchen, Director, A&R, DMG A&R

Ciara Shortridge, A&R Representative - Nashville

HOLOGRAPHIC RECORDS

700 W. Pete Rose Way
Lobby B, 3rd Fl., Ste. 390 PMB 18
Cincinnati, OH 45203

513-442-3886
E-mail: info@holographicrecords.com

Web: www.holographicrecords.com

Styles/Specialties: fusion, jazz
James Sfarnas, President

HOPELESS/SUB CITY

P.O. Box 7495
Van Nuys, CA 91409

E-mail: ar@hopelessrecords.com

Web: www.hopelessrecords.com

Louis Posen, Owner

HYDRAHEAD RECORDS

P.O. Box 291430
Los Angeles, CA 90029

E-mail: info@hydrahead.com

Web: hydrahead.com

Styles/Specialties: hard rock, metal, experimental

*No unsolicited material.

IAMSOUND RECORDS

PO Box 46460 Los Angeles, CA 90046

E-mail: niki@iamsoundrecords.com

Web: www.iamsoundrecords.com

Roster: Banks, Bird Dog, Bleeding Knees Club, The Black Ghosts, Charli XCX, Florence + the Machine, Fools Gold, IO Echo

Styles/Specialties: indie rock, electro
Niki Robertson, Founder

INTERSCOPE-GEFFEN-A&M-UMG

2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404

310-865-1000

E-mail: ben.gordon@umusic.com

Web: www.interscoperecords.com

*No unsolicited material

IPECAC RECORDINGS

E-mail: info@ipecac.com

Web: www.ipecac.com

Distribution: Fontana

Roster: Fantomas, Melvins Big Band, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio

Greg Werckman, A&R

IRONWORKS MUSIC

4775 Corbin Ave.

Tarzana, CA 91356

E-mail: jenn.johnson@ironworksmusic.com

Web: www.ironworksmusic.com

Styles/Specialties: a full facility entertainment company

*No unsolicited material

Jenn Johnson, A&R

ISLAND DEF JAM MUSIC GROUP - LOS ANGELES - UMG

2220 Colorado Ave., 5th Fl.

Santa Monica, CA 90404

310-865-5000

Web: www.islandrecords.com

*No unsolicited material

Sam Watters, VP, A&R

ISLAND DEF JAM MUSIC GROUP

825 8th Ave., 29th Fl.

New York, NY 10019

212-333-8000

E-mail: karen.kwak@umusic.com

Web: www.islanddefjam.com

Styles/Specialties: hip hop, rap, urban, R&B

*No unsolicited materia

Steve Bartels, President/CEO

Sophia Chang, Sr. VP, A&R

JAGGO RECORDS, LLC

315 W. 5th St., #914

Los Angeles, CA 90013

323-850-1819

E-mail: jaggo@jaggo.com

Web: www.jaggo.com

Styles/Specialties: pop, rock, jazz,

R&B, hip-hop, soul, World music

*Unsolicited material accepted

K RECORDS

P.O. Box 7154

Olympia, WA 98507

360-786-1594

E-mail: info@kreccs.com

Web: www.kreccs.com

Roster: Kimya Dawson, the Curious

Mystery, the Blackouts

Calvin Johnson, Owner

KEMADO RECORDS

87 Guernsey St.

Brooklyn, NY 11222

E-mail: info@kemado.com

Web: www.kemado.com

Styles/Specialties: hard rock, metal

*Accepts unsolicited material

KILL ROCK STARS

107 S.E. Washington St., Ste. 155

Portland, OR 97214

E-mail: krs@killrockstars.com

Web: www.killrockstars.com

Styles/Specialties: punk, indie

KOBALT MUSIC

8201 Beverly Blvd., #400

Los Angeles, CA 90048-4505

310-967-3087

E-mail: info@kobaltmusic.com

Web: www.kobaltmusic.com

Diarmuid Quinn, President, Label

Services, North America

Additional locations:

220 W. 42nd St., 11th Fl.

New York, NY 10036

212-247-6204

Bob Bortnick, Sr. V.P, Creative

1019 17th Ave., S., Ste. 201

Nashville, TN 37212

615-321-8585

Stephanie Cox, Creative

83 Walton St., N.W., Ste. 400

Atlanta, GA 30303

404-954-6600

Al McLean, SVP, Creative

4 Valentine Pl.

London, SE1 8QH England

+44 (0) 207 401 5500



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Port Washington, NY
Web: www.us.eonemusic.com/home
**Chris Herche, VP, Digital Marketing,
A&R**

Additional location:

