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Nationwide List of Music Publishers



5
**Seconds Of
Summer**

Music Publishers Sound Off

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CPA Tips: So You Wanna Start a Band?

NEW TOYS PG. 10



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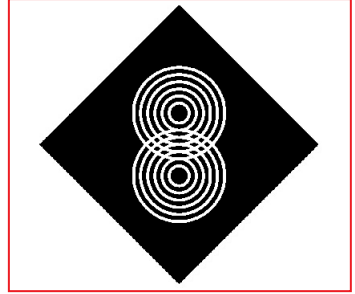
36

5 Seconds of Summer

Music Connection speaks with the band's Ashton Irwin about how he and his bandmates have survived sudden international success and what they're doing to take their music to the next level.

By Siri Svay

All Photos: Tom van Schelven



46 CRē•8 Music Academy

MC learns what's brewing at legendary Westlake Recording Studios' new audio engineering program.

By Bernard Baur

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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Music Publishers

Songwriters need to know what's happening on the front lines of the music publishing world, and our interviews with four prominent players give excellent insights.

By Dan Kimpel



40



56 Directory of Music Publishers

- 20. Producer Crosstalk: C.J. Vanston. By Rob Putnam
- 22. Exec Profile: Buddy Brundo, Conway Recording By Andy Kaufmann
- 30. Songwriter Profile: Mikely Adam. By Dan Kimpel
- 44. Career Connection: Academic Partnership Program By Andy Kaufmann
- 62. Tip Jar: So You Wanna Start a Band? By Kory Klein

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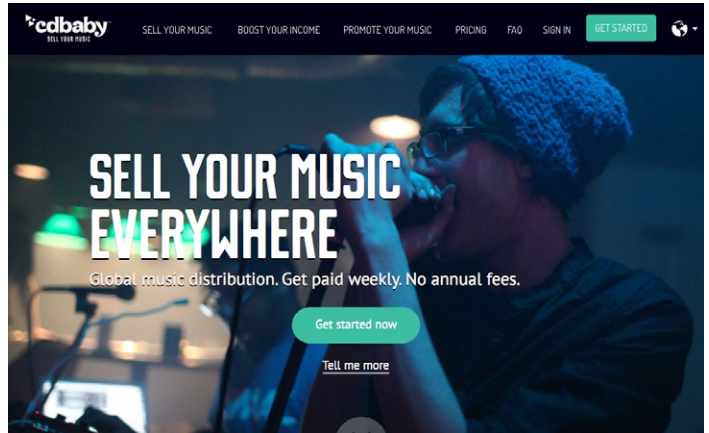
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CD BABY

cdbaby.com

It Started in a Garage: Launched in a small garage in 1998, CD Baby started as a website for independent artists to sell their CDs online. Over the past 17 years, expanding exponentially with the growth of digital music consumption, it has evolved into the world's largest online distributor of indie music, providing a "home" for more than 400,000 artists (in a whopping 850 musical genres) and a catalog of nearly six million songs.

Allowing consumers to buy directly from its artists, CD Baby has provided a groundbreaking way for artists to bypass the major labels. The company has paid out over \$400 million to its artists.



"We're all doing the same things that our artists do. We make a special connection to our clients because we are clients of CD Baby ourselves."



Dynamic Expansion of Services: From its humble beginnings as a retail site where consumers could buy CDs and later digital downloads, CD Baby—which still sells CDs and vinyl—has added an expansive digital distribution

system that distributes its artists' music to dozens of stores such as iTunes and Amazon, as well as various streaming services (including Spotify, Rdio and Apple Music).

The company has tools to help artists sell directly to fans via a CD Baby widget that can be embedded on their websites and social media pages. Run by a staff comprised of approximately 50% active recording artists, it is now owned by the same company that runs the CD/DVD manufacturing company Disc Makers. VP of Marketing Kevin Breuner says, "We're all doing the same things that our artists do. We make a special connection to our clients because we are clients of CD Baby ourselves."

One Stop Shop For Monetizing Music: Monetization services also include synchronization licenses for YouTube, film/TV, commercials and games. CD Baby puts its artists' songs in a database that can be searched by music supervisors. Artists can also register songs with YouTube to sell ads against their videos, allowing them to receive a share of ad revenue. The company has paid out over \$5 million in YouTube and sync royalties to its artists this past year, and that number is exploding.

Contact CD Baby, cdbaby.net

Jodie Thomas

Exec. Dir., Corp. Comm. and Media Relations
BMI

BMI has named **Jodie Thomas** as Executive Director, Corporate Communications and Media Relations. Thomas will oversee the media relations for BMI's Licensing and International groups. She will work closely with the broader communications team to help support BMI's business efforts, advocacy communications, Legal Department and Writer/Publisher teams. Thomas most recently was a Vice President at Rubenstein Public Relations, where she created and implemented national press campaigns for a diverse roster of clients including Appetizer Mobile, The Paley Center for Media and The Miss Universe Organization. Before that, she worked at 5W Public Relations. For more information, contact cgumer@bmi.com.



Laurissa Phillips

Chief Creative Officer, General Manager
Rare Country

Rare Country has appointed **Laurissa Phillips** as its Chief Creative Officer and General Manager. Dually based in Atlanta and Nashville, Phillips is responsible for the daily, creative and strategic oversight of the website dedicated to serving the country music fan. Phillips' experience includes: publicity, marketing, production, editorial, talent placement and development. Previously, Phillips served as an editorial consultant and producer for ABC News' *In the Spotlight: All Access Nashville*. In addition to serving as an independent talent and marketing consultant for Cox Media Group and Coca-Cola, she was the talent producer, alongside Al Roker Entertainment, on the Scripps' show, *Kimberly's Simply Southern*. For more, contact lisa@npggr.com.



Paul Mac

Content Creator
Solid State Logic

Solid State Logic has appointed **Paul Mac** to Content Creator. Based at SSL's U.K. Headquarters, Mac will be responsible for a range of SSL's published content, including user stories, press releases, video content and sales materials. He will also be the worldwide first point of contact for editorial enquiries across all of SSL's market sectors. Mac has deep technical knowledge and brings a wealth of experience in presenting creative, technical and practical aspects of production, performance and technology to professional users. His experience ranges across the audio industry in operator, engineering and media roles, including a 14-year term as the Editor of Audio Media magazine. Contact paulm@solidstatelogic.com.



Jonathan Byrnsie

VP, Sales and Marketing
Tone Tubby

Tone Tubby, manufacturers of premium-quality hempcone speakers for electric guitar and bass amplification, has appointed **Jonathan Byrnsie** as VP of Sales and Marketing. Byrnsie will be responsible for managing Tone Tubby's public persona through multiple channels of marketing including social media, direct retailer relations and in-the-field initiatives with customers. For over 15 years Byrnsie has worked as a musician, photographer and promoter. He began his musical career working as a stagehand and front-of-house engineer and booked shows for high-profile venues including the Fox Theatre, Catacombs Bar, Tulagi and the Flatirons Theatre. For more information, contact frankdor@optonline.net.



Terry Hardin

Key Accounts/Western Region Sales Manager
Fuchs Audio Technology

Fuchs Audio Technology has added **Terry Hardin** to the company's sales team as Key Accounts/Western Region Sales Manager to further develop their growing portfolio of North American dealer accounts. Hardin comes to Fuchs Audio Technology with a wealth of experience within the Musical Instrument/Pro Audio Industry including the past seven years as General Manager for FXpansion USA, Inc. Prior to his tenure with FXpansion USA, Inc., he has held sales management and channel marketing positions with Ableton, Universal Audio, Antares Audio Technologies, Digidesign/Avid and Emu Systems, Inc. For additional information on this appointment, contact Terry@fuchsaudio.com.



Wayne Halper

Sr. Attorney
Cole Law Group

Wayne R. Halper has joined **Cole Law Group** as Senior Attorney and head of the firm's Entertainment Law Practice Group. Halper will concentrate his practice in the music, film, television and publishing industries, representing such clients as independent record labels, musicians, composers, actors, authors, content providers, independent film producers and media companies. He advises with regard to complex contract negotiation, literary or songwriting publication, copyright/trademark protection, licensing creative properties, licensing infringement, pursuing claims for the non-payment of royalties and residuals, and other strategic transactional and litigation matters. For more information, contact whalper@colelawgroup.com.