109 W. Park Dr., Ste. 360
Brentwood, TN 37027

KRIAN MUSIC GROUP

224 W. 30th St., Ste. 1007
New York, NY 10001-1077
212-967-3548
E-mail: pr@krianmusicgroup.com
Web: www.krianmusicgroup.com
Frank Blasucci, GM

LITTLE FISH RECORDS

P.O. Box 19164
Cleveland, OH 44119
216-481-1634
E-mail: littlefishrecords@gmail.com
Web: www.littlefishrecords.com
Styles/Specialties: roots reggae, jam
band, smooth jazz, pop
*Accepts unsolicited material
**Lawrence Koval, President, Artist
Mgmt**

LIZZARD SUN ENTERTAINMENT

305-505-3958
E-mail: Floyd@lizardsunentertainment.com
Web: www.locoentertainment.com
Roster: Cliff Morrison
Floyd Boco, CEO

LOST HIGHWAY RECORDS

(See UMG Nashville)
401 Commerce St., Ste. 1100
Nashville, TN 37219
615-244-8944
Web: www.umgnashville.com
Styles/Specialties: rock, country, folk
*No unsolicited material accepted

LOVECAT MUSIC

P.O. Box 548, Ansonia Station
New York, NY 10023
E-mail: lovecatmusic@gmail.com
Web: www.lovecatmusic.com
Styles/Specialties: rock, pop, R&B,
Latin, world, dance, jazz
*Accepts unsolicited material

LOVEPUMP UNITED

61 Greenpoint Ave., #508
Brooklyn, NY 11222
347-469-0627
E-mail: info@lovepumpunited.com
Web: www.lpurecords.com/v1/index.php
Roster: Glitter Pals, Genghis Tron
Distribution: Secretly Canadian Distro
Styles/Specialties: indie, electro

MAGNA CARTA RECORDS

A-1 Country Club Rd.
East Rochester, NY 14445
585-381-5224
E-mail: info@magnacarta.net
Web: www.magnacarta.net
Styles/Specialties: progressive metal
*See website for Demo Submission
Peter Morticelli, A&R

MALACO RECORDS

3023 W. Northside Dr.
Jackson, MS 39213
601-982-4522
E-mail: demo@malaco.com
Web: www.malaco.com
Styles/Specialties: gospel, R&B,
spoken word, jazz, blues, soul
*No unsolicited material
Tommy Couch, Jr., President/R&B A&R
Wolf Stephenson, VP, A&R
Darrell Luster, Director, Gospel
**Oscar Laws, R&B Promotions
Director**

MATADOR RECORDS

304 Hudson St., 7th Fl.
New York, NY 10013
212-995-5882 Fax 212-995-5883
Web: www.matadorrecords.com
Styles/Specialties: all styles
*No Unsolicited Material
Robby Morris, Director, A&R

Additional location:

17-19 Alma Rd.
London, SW18 1AA U.K.
+020-8875-6200

MAXJAZZ

115 W. Lockwood Ave.
St. Louis, MO 63119
800-875-8331
E-mail: info@maxjazz.com
Web: www.maxjazz.com
Styles/Specialties: jazz
Richard McDonnell, President

MERGE RECORDS

Durham, NC
E-mail: merge@mergerecords.com
Web: www.mergerecords.com
Styles/Specialties: alt-rock
Roster: Arcade Fire, others

MEROKE SKY RECORDS

Van Nuys, CA
818-780-5525
Styles/Specialties: folk/rock
Roster: Barry Goldberg, Alex Del
Zoppo, Tony Kaye, Todd Taylor, Alex
Sherman, Don LeBlanc
Mike Giangreco, A&R

METAL BLADE RECORDS

5737 Kanan Rd., #143
Agoura Hills, CA 91301
818-597-1964
E-mail: metalblade@metalblade.com
Web: www.metalblade.com
Styles/Specialties: heavy metal,
progressive, rock
*See website for Demo Submission
Brian Slagel, President

Additional location:

Metal Blade Records GMBH
Marstallstrasse 14
73033 Goppingen, Germany

METROPOLIS RECORDS

P.O. Box 974
Media, PA 19063
610-595-9940
E-mail: info@metropolis-records.com
Web: www.metropolis-records.com
Styles/Specialties: electronic,
industrial, goth
*Accepts unsolicited material by CD or
CD-R

MILAN ENTERTAINMENT

Burbank, CA 91505
E-mail: jc.chamboredon@milanrecords.com
Web: www.milanrecords.com
Styles/Specialties: soundtracks,
electronic, world