Keith Hauprich

Deputy General Counsel
BMG

BMG has promoted **Keith Hauprich** to Deputy General Counsel. Hauprich has served as VP, Business & Legal Affairs & A/V Business Development for BMG since 2010. During those years he played an integral role in finding new business opportunities with a focus on film and television assets; quarterbacking outside counsel inclusive of litigation; negotiating arrangements with sub-publishers; and working with joint venture partners. He joined BMG when the company acquired Cherry Lane Music Publishing Company, Inc., where he was responsible for all legal matters. Prior to Cherry Lane in 2000, he was an associate at New York City law firm Rudolph & Beer, LLP. For more information, contact alison.voetsch@bmg.com.



Mike Fabio

Director, Digital Marketing
New West Records

New West Records has appointed **Mike Fabio** as Director of Digital Marketing, and he will be based at the label's recently opened Nashville office. Fabio will spearhead all online initiatives, including digital marketing strategy, advertising and the label's social platforms. He holds degrees in Music and Media Arts & Science from MIT and comes to New West from Tiny Jetpack, a full-service boutique social media-marketing firm he founded in 2011. There he focused on fan relationships and digital strategy and provided a full array of services including social media management, website design and construction, fan data capture and management, email marketing, data analytics and more. For more, contact tim@newwestrecords.com.



► **AUDIENT ID 14 USB 2.0 AUDIO INTERFACE**

Audient's iD 14 Interface gets off to a great start with two channels of Audient's classic mic pre-amps from their ASP8024 console. Enclosed in an all-metal case, the compact and stylish iD14 uses Burr-Brown AD/DA converters and has a separate Class-AB headphone output and high-impedance J-FET DI input jacks both on the front panel.

The iD14 has up to 10 inputs using the 2-analog mic/line inputs on the rear panel and a TOSLINK jack for eight additional ADAT inputs or stereo S/PDIF inputs. It has four analog outputs that are assignable within the included iD App, now with ScrollControl, a clever system that changes the iD14's volume control into an up/down scrolling wheel/ controller for your DAW.

I found the mic pre-amps to sound great—quiet, clean and without distortion. There is up to 56 dB of gain, a 2.8k-ohm input impedance and the iD App allows for polarity flip and a +10dB input gain boost.

The Audient iD14 sells for \$299 and is a solid interface that's expandable to keep pace with your future studio needs.
audient.com



▼ **GOPRO HERO4 SILVER**

I am amazed at the new GoPro Hero4 Silver—one of two new Hero4 cameras; there is also the GoPro Hero4 Black. So many great improvements with these, they are almost a whole new product line yet still carry the same pricing. The Hero4 Silver/Music is \$399 MSRP and includes: The Frame, rechargeable battery, removable instrument mounts, microphone stand mount adapter, protective lens and cap, 3-way pivot arm and USB cable.

The most visible change is the touch screen. Heretofore an optional screen plugged into the back of the Hero3+; it is now built into the back of the camera body and somehow maintains the same size and depth. My existing collection of Hero3+ frames and waterproof enclosures are interchangeable with the Hero4 cameras.

The Hero4 cameras have improved image quality, better low light performance with auto frame rate adjustment and now they have twice as powerful processors capable of up to 2X faster video frame rates.

I found shooting video better than ever. With my GoPro Hero4 Silver, I use QuickCapture for one-button recording of short videos to play on my classroom's large flat panel monitor. Since the touch screen is now part of the camera, it is easy to change settings at any time as required with each new clip.

Such a big leap from my Hero3+ camera, I'm finding even more ways to use the Hero4 Silver.
gopro.com



► **PARK AMPS LITTLE HEAD 18**

The current rage of lower power guitar amps is greatly enhanced with the addition of the hand-wired Park Little Head 18. It features the same pre-amp circuit as the Park 45. But there is now a highly configurable power amp design capable of using a number of different octal power amp tubes and rectifier tubes.

Interchangeable output tubes include 6V6, 6L6 and EL34, and since the power amp is cathode biased with separate resistors for each power tube, no user biasing is necessary when changing tubes. Overall tone and power levels will range from 15 to 23 clean watts.

Park Amps' Little Head 18 is capable of beautiful, sparkling clean tones, or overdriven Blues sounds to full-blown OD and classic rock tones. Of course all at playing levels that won't break your apartment lease and making the 18 a great choice for practice, studio recording or small club gigs.

Built on a strong, lightweight-welded aluminum chassis, the Little Head features oversized power and output transformers, a proper power supply, a two-channel Park preamp and a post-phase inverter Master Volume control.

The Park Amps Little Head 18 sells for \$2,500 MSRP.
parkamplifiers.com



◀ **CAD AUDIO D90 SUPER CARDIOID DYNAMIC MICROPHONE**

Just one in the new CADLive mic line, the D90 is a super cardioid dynamic microphone that is true to the source in front of it and, like the whole line, is built tough. The D90 has a Trueflex™ diaphragm and PowerGap™ high-gauss Neodymium magnet. The CADLive D90 super cardioid dynamic vocal mic has a tight pickup and is articulate when performing on loud stages in live situations. The stylish mic also features a durable case for maximum protection and survival on the road.

I received a D90 for review, and I found it a solid choice for use around the studio such as for close to snare drums or guitar amps. Many times singers want to do a quick rough vocal and I throw them the D90—it comes in so handy.

The D90 sells for \$99 MAP.
cadaudio.com



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LOS ANGELES

► **MOD KITS DIY RING RESONATOR DELUXE**

The MOD™ Kits DIY Ring Resonator Deluxe is an octave-up fuzz effect from the original Ring Resonator. It has an added LED, a push-push output control knob and mini-toggle switch. With the push-push output control all the way down, the octave-up is turned off for the fuzz tone only. You then have a choice between thick and dark fuzz colors and brighter, more “fizzy” fuzz tone sounds.

MOD Kits DIY and Assemblies are designed to teach and give both the novice and experienced musicians the opportunity to build or modify their own amps, effects pedals and guitars. I’ve built two of their kits in the past and I can confirm that all kits come with easy-to-follow instructions, use point-to-point wiring and work excellently.

All effect pedal and amplifier kits come with a pre-drilled enclosures with all the necessary parts included. All you need to provide are hand tools, a soldering iron, solder and follow directions.

MOD Kits DIY Ring Resonator Deluxe kit sells for \$74.95.
modkitsdiy.com/pedal/ring_resonator_deluxe



◀ **ULTIMATE EARS PRO LINE DRIVE**

UE’s Pro Line Drive is a small, battery-powered stereo buffer that “conditions” the audio signal to drive your headphones, in-ear monitors or ear buds. It is connected between the mixing console, or personal monitoring system, or phone and your in-ear monitors, ear buds or any brand of headphones. The UE Pro Line Drive runs on two internal, 3-volt Lithium batteries (included and also with two spares) and has an on-off switch and two LEDs to indicate power on/off and the battery’s condition.

The UE Pro Line Drive is able to drive headphone impedances as low as two ohms to full level, without distortion from 10Hz to 50kHz. The unit “mirrors” whatever volume level you are sending to its Input jack at its Output jack. The big difference is that now the full sound quality mix, bass/treble and life of your music is maintained and accurately reproduced on any set of headphones.

The UE Pro Line Drive is a must for consistent sound quality and level when connecting

your in-ears or favorite headphones to unknown headphone or in-ear monitor systems. It sells for \$149 MSRP.
pro.ultimateears.com/line-drive



► **AUDIO-TECHNICA BP40 LARGE-DIAPHRAGM MICROPHONE**

The BP40 is a large-diaphragm broadcast microphone that uses a patented floating-edge dynamic element for a rich, clear and natural vocal sound for radio, overdubs, post-production, podcasting and more. The mic’s hyper cardioid polar pattern provides isolation for the desired sound source and maximum off-axis rejection of room tone and extraneous environmental noises. Frequency response is rated at 50-16,000Hz.

The BP40 has an internal multi-stage windscreen to minimize wind and plosives (p-pops) from close vocals plus the proximity effect is further reduced by using the switchable, 6dB/octave 100 Hz high-pass filter. The mic’s all-metal 632-gram heft is built for radio/TV broadcast studios with a hum-bucking voice coil designed to prevent interference from video monitors, AC power lines and electromagnetic interference from nearby radio frequency sources.

The BP40 comes standard with the AT8483 mounting clamp and the optional AT8484 shock mount is available separately. The BP40 sells for \$349 MAP. The optional AT8484 shock mount is \$99 MAP.
audio-technica.com



◀ **GODLYKE PIVOT-ALL PLUGS AND CABLES**

The Pivot-All™ is a 180-degree rotating audio plug useful for connecting any musical instrument—guitar, bass, electric piano or pedals—to amps or effect pedals. Pivot-All plugs and cables feature a 1/4-inch shaft that rotates over a 180-degree arc making connections in even the tightest, most limited spaces effortless.

Perfect for a crowded pedal board or a complicated rack system with inconveniently located instrument and amplifier jacks, Pivot-All plugs and cables can now be plugged in with ease thanks to the patented, swivel-head design.

The plugs also help to reduce shorts and open circuits by moving the cable’s stress-point to the plug’s ball joint instead of the actual solder connection.

Sold individually or pre-wired with high-quality Mogami cabling and silver solder, Pivot-All plugs feature gold-plated audio connections for the best transmission of audio signals. The Pivot-All plugs are \$19.95 each and the cables range from \$49.95 to \$139.95 MSRP.

Plugs: godlyke.com/pivot-all-plugs-and-cables/pivot-all-plugs
 Cables: godlyke.com/pivot-all-plugs-and-cables/pivot-all-cables

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

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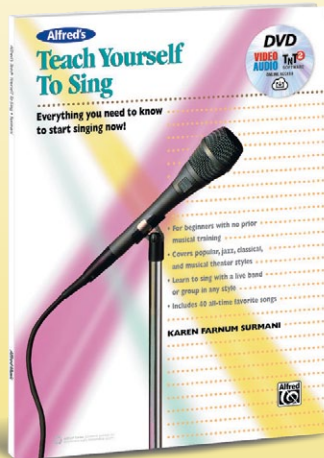
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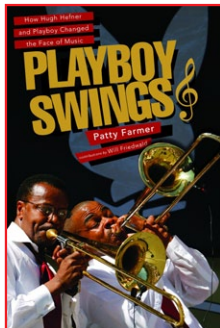


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Playboy Swings

By **Patty Farmer**
(hardcover) \$24.95

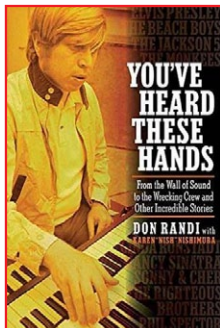
While many books have been written about the Playboy organization and the ultimate playboy himself, Hugh Hefner, no book—until this one—has focused specifically on Playboy and the music scene, its impact on popular entertainment (and vice versa), and the performers who took to the stages of the mythic Playboy Clubs and Jazz Festivals. *Playboy Swings* is an informative look at Playboy through a new lens: music. Highlights include Playboy's club performers and its music festivals.



You've Heard These Hands: From the Wall of Sound to the Wrecking Crew and Other Incredible Stories

By **Don Randi and Karen "Nish" Nishimura**
(hardcover) \$24.99

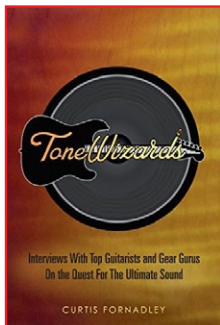
Randi played keyboards on over a thousand popular recordings and was a member of the so-called "Wrecking Crew" of studio musicians during the explosive pop music era of the '60s and early '70s. Nancy Sinatra, The Beach Boys, The Jackson 5, Elvis Presley, Sammy Davis Jr., Neil Diamond and Linda Ronstadt are among the many music greats Randi worked with and writes about in this anecdote-filled memoir.



Tone Wizards: Interviews with Top Guitarists and Gear Gurus on the Quest for the Ultimate Sound

By **Curtis Fornadley**
(paperback) \$18.99

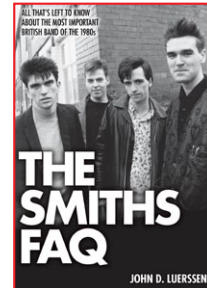
Here are a series of interviews that strives to dig deep into the various aspects of electric guitar tone and style. Included are insights into the life journey of successful people on a similar path for achieving, or contributing to, the quest for peak artistic expression through the guitar. This valuable resource is sure to provide the interested reader with inspiration and ideas for discovering and evolving their own tone and style. Includes interviews with Joe Bonamassa, Peter Frampton, Joe Satriani and others.



The Smiths FAQ: All That's Left to Know About the Most Important British Band of the 1980s

By **John D. Luerssen**
(paperback) \$24.99

Revered and influential, The Smiths have been called the most important band of the fertile U.K. '80s music scene. Luerssen, who has penned other FAQ books, illuminates questions such as, "Who were the Nosebleeds? What was Cult guitarist Billy Duffy's connection to the band? What Smiths single paid homage to T. Rex?" He gathers together the indispensable early facts, the legends and anecdotes.



In the Spotlight: Over 100 Voices in Music (Volume 1)

By **Dani Felt and Emily Correa**
(paperback) \$19.95

Felt and Correa give hopefuls a backstage pass to insider truths of the industry. With real-life experiences of 100 artists, *In the Spotlight* serves as a motivational guide, covering topics including "Inspiration," "First Steps," "The Power of Networking" and more. Interviewees include Lou Plaia, co-founder of ReverbNation; Trevor Gale, VP of SESAC; Benji Rogers, CEO of PledgeMusic; David Dufresne, CEO of Bandzoogle and MC's own Dan Kimpel among others.



Fortunate Son: My Life, My Music

By **John Fogerty**
(hardcover) \$30.00

Creedence Clearwater Revival is one of the most important and beloved bands in the history of rock, and John Fogerty wrote, sang and produced their recognizable classics: "Proud Mary," "Bad Moon Rising," "Born on the Bayou," and more. Now he reveals how he brought CCR to number one in the world, eclipsing even The Beatles in 1969. By the next year, though, Creedence was falling apart; their amazing, enduring success exploded and faded in just a few short years. *Fortunate Son* takes readers from Fogerty's Northern California roots, through Creedence's success and the retreat from music and public life, to his hard-won revival as a solo artist who finally found love.



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Veteran Producer/Engineer Returns With Exciting New Venture: Brian Leshon brings a diverse history of working with rock legends to his role as Chief Producer/Engineer and Studio Manager for UNIT-O, Orange County, CA's newest full-service recording studio for music production, mixing, voice over and artist development. Leshon was the Chief Engineer at the historic, Hollywood-based Cherokee Studios and Chateau Recorders, as well as A&M Records Studios. Independently, and at those facilities, he amassed a resume that includes Kansas, Devo, Supertramp, Missing Persons, Jeff Beck, Rod Stewart, Stanley Clarke, Jean Luc Ponty, Barbra Streisand and many others. Every project is treated like a major, commercial release.



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medium. Leshon uses a Pro Tools HD Native system, instead of multiple 24-track tape machines. At Chateau, he used every inch of a small studio to get big sounds. Likewise, at UNIT-O he creates "drum sounds as tight as a cocktail set or as large as a John Bonham solo, and the same dynamics for guitars."

Sweepstakes Recording Opportunities: UNIT-O celebrated its recent opening with two unique sweepstakes opportunities. One was promoted through *Music Connection* and ended in October. Another is through ReverbNation.com and there is still time to enter to win up to 80 hours of studio time for pre-production, recording, editing and mixing of up to four songs. The recipient of the ReverbNation opportunity will be judged on musical quality, commercial potential, social media presence and fan base. The ReverbNation.com opportunity runs through Nov. 24. Enter by logging into your ReverbNation.com account and locating the sweepstakes under the "opportunities" tab.