MINT RECORDS

P.O. Box 3613, M.P.O.
Vancouver, BC Canada V6B 3Y6
604-669-MINT
E-mail: info@mintrecs.com
Web: www.mintrecs.com
Roster: Duotang, Duplex, Fanshaw, Hot
Panda, Immaculate Machine
Styles/Specialties: indie
*Send demos via mail

MORPHIUS RECORDS

100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
E-mail: info@morphius.com
Web: www.morphius.com
Styles/Specialties: rock, punk, hip-hop,
experimental

MOTORIZED MUSIC GROUP

P.O. Box 3154
Glendale, CA 91221
818-548-7989
E-mail: info@motorizedmusic.com
Web: www.motorizedmusic.com
Styles/Specialties: all
Randy Nicklaus, A&R (818-548-7989)
Laure Dunham, A&R (818-548-7984)

MOTOWN

1755 Broadway, 6th Fl.
New York, NY 10019
212-373-0750
Web: www.motownrecords.com
Ne-Yo, Sr. VP, of A&R
*No unsolicited material

Additional location:

2220 Colorado Ave., 3rd Fl.
Santa Monica, CA 90404
Web: www.motownrecords.com

MOUNTAIN APPLE COMPANY, THE

1330 Ala Moana Blvd., Ste. 001
Honolulu, HI 96814
800-882-7088, 808-597-1888
Fax 808-597-1151
E-mail: lisa@mountainapplecompany.com
Web: www.mountainapplecompany.com
Styles/Specialties: traditional and
contemporary Hawaiian

MRG RECORDINGS

Los Angeles, CA
310-629-9782
E-mail: info@mrgrecordings.com,
submission@mrgrecordings.com
Web: www.mrgrecordings.com
Styles/Specialties: rock, electronic,
ambient, folk

NETTWERK RECORDS

575 W. 8th Ave.
Vancouver, B.C. V5Z 0C4
604-654-2929 Fax 604-654-1993
E-mail: info@nettwerk.com
Web: www.nettwerk.com
*No unsolicited material
Mark Jowett, VP A&R - International

Additional locations:

6525 W. Sunset Blvd., Ste. 800
Hollywood, CA 90028
323-301-4200 Fax 323-301-4199

345 7th Ave., Ste. 1101
New York, NY 10001
212-760-1540 Fax 212-760-9719

124 Rindge Ave., Unit 25
Cambridge, MA 02140
617-497-8200 Fax 617-497-9988

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Web: www.newpants.com,
www.oldpants.com

Styles/Specialties: all genre styles
considered

Roster: Stephanie Aramburo, Chad
Steele, C. Lee Clarke, Tech T, James
Becker, Kathy Watson, Lisa Bigwood,
George Montalbano, Silence, Sherwin
Greenwood, Joel Diehl, John Ellis and
Rocky Shaw.
*Unsolicited material through
management or lawyer only. Please call
or e-mail before submitting.
Robert A. Case, A&R

NEW WEST RECORDS

3723 W. Olive Ave.
Burbank, CA 91505
818-433-3500
E-mail: michael@sugaroo.com
Web: www.newwestrecords.com

Styles/Specialties: country, pop,
singer/songwriter

NONESUCH RECORDS

1290 Ave. of the Americas, 23rd Fl.
New York, NY 10104
212-707-2900 Fax 212-707-3207
E-mail: info@nonesuch.com
Web: www.nonesuch.com
Roster: Emmylou Harris, Joni Mitchell,
Gipsy Kings, KD Lang, Randy Newman,
Wilco, Brian Wilson, Stephen Sondheim,
Kronos Quartet, Youssou N'Dour, Buena
Vista Social Club, Laurie Anderson and
more.
Styles/Specialties: jazz, classical,
Americana, singer/songwriter,
contemporary, world, pop
*No Unsolicited material
David Bither, Sr. VP, A&R

OGLIO ENTERTAINMENT

520 Fremont St., #216
Las Vegas, NV 89101
702-800-5500
Web: www.oglio.com
Contact: Carl Caprioglio, Mark
Copeland
Roster: the Leftovers, Foreign
Globester, Margo Guryan, BigBang,
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"Joke Man" Martling, comedy, reissues,
novelty, soundtracks, Brian Wilson
(Beach Boys), Robbie Krieger (the
Doors), Ray Manzarek (the Doors),
Wisely, Phunk Junkee, Bouquet of Veal
and Ogden Esls
Carl Caprioglio, President

OH BOY RECORDS

P.O. Box 150222
Nashville, TN 37215
615-742-1250
E-mail: ellen@ohboy.com
Web: www.ohboy.com
Styles/Specialties: country
*No unsolicited materials