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▲ Beautiful Results for ACIDIC

“Beautiful,” a song by Los Angeles band ACIDIC off their recent album *Creatures*, presently holds the No. 1 Indie Record for spins on Mediabase, a radio source for monitored airplay information. *Creatures* was produced by Multiplatinum award-winning producer John Ryan (Styx, Santana, Lynyrd Skynyrd, Allman Brothers). Pictured at the 2015 Radio Contraband Conference in Las Vegas (l-r): Josh Bennett, Max Myrick, Michael Gossard and Matt Whitaker. For additional information, contact Doug Deutsch Publicity Services at dougdeutschpr@gmail.com.



▲ The New Mayans Odyssey

Indie-alternative band New Mayans released their single, “Universe,” in September, which is featured on the forthcoming concept album, *Odyssey*. The new record, slated for November, was produced by Mario McNulty at The Magic Shop in New York, NY. Pictured (l-r): McNulty, Earl Slick, who is playing on the record, and Swigg. For more information, visit newmayans.com.



▲ Mauro Debuts at Royal Dog

Singer/songwriter Ben Mauro, who is also the guitarist for Lionel Richie, recorded his EP, *To LA*, at Royal Dog Recording Studio in Studio City. The album, produced by Gary Davenport and Ted Greenberg, will drop Nov. 3. Pictured (l-r): Davenport, Mauro and drummer Oscar Seaton. Visit benmauro.com.

More Studio News

Honky Chateau LTD Co. is connecting the acoustic past of a French music castle with 21st Century recording technology. In this studio, artists and producers will be able to track, mix and master music, as well as shoot and edit video on the fly and stream to the Internet simultaneously—all in real time. Music creators will retain the lion’s share of their streaming revenues from the point of creativity thanks to **AvidEverywhere** software. For more information, visit chateaudherouville.com.

ReAmp Studios celebrates their one-year anniversary of their flagship studio in Tustin, CA and have announced news of company growth, expanded service offerings and a new joint venture with Tustin’s **School of Rock**. The venture will allow Orange County students to have access to otherwise hard-to-reach recording technology, engineers and producers to further their enrichment and develop their passion or potential career. Students now have a chance to learn critical production skills and have their music produced by experienced industry professionals. Visit reampstudios.com.

Producer Playback

“You can’t fake knowing what you’re doing. It’s better to say, ‘I don’t know what’s going on.’”

— Steve Albini (Nirvana, PJ Harvey, The Pixies) March 2013





◀ Dru Ross Tracks in Studio City

Recording artist Dru Ross spent time at Studio City Sound working on his debut album with National Record Promotions' Larry Weir producing. The first single is set to go to radio in January 2016. Pictured is the new team (l-r): Weir, Dru Ross, background vocalist Scribes and engineer Marcus Colbert.



▶ North Hollywood Sessions

Singer/songwriter Phil Celia recently wrapped his follow-up to 2012's *Circus Town* at EPM Studios in North Hollywood, CA. The new record, *The PCB Sessions*, was recorded by Lynne Earls and produced by long-time collaborator, brother Perry Celia. It features songs recorded with Phil's current ensemble, The Phil Celia Band, along with several solo acoustic tracks. A 30-minute film documentary, *In The Family Room*, will accompany the release, scheduled for November. Pictured (l-r): Abby Posner, Cara Batema, David Celia, Phil Celia, Lelah Simon and Perry Celia. For more information, visit philceliamusic.com.



ALEXIS GIJATTI RAMOS



▲ Sci-fi in the Vocal Booth

Filmmaker and director of 2016 sci-fi film *Present Light*, Julius Vladimir Francisco worked with lead actress Kari Alison Hodge at Virlouise studio in Anaheim, CA for overdub work. The late Ray Bradbury, friend and mentor to Francisco and many others at The Southern California School of Writers, would be proud of the work JV is doing in film. Pictured (l-r): Francisco, Virlouise owner Bill Davidow and Hodge. For more information, visit virlouise.com.

▲ FBT Lands on 42nd Street

Broadway casts turn to The New 42nd Street Studios as a rehearsal space. The state-of-the-art studio, office and theater complex boasts 10 floors and 80,000 square feet, and each studio contains an audio rack, amplifier, power mixer and speakers. To support New York City's performers, David Jensen, Director of Production, chose FBT's Archon 112's and 115's at the recommendation of Simon Nathan, owner of Audio Production Services. For more information, visit fbtusa.com.



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Producer and composer C.J. Vanston was born in Michigan and joined an R&B horn band before he was old enough to buy cigarettes. He moved to Chicago soon after and began work as a keyboard session player cutting commercial jingles. He made the jump to Los Angeles in 1988 where he segued into composing for film. Much of his career has since been shaped by personal relationships, notably those with Spinal Tap formative forces Christopher Guest and Harry Shearer. Indeed, he's toured extensively with the band and worked with artists including Prince, Ringo Starr and Richard Marx. Arranging Marx's "Right Here Waiting" was his first taste of the big time.

One of his keys to success in film composition is his jingle-writing background. "I jumped around a lot," he explains. "A lot of musical styles. At 9 a.m. I was a jazz musician, at 10 a.m. I was playing country. It was great training. When I got to L.A., people weren't used to musicians being as fast as I was, so I really took off. Guys that were making records did it at a plodding pace and I just kind of burned."

Perhaps the most crucial component of his success has been his willingness to "step in front of the train," as he puts it, when asked to take on something new. "Christopher [Guest] asked me if I'd ever done [music for] films. I said 'Are you kidding? Of course I do.' I hadn't [but] I took to it instantly. It was easy to read emotions and build something. It's natural for me because I'm not afraid of challenges. Throwing yourself in front of a train makes you run really fast."

One of the biggest shortcomings he sees in other films is composers making obvious choices. "The trap is going with what you see," he observes. "Unless you're doing an action film, that's the death knell. You have to get into the characters' minds and deal with what they feel, what they're about to feel or what they've felt in the past. Don't go with exactly what they're feeling at that moment. Go with the movie arc. The music needs to grow with the story; it needs to represent the [dramatic] drop and climb."

"Also be mindful of what the director feels, wants to foreshadow or wants to avoid foreshadowing," he continues. "If trouble is coming as a character walks down a dark street, don't give that away. Christopher always says that you can't have two jokes [at once]. If you've got a joke on the screen and the music is doing a joke, it's a double joke and it works against itself. Often I'll play these bumbling idiots as the hero they perceive themselves to be. That makes them appear even more bumbling."

To rising producers and even established musicians, Vanston emphasizes a firm grasp of music history. "Do your research," he insists. "Find out who Weather Report is. Find out who Steely Dan is. You have to know your bands. Kids come out of school and they may be amazing players, but many of them don't know their history."

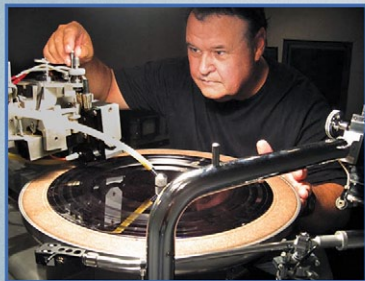
Currently he's working with Harry Shearer on his latest record as well as composing for Guest's new Netflix film *Mascots*. Also on his slate is production for French artist Tal. He's even entertained the idea of a book that shares some of his many stories from the road. One of his favorites is about Slash sabotaging Spinal Tap's gear before their performance at Wembley Stadium for The Freddie Mercury Tribute Concert in '92. The audience took it for typical Tap turmoil and it earned the band a standing ovation. The guys in Tap, however, weren't as amused. It's doubtful that many amps made it to 11 that night.

Contact *Bridge Gardiner / Buddha Global Consulting*, bridge@bglobal.life; cjanston.com

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

- Listen to the artist. Many producers put themselves first and the actual artist second.
- Listen to yourself. Trust your instincts.
- Get a great team. Call in your people and don't be afraid to ask for advice. Making a record can be a lonely, soul-crushing test.

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— Neil Portnow
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Buddy Brundo

Co-Owner
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Stevie Wonder, Seal, Whitney Houston,
No Doubt, KISS, Dave Matthews Band.

BACKGROUND

Starting as an engineer, Buddy Brundo purchased Conway Recording with his wife in 1976 and transformed it from a modest facility into a world-class studio. Besides serving what seems like every musical superstar under the sun, they also accommodate video shoots, most recently handling the interior studio scenes for *Straight Outta Compton*.

Early Days

My wife and I moved to Los Angeles in 1972. I got a job at Conway. Susan and I were working there. In July 1976, the co-owners offered me the opportunity to buy it. Back then, it was just a 6,000 square foot lot. From then on, I was busy.

Last of a Breed

My wife would be manager and I'd be engineer. It kept getting busier and we bought more property. We have 54,000 square feet and three studios. The terrible thing is my friends are gone. Of the studios we had in the '80s, there are few left. The only original owners are Sunset Sound. Everybody else has been through two or three owners. I'm the last family guy standing.

Hit the Roof

I'd worked in places as an engineer with compression ceilings and hated them. I met Vincent Van Haaff in 1978, and we started talking about remodeling the original Studio A. He came up with this idea of an expansion ceiling. Studio A was built like that and it was a hit. Vincent has built rooms all over the world like that.

Work Someplace Beautiful

As an engineer, I worked in cave-like facilities. Most studios were like that. I quit engineering, because I got claustrophobic. At Conway, there are windows everywhere. Everything is open.

At Universal and Disney I saw the way the studios dealt with sound stages and walkways between rooms. That's how I developed Conway. Brick pathways between the studios and landscaped like Hawaii. Everything's gigantic and beautiful. The landscaping has been as big a part of building the studios as the studios themselves. I have to go there every day and I want a place that is beautiful. I love Hawaii and thought, "I'm not going to go in this room inside of a room inside of a room inside of a room."

Potty Breaks

I didn't put toilets close to the control rooms,



"I tell these interns, when you leave Conway you can get a job anywhere in the world."

because I'd worked in enough places where the toilet's right there. The producer gives you a minute to pee and a minute to come back. I need a break. You have to actually go out of the room and walk into the house to get to a bathroom, which gives you a minute to relax, calm down, change the air, change the environment. Go outside. A lot of people like that and some don't.

The Cost of Maintenance

There's nothing that you buy from the factory and plug in at Conway anymore—everything's custom. The more visionary I got, the more money I spent on equipment and gear and keeping up. Last year, I replaced 6,000 switches on all three of our consoles, because they were getting noisy. Engineers were complaining. I found the switches in Europe. There's over 1,100,000 solder points. It was a big job, but the boards work perfectly.

Studio Psychology

After several years, my wife said, "You don't really need me," so she became a psychotherapist. That was helpful, because her input was always valuable. I should have paid more attention to it in a few instances. Anyway, you learn from your mistakes.

Paparazzi Proofing

You can pull your car into the parking lot, shut the gate and it's photography-proof. You don't have to cross the sidewalk. And we can do that with 60 cars. We built a fence and put Eugenia on the other side. What happens? The cameramen stick their hands through the iron gate and break the Eugenia. I put what's like a shower curtain the whole length of the place. You can't move that, so the next thing they do is climb up the trees. I greased the trees so they couldn't climb up. Finally, they have to come up ladders. If you're going to carry a fucking ladder, I'm going to give you the photograph.

Expensive Lessons

I tell interns, "When you leave Conway you can

get a job anywhere in the world." And if they can't do the job, they're gone. One kid didn't know how to clean a table. I ask them to get a wrench and they come back with a screwdriver.

Recording studio school is a rip-off. Another kid's going to Northwestern to learn audio engineering. I said, "Are you out of your mind?" Four years, \$300,000. I told his father I could teach his kid this shit in three months for free.

Every Style Imaginable

I'm an analog guy, but we do so much varied work. Even though we have analog machines, it's mostly Pro Tools. We do a lot of major motion pictures, so we can mix 5.1. We have 21" subwoofers so the guys who want to change your heart rate can do that. We can do anything. Digital, analog, throw it at us. We'll eat it alive.

Wish Fulfillment

We get a wish list of what [artists] want. Jellybeans, a certain potato chip or what they like to drink, cookies, whatever they want. We fulfill that wish. We have a room that we keep stuff and everybody's stuff is different. The only thing I don't allow is crack. That is never going to happen. Nobody can smoke crack in the studio.

The better we take care of what they want and the atmosphere they want, the better chance they'll come back. If you don't take care of them, they aren't coming back.

All Middle

No top, no bottom and all middle—that's the trend. Compress the fuck out of it. When you look at something that was mixed before you compressed it, you see all these lines that go up and down. Now, you take something off the radio and it's a block with no highs and no lows. It's a block of color, like a felt pen making a solid line. Music is five blocks wide. What you're listening to is the center block—the top two and bottom two don't exist. That's what people want to listen to. But I will never accept that.

Go Back to Basics

Don't give up the good fight. Try to make stuff sound better. The biggest problem with up-and-coming people is when they don't have the right song they add more shit. More echo, delay, harmony...when really you have to go back to basics and make that better. It's like they're covering up the deficiencies with more crap instead of spending time on getting the basics right—the right vocal, bridge and instruments.

Organization Helps

It's maddening to mix some of this stuff. In the old days, you'd have a track sheet with everything written down. Now, they come in with nothing. Here are 200 tracks—mix it. Make it sound good. The level of professionalism has dipped down to unprofessional. But that's what we do. We take all this crap and make good music out of it. Everybody expects us to do that.

Still Rockin'

I'm 72. I've had offers on the property, but I have no desire to sell. What would I do? I'm used to being busy, creating, being in the studio. I go in there and fuck around—I like that. I'd go out of my mind to go back to all that shit I quit in the '80s.

OPPS

KGUP 1065 FM “The Emerge Radio Networks” is seeking music for airplay. If you want your music to be heard on a station with over 800,000 active listeners, who tune in for an average of three to five hours a day, this station is for you. KGUP states: “If it sounds like it belongs on the air, they will play it.”

Songs are played up to eight times a day, which could increase based on how many requests are received. Fans can call the station’s hotline, send an email or request songs via Twitter. KGUP 1065 FM is a fully licensed radio station for royalty and performance licensing through **ASCAP, BMI, SOCAN, SESAC and SoundExchange.** You can go to kgup1065.com for additional details and information.

White Knight Worldwide Media (BMI) and Pulse Records are scouting for high-quality independent acts to sign with a top talent/booking agency. Agents are currently accepting bands, solo artists and DJs for booking, representation, artist development and total brand management. With up to 20,000 bookings per year, the Agency is seeking new talent to expand their roster. Only rock, pop-rock, hard rock, alternative, indie, DJ and appropriate sub-genres are accepted. You can submit your top track, top video and a website or professional EPK for consideration. Be sure to include a phone number, email address and updated contact information. The deadline for submissions is Nov. 15. Log onto pulserecordsusa.com.

The CMI Music Group is looking for new and exciting artists to add to their roster by way of a full Production Deal. The production deal includes: Full use of top studio and 20-piece house band, songs fully produced, recorded, mixed and mastered, top writers are available to work with and technical help and guidance for your performances and songs are offered. The quality of the recording you submit will NOT influence CMI’s final decision. Instead, the potential in the artist and the song will prevail. Visit cmimusicgroup.com for further information.

Livio Harris, of Who’s Harris Entertainment, is looking for top line writers and producers to manage. The company’s affiliations with record labels and publishing companies have primed them to add talent to their roster. It should be noted that Harris is not looking for the same old-same old. He states, “We are looking for innovative, pioneering sounds and concepts. We want the Best of the Best!” All genres of music are accepted. Details and submission guidelines can be found at MusicXray.com.