OMNIVORE RECORDINGS

7958 Beverly Blvd.
Los Angeles, CA 90048-4511
877-733-3931 Ext. 232
E-mail: cary@conqueroo.com
Web: www.omnivorerecordings.com
*Accepting no demos

ORCHARD

23 E. 4th St., 3rd Fl.
New York, NY 10003
212-201-9280
E-mail: communications@theorchard.com
Web: www.theorchard.com
Brad Navin, CEO

PAPER GARDEN RECORDS

170 Tillary St., Apt. 808
Brooklyn, NY 11201
E-mail: info@papergardenrecords.com,
demos@papergardenrecords.com
Web: www.papergardenrecords.com
Roster: Alcoholic Faith Mission, Arms,
Conveyor, Dad Rocks!

PEAK RECORDS

30765 Pacific Coast Hwy., Ste. 134
Malibu, CA 90210
310-589-8604
E-mail: peakrecords@aol.com
Web: www.peakrecords.com
*No unsolicited material
Styles/Specialties: classical,
contemporary, jazz
Andi Howard, President

POSI-TONE

P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
E-mail: info@posi-tone.com
Web: www.posi-tone.com
Styles/Specialties: jazz
Roster: Jim Rotondi, Spike Wilner,
Ralph Bowen, Orrin Evans, Steve Davis,
Jared Gold, Brandon Wright and Ken
Fowser
Marc Free, A&R

PPL ENTERTAINMENT GROUP, INC.
468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533
E-mail: pplzmi@aol.com
Web: www.pplzmi.com
Styles/Specialties: all
*No unsolicited material accepted.
Must first e-mail or write with SASE for permission.

PRA RECORDS
1255 Fifth Ave., Ste. 7K
New York, NY 10029
212-860-3233
E-mail: pra@prarecords.com
Web: www.prarecords.com
Styles/Specialties: jazz
Distribution: E-1
Patrick Rains, A&R

PRAVDA RECORDS
P.O. Box 268043
Chicago, IL 60626
773-763-7509
E-mail: info@pravdamusic.com
Web: www.pravdamusic.com
Styles/Specialties: rockabilly, pop, blues
Distribution: ADA

PRIMARILY A CAPPELLA
P.O. Box D
San Anselmo, CA 94979
415-455-8602, 800-SING-181
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Roster: Michael McDonald, Jeff Bridges
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Contact: Nick Haussling,
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Roster: Baroness, Origin, Brutal Truth,
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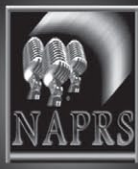
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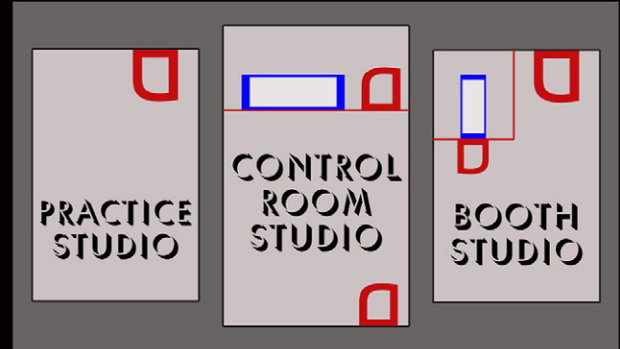
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Avoiding Legal Disputes in the Music Biz

Whether you're an artist, songwriter, manager, music producer, independent record label or music publisher, you want to do everything possible to avoid disputes. No one wants to deal with the lost time, expense and stress they entail. This article specifies the steps you can take to avoid these problems.

INVESTIGATE PARTIES: Check out the people you are dealing with. For instance, if you are considering hiring a music producer, research his or her reputation. Your research can start with the basics—Googling the person and reviewing their website. Also, try to speak to other people in the music business about the person's reputation for honesty and integrity. You simply can't rely on someone you meet at Starbucks who tells you he "just produced a hit for Rihanna, but I got cheated out of my credit."

EDUCATE YOURSELF: Learn as much as you can about the music biz by, for instance, reading magazines and sites like *Music Connection*, newspapers and books, taking classes, attending music conferences and finding a mentor.

GET CONTRACTS IN WRITING: Although most oral contracts are enforceable, their existence is more difficult to prove in court. Written contracts can force the parties to clarify potential disagreements. They can also help avoid honest misunderstandings. Watch out for the situation where someone tells you not to waste time and money on preparing and negotiating a contract and that you should just trust them.