Musicians Without Borders (MWB) is building a global network of musicians and music lovers who support their cause, i.e. War Divides... Music Connects. MWB uses the power of music to bridge divides, connect communities, and heal the wounds of war. The organization works closely with musicians and other organiza-



▲ POPLICIOUS DUO HONEY AND JUDE

Honey and Jude are bringing something that’s “twice as nice” to the musical realm of teens, tweeners and excitable soccer moms. Their *Grease*-like Danny and Sandy charm keeps things fun for everyone involved. Indeed, the title of their first single, “My Stupid Song,” says it all. “It’s that ‘I love you’—‘I hate you’ thing,” they said. “It’s stupid, but we all do it.” They’re releasing their debut EP *Summer Fling...Don’t Mean A Thing* via their own Like... Totally Weird Records. Currently, the poplicious duo are playing at high schools, middle schools and colleges in the San Gabriel, CA area. Go to honeyandjudemusic.com to learn more.

tions to build sustainable projects in response to local needs. They specialize in running community music-making projects in places struggling to deal with trauma, fear and isolation as a result of war and conflict. If you’re interested in participating, or contributing your talents, go to musicianswithoutborders.org for details.

For timely music career Opportunities, check out musicconnection.com on a daily basis!

LABELS•RELEASES SIGNINGS

Eleven-time Grammy Award winner, Kenny “Babyface” Edmonds has set Dec. 4 as a release date for his new album *Return of The Tender Love* on Def Jam Records. The album’s first single, “We’ve Got Love” is in the Top 10 on **Urban AC** radio, following its debut on **Steve Harvey’s** nationally syndicated radio show. Earlier this year, Babyface shared the “Best R&B Album” Grammy Award with multi-platinum, seven-time Grammy Award winner **Toni Braxton** for *Love, Marriage & Divorce*. For the latest news, go to Babyfacemusic.com.

The New American Library will publish the Eurythmic’s frontman Dave Stewart’s memoir in February 2016. The ground-

breaking musician and producer promises to share never-before-told stories of his life in music, including a foreword from longtime friend and collaborator **Mick Jagger**. In a memoir by turns intimate, wild, reflective and revelatory, the prolific performer, songwriter and producer best known for the international hit “Sweet Dreams (Are Made of This)” looks back on a career that has spanned three decades and more than 100 million album sales.

Says Stewart, “It’s been a mind-blowing experience looking back on all these adventures and wondering how I survived a lot of them. Just writing about the wild things that happened to me back in the ‘70s, ‘80s and ‘90s was exhausting.” *Sweet Dreams Are Made of This: A Life in Music* is the only memoir published by a member of the Eurythmics. For more, visit davestewart.com.

Music legend Pat Boone has joined Cleopatra Records to release an R&B album loaded with superstar duets. With a career that has spanned over 60 years, Boone has achieved an amazing number of accomplishments. He has been a successful singer, composer, actor, writer, television personality, motivational speaker and spokesman.

He is one of pop’s top-selling artists and has sold over 45 million



▲ ULTIMATE VOCAL SUMMIT TAKES CENTER STAGE

The Ultimate Vocal Summit is an opportunity for young singers to learn from the industry’s top experts. Lessons and topics include: vocal techniques, ear training, artist development, give your best audition and much more. Held at **CenterStaging** in Burbank, CA on Oct. 16 - 18, the Summit featured celebrity coaches, musicians and an elite team of **Celebrity Vocal and Music Coaches** including *Music Connection* contributor **Jeannie Deva, Laura J. Jones, Michael Fish Herring, Dawn Elder, KC Porter, Teddy Campbell** and many more. Pictured performing on stage for the final performance is young singer **Elias Tyson**. For more information, visit ultimatevocalsummit.com.

albums, with 38 Top 40 hits. He still holds the **Billboard** record for spending 220 consecutive weeks on the charts with one or more songs each week. Not one to rest on his laurels, Boone decided to expand his horizons by recording his first ever R&B album. And in doing so, he worked with some of the genre's big stars. He has powerful duets with **James Brown, Smokey Robinson, Earth Wind & Fire, The Four Tops, KC & The Sunshine Band** and more. For this crooner's fans, go to pat-boone.com.

Grammy Award-winning music legends, The Oak Ridge Boys, will once again celebrate the Christmas season with timeless hits and holiday classics on their 26th Annual Christmas Night Out Tour. "There is nothing quite like an Oak Ridge Boys Christmas Show," said The Oak Ridge Boys' **Joe Bonsall**. "This tour has become a tradition and is a tremendous experience for the entire family.

With a revamped stage and a fresh approach, there will be a dynamic mix of music representing every aspect of Christmas from presents and snow, to romance and Santa, on to the real meaning of the season." A mixture of traditional and contemporary songs—including religious, romantic and fun holiday tunes—makes up the set list, which includes songs from the Oaks' six best-selling Christmas CDs. For more information visit oakridgeboys.com.

Battle Axe Records has announced the signing of Los Angeles-based emcee Demrick

to the label's roster for the release of his new album *Losing Focus*. "We've been following Demrick's career for quite some time, and he's putting out quality music that pays respect to the culture of hip-hop. We're proud to put out his new album and to help him build the next phase of his career," commented **Madchild** about the signing. Demrick, formerly known as **Young De**, rose through the ranks of the hip-hop scene when his mixtapes ***Audio Hustlaz Vol. 1*** and ***Homeland Security*** ignited the Internet. Since then, he has continuously raised the bar as a lyricist collaborating with high profile artists such as **Xzibit, Kurupt, Snoop Dogg, B-Real, Royce Da 5'9, Crooked I, Freeway, Too Short** and **Cypress Hill**. In 2013, Demrick was invited by B-Real and Xzibit to join them in the formation of a new super-group dubbed the **Serial Killers**, and they released their now classic ***Serial Killers Vol. 1*** album on Halloween. For additional news, go to bat-telexwarriors.com

PROPS

The Record Parlour has been awarded the "2015 Best Record Store for Artists and Fans" by the L.A. Weekly. Located in the heart of Hollywood, CA, the store is a vintage vinyl shop and lifestyle store—a unique place where artists and fans can connect. It provides a one-of-a-kind environment with an authentic vibe, as artists perform live while they're surrounded by over 50,000 vinyl records, vintage stereo gear and music memorabilia. This past



▲ THE BLACK CROWES RE-RELEASE EARLY ALBUMS

Brothers Chris and Rich Robinson formed The Black Crowes while still in high school. They recorded a total of eight studio albums, starting with 1990's ***Shake Your Money Maker***, which was released by Rick Rubin's Def American label. The group sold 30 million albums and were named "Best New American Band" by Rolling Stone in 1990. Now, ***Shake Your Money Maker*** will be released by American Recordings/Universal Music Enterprises (UME) in December as a one-album set, along with double-LP sets: 1992's ***The Southern Harmony and Musical Companion***, 1994's ***America*** and 1996's ***Three Snakes and One Charm***—all on high-grade 180-gram vinyl, with lacquers cut directly from the master tapes. For more, visit blackcrowes.com.

DIY Spotlight Rob Bondurant



Rob Bondurant experienced an epiphany when he first picked up a guitar. Music became an absolute and relentless passion. Bondurant played every open mic scene that he could in San Diego, CA. He also entertained the local population at restaurants, bars and private events.

In fact, he became one of the region's most sought-after performers. So much so, that gigging became his main source of income.

After playing nearly every venue in and around San Diego, Bondurant packed his bags and moved to greener pastures...Nashville, TN, where he began a new chapter in his life. He recorded his debut album, ***Hurricane***, at the world famous Blackbird Studios and released it last year. That process allowed him to break out of the acoustic singer/songwriter genre and enter a "band" phase.

Hurricane has an Americana vibe, but also blends blues, folk and soul into one original sound. Indeed, it's obvious that Bondurant doesn't like to confine his vision to only one genre.

Proof of that is his most recent single, "Crazy People," which combines electronica and rock into a brew that's been compared to Prince and Muse.

Curiously, the song began as a memo in his phone that grew as he began to craft his music in a new way—via smart phone. That led Bondurant to experiment with the way he made music, seeking an authentic sound for which no set genre can be defined.

Using that approach, Bondurant's music not only moves people, it also makes them stop and listen.

For more, go to BondurantMusic.com

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

month, the Record Parlour added another layer and equipped their control room with an "Analog Record Lathe" to capture and cut a band's "live performance" to vinyl onsite. Literally, artists can play, cut a record, perform it that day for their fans and sell their records. Indeed, the entire vinyl experience from purchase, performances and production is showcased. You can check it out at therecordparlour.com.

Kenny Rogers has raised \$60,000 for Dolly Parton's *Imagination Library*. Parton's longtime friend and duet partner returned to **Dollywood** to help raise money and awareness for her **Imagination Library**, a book gifting program for kids from birth to age five. "Dolly has shipped over 70 million books! I think it's a great idea," said Rogers. "I'm glad to be a part of this and I hope it helps." Rogers' generosity took place just days after announcing his retirement on the **Today Show**. The total raised during the benefit concert series exceeded \$635,000. For the latest on Rog-

ers' retirement and future plans, visit kennyrogers.com.

THE BIZ

Research has found that millennials demand more from brands in live, digital music experiences. Music marketing and brand agency **Momentum Worldwide** found that millennials, defined as people ages 18-34, want to see brands in the music space and enjoy seeing them there. This is especially notable because of the important role music plays in the lives of millennials, 81% of whom said music triggers their best memories. Millennials listen to 6-10 hours of music every week, compared to non-millennials, who report one-five hours. 93% like brands that sponsor live events; while eight in 10 say the most effective way to connect with them is through a branded live music experience.

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



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian

<http://forums.taxi.com/post353820.html#p353820>

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

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

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

Taking Risks...

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

Major Publishers

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

Once in a Lifetime Opportunity!

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

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

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

Figured Out What Elements I Missed...

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

Where else can you get that?

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

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



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Date Signed: March 2014
Label: Columbia Records
Band Members: Kelly Zutrau - vocals; Joe Valle - multi-instrumentalist; Marty Sulkow - multi-instrumentalist.
Type of Music: Alternative, R&B
Management: Matt Shay and Taylor Hass - C3 Management, 212-473-3600
Booking: Bobby Cory - CAA, 212-277-9000
Legal: David Jacobs - Grubman Shire & Meiselas, 212-554-0400
Publicity: SarahMary.Cunningham@sonymusic.com
Web: kanyewet.biz
A&R: Carson Donnelly and Isaac Green

New York City-based trio Wet formed during college. When vocalist Kelly Zutrau moved to Rhode Island for graduate school and Joe Valle crossed the country for work, they continued to exchange demo ideas. Upon their return to New York, the partnership was revived and the band played multiple shows (including at Mercury Lounge and Cake Shop) and released several songs online. A blogger reviewed the band favorably and Wet's popularity began to spike. Emails from labels soon began to jam the band's inbox.

"One label in particular that we liked was Neon Gold, an imprint of Columbia," Zutrau recalls. "They wanted to do an EP with us and we were very excited. When it came out, we were asked to do a lot more shows and things began to pick up. We started to get offers from other labels, including Columbia. That's when we hired a lawyer."

"It became clear that we needed to figure out what we sounded like."

Ultimately the band chose to sign with Columbia for several key reasons. "We met with the labels and tried to figure out which to go with," Zutrau explains. "That was a long, hard process because we liked everyone that we talked with. In the end, Columbia felt like the right place for us, mostly based on the other artists signed to the label."

Wet has spent the past 18 months recording its full-length record, much of which was produced by the band. "We did have a few producers," Zutrau says, "but most of it was done by us. It became clear that we needed to figure out what we sounded like. Every producer we worked with was good at what they did, but their sound almost took over."

Don't You is slated for release on Jan. 29, 2016. The first single, "Weak," dropped towards the end of September. Around that same time, Wet kicked off a North American tour in support of Tobias Jesso, Jr.

Neon Gold originally had signed a joint venture deal with Columbia, but is now an imprint of Atlantic. — **Rob Putnam**



Date Signed: June 2015
Label: ole Publishing
Band Members: Jordan Davis
Type of Music: Country
Management: N/A
Booking: William Morris Entertainment - Nashville
Publicity: Laurie Jakobsen, Jaybird Communications, laurie@jaybirdcom.com
Web: jordandavisofficial.com
A&R: John Ozier, GM Creative - ole

When Jordan Davis decided to move to Nashville from his hometown of Shreveport, LA, he not only had talent and passion for writing songs, but he had an uncle and a brother working on Music Row who are professional songwriters. While they gave him advice and confidence to seriously pursue his craft, he was able to make his own connections that led to his deal with ole.

"About six months before they offered me the deal, I was playing guitar around a campfire where I knew they [ole execs and other industry] were there. I was, let's say, 'over-served,' and when I played, I screwed up my songs. I blew it! But when I got back to town, I had an email from Ben Strain saying, 'Oh, we were all kinda drunk!' And he invited me into his office to play some songs." The deal quickly followed.

Davis' arrangement is a publishing deal, which includes past and future songs. Like most traditional songwriting deals, he was initially given a place to write and a salary draw, which allows him to focus on writing. "I

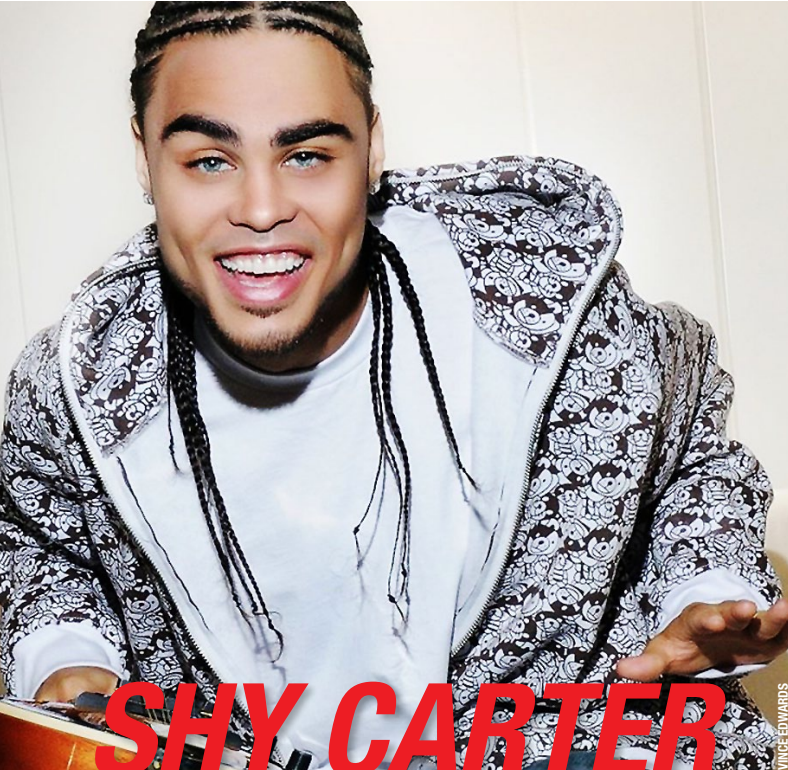
"I screwed up my songs. I blew it! But when I got back to town, I had an email..."

never really wanted to be an artist," he said, "I came up here to write songs." But ole is developing Davis as a performing artist as well as a songwriter.

"I had a couple other publishing offers before this, but my mind was made up on ole. We had become friends, and I just love the way the company does stuff. It's a huge company, but one of the smallest publishing companies on The Row. And like the overall Nashville music community, everybody knows everybody and everyone truly supports one another as artists."

The way the deal is structured, Davis is still being shopped to labels. "What's so cool about ole is that they have the ability to get me a record deal, get me on the road and allow my music to develop. We have been in talks with producers for recording an EP. They pay for this upfront, and a label can then buy the masters from ole. My publisher is my manager/publisher/stylist."