UNDERSTAND YOUR CONTRACTS: Make sure you understand all terms and conditions of your contracts. And remember, most contracts are negotiable. Do not let yourself be pressured into signing a contract before you have had a chance to read and understand it and have it reviewed by an experienced attorney. Make sure your contracts specify exactly what you will be doing, what you will be paid (or paying) and when.

HAVE AN ARBITRATION CLAUSE: Include a binding arbitration clause in most contracts so if there is a dispute, it will be arbitrated, not litigated in court. Usually, if the case is arbitrated, the attorney's fees will be reduced, and you will obtain a faster resolution of your dispute. There are arbitration companies such as ADR and JAMS that you can designate in your contract as the company to use, and they will provide you with a choice of retired judges to act as arbitrators.

HAVE AN ATTORNEY'S FEES PROVISION: Have your contract provide that the prevailing party in any dispute will be entitled to recover their reasonable attorney's fees and costs from the losing side. This type of provision will usually be beneficial if a dispute arises (if you win the dispute!).

HAVE AN ATTORNEY REVIEW YOUR CONTRACTS: Use an experienced attorney to review and negotiate your contracts. The attorney should have experience in the type of contract you are negotiating. For instance, not all entertainment attorneys have experience with music contracts. Many specialize in film and TV only.

MAKE SURE TO CLEAR MUSIC RIGHTS: Make sure you clear any and all music rights (to the masters and the compositions) and samples.

DOCUMENT AS MUCH AS POSSIBLE: For instance, if you are performing at a small club and there will be no written contract, at least try via email to confirm your agreement regarding what you will be doing and what you will be paid (and when).

KEEP COPIES: Keep copies of all pertinent agreements, emails, letters, notes, phone messages, etc. This will help you prove your case in the event of a dispute. Don't be caught in a situation where you lose helpful evidence because you lose your cell phone or your computer crashes.

BE AWARE OF THE STATUTE OF LIMITATIONS: The statute of limitations (in California) for a written contract is four years; for an oral contract, two years; and for fraud, three years. If you fail to file your lawsuit within the required time, you will lose the right to recover for your damages.

WARRANTIES AND REPRESENTATIONS: These are promises a party to a contract makes to the other party. Try to limit your own warranties and representations. For instance, try to add the phrase "to the best of my knowledge and belief" to any warranties you agree to.

COPYRIGHTS: Registration with the Copyright Office is not necessary to be entitled to a copyright, but additional remedies are available if you do so (such as attorney's fees and statutory damages if you win a copyright infringement lawsuit). When you are working with others to create original music, document who will be the owner of the copyright.

AVOID CLAIMS OF COPYRIGHT INFRINGEMENT: An idea is not copyrightable. However, the expression of an idea is. Make sure your music is original. Recently, the Marvin Gaye family won a multi-million dollar copyright infringement case that claimed the song "Blurred Lines" (written by Pharrell Williams and Robin Thicke) infringed on the Marvin Gaye song "Got to Give it Up." This demonstrates how costly it can be if your music is determined to infringe on someone else's.

ALWAYS BE OPEN TO SETTLEMENT: A settlement will cut off your attorney's fees and you will have a definite resolution of the dispute. One time I went through an entire trial for a client, and right before the judge rendered his decision the other side and I settled the case. Remember, a settlement usually involves a compromise. Sometimes you can agree to a mediation of your dispute. This is a settlement conference (usually with a retired judge or experienced attorney) who will listen to both sides and try and get them to agree on a settlement. It differs from a binding arbitration in that the mediator can make a recommendation but does not render a decision.

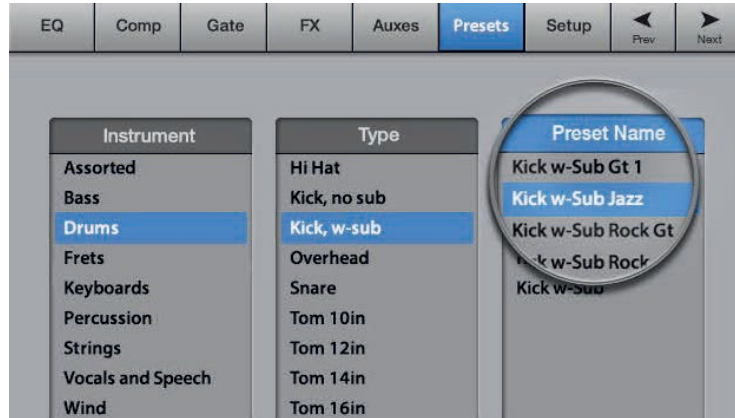
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