While Davis notes that other, larger companies offered similar financial arrangements, "ole had a better grip on the sound I was going for. I had a lot of bad meetings before good ones, and I wrote a lot of bad songs before I wrote good ones. If you want to write songs for a living—and not just country—you have to be in Nashville!" — **Brett Bush**



SHY CARTER

VINCE EDWARDS

Date Signed: July 2015
Label: Latium/RCA Records (via Sony Int'l)
Type of Music: Funk, Pop, Soul, Rap, Hip-Hop
Management: Charles Chavez
Booking: TBD
Legal: Jonathan Leonard
Publicity: Meghan Kehoe - RCA Records
Web: facebook.com/shycarterofficial; twitter.com/shycarter
A&R: Ben Maddahi & Charles Chavez

One of the most ambitious artists around, Shy Carter has enjoyed tremendous success turning out songs for a variety of acts, like Sugarland's smash hit "Stuck Like Glue" and Rob Thomas' single "Someday." Carter was featured with Ray J on Mr. Midwest's song, "Shorty Is a Weirdo," which he co-wrote and produced. He also worked with Faith Hill and penned tracks for Jason Derulo, Meghan Trainor and R&B-pop star Charlie Puth. Indeed, Shy Carter accomplished all that before he ever scored a record deal. Impressive to say the least, especially considering how quickly it happened.

Carter sang as a child, joined an R&B group and, by age 16, was writing songs and experimenting with production. After graduating from Grand Valley State University in Michigan, he moved to Los Angeles to pursue music. Almost immediately, he met a former manager of Nelly's, who introduced the two of them. Nelly needed a producer and Carter obliged, producing tracks for Ashanti and Chingy.

"I was fine waiting until the right deal came along."

That led to a publishing deal with Primary Wave that expanded his songwriting chops. And although he was living the dream he still sought what he calls his "end game"—a record deal. "I received offers from labels," he relates. "But, none felt right and I was doing pretty well, so I wasn't desperate. I was fine waiting until the right deal came along."

He didn't have to wait long. An industry friend told him about Latium Entertainment and said it might be a good fit. Carter explains, "I didn't want a label that made creative demands. I wanted to do things my way." As such, a meeting with Latium's Charles Chavez convinced Carter. "I felt that I could depend on them to support my vision," he says.

Now the multi-hyphenate's first single, "Bring It Back," has been released and is already receiving airplay. The song, a catchy blend of hip-hop, soul and pop, showcases Carter's ability to create a genre-defying, freewheeling sound. He's also working on a full-length album with one thought in mind. "I don't try to just write hits. I think of my music as a gift, something that could make people feel good. When I focus on that, everything falls into place." — **Bernard Baur**



TWITCHING TONGUES

VINCE EDWARDS

Date Signed: April 2015
Label: Metal Blade Records
Band Members: Colin Young - vocals; Taylor Young - guitars, vocals, engineer.
Type of Music: Hardcore/Metal
Management: Mark Vieira - Good Fight Entertainment
Booking: (U.S.) Matt Pike - The Kenmore Agency; (U.K./E.U.) Tim Bartsch - MAD Tourbooking/Europe
Legal: N/A
Publicity: Austin Griswold, Austin@SecretServicePR.com; Vince Edwards - Metal Blade Records
Web: twitchingtongues.com
A&R: Brian Slagel

Hardcore-metal group Twitching Tongues has treated each label signing as a stepping stone while giving back to the hardcore scene. Co-creators of the group, brothers Colin and Taylor Young, are currently prepping to release a new full-length, *Disharmony*, with Metal Blade (King Diamond, Between The Buried And Me, Behemoth). The album will mark the band's third full-length, as well as their third label deal. Interestingly, the move to Metal Blade stirred no bad blood.

"Late last year, Andy [Williams] of Every Time I Die got in the ear of [Metal Blade founder] Brian Slagel, and kept telling him about us,"

"It's important, regardless of our entrance to the metal world, that we still stay connected and are as involved as possible in hardcore."

explains Colin. Twitching Tongues met with their then-current label who agreed it was a great opportunity. "[Metal Blade] asked us to meet at a King Diamond show at the Wiltern Theatre in L.A. We got there, and it was like a total *Wayne's World* Alice Cooper 'We're not worthy' moment."

The meeting went well and the brothers were asked to stop by the Metal Blade offices. Less than an hour into negotiations, a deal was done. Says Colin, "It felt natural right away. ... The whole time, I really felt comfortable there."

And in a strange twist, as part of the deal, the Young brothers requested their previous label, Closed Casket Activities, get to be involved in Twitching Tongues' vinyl release of *Disharmony*.

"It's important, regardless of our entrance to the metal world, that we still stay connected and are involved as possible in hardcore," proclaims Colin.

Disharmony drops on Oct. 30. — **Andy Mesecher**



▲ Tune Trumps Tyler

Donald Trump is once again feeling the wrath of a musician who claims the Republican presidential candidate is using his music without permission. A lawyer for Aerosmith frontman Steven Tyler sent Trump a letter recently demanding that the candidate stop using Aerosmith's 1973 hit "Dream On" at campaign events. Trump's campaign said it had secured a public performance license from ASCAP and that events are often held at venues that already have music licenses from ASCAP and BMI.

► Quan Joins Angry Mob

David Quan has recently joined Angry Mob Music as Sr. Director of Publishing and will oversee the collective works of its songwriters and artists. A music industry veteran with stints at Warner/Chappell, Leiber & Stoller, All Nations Music, Music & Media International, Peermusic, BMG/Chrysalis, as well as at Universal Music Enterprises, NBC/Universal and Sony Pictures Entertainment, Quan currently sits on the board of the California Copyright Conference (CCC). Angrymobmusic.com has more details.



Competition Deadline Extended to Nov. 5

Hop to it if you want to enter the International Songwriting Competition. One of the largest and most respected annual international songwriting competitions in the world, ISC provides the opportunity for songwriters to gain recognition and exposure in all genres in the field of songwriting.

Prizes include over \$150,000 in cash and merchandise, including a \$25,000 cash Grand Prize and a scholarship to Berklee College of Music's Summer Performance Program for the winner of the Teen category.

Renowned for having the most prestigious judges of any music competition in the world, ISC's judging panel includes: Lorde, Tom Waits, American Authors, Kesha, Keb Mo, Sara Evans, Mariana Vega, Bastille, Avicii, Casting Crowns, Hardwell, Bill Withers, Pat Metheny, Daddy Yankee, Dan McCarroll, President, Warner Bros. Records; Craig Kallman, Chairman/CEO, Atlantic Records; Sylvia Rhone, President, Epic Records and many more.

For more information or to enter the competition, visit songwritingcompetition.com.

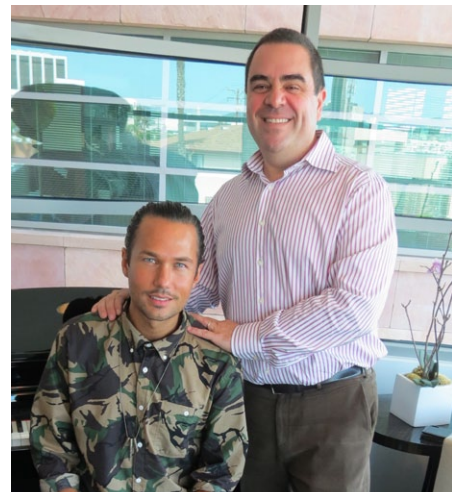
Take TAXI to the Road Rally

There has never been a more opportune moment to join TAXI, the independent A&R company, than now—TAXI members receive free admission plus a ticket for one guest to the company's massive Road Rally, to be held Nov. 5 - 8 in Los Angeles.

The Road Rally brings together a community of songwriters and artists from all over the world who congregate in a supportive and creative atmosphere for panels, classes, workshops, performance and pitch sessions, mentoring opportunities and much more at the Westin Los Angeles Airport Hotel

► Universal Signs Myrin

Grammy winner Jonas Myrin, one of the most prolific and successful songwriters and musicians in Christian music, has signed a new global deal with Universal Music Publishing Group (UMPG) and its Christian music publishing division, Capitol CMG Publishing. Pictured (l-r): Myrin and Evan Lamberg, President - North America, Universal Music Publishing Group.



conveniently located near LAX. Go to Taxi.com for additional information.

Platt to Head Warner/Chappell Music

In a major publishing move, Jon Platt will succeed Cameron Strang as Warner/Chappell's CEO. As part of this move, Strang will bring additional focus to his role as Chairman & CEO of Warner Bros. Records (WBR), as well as continuing to serve as a member of the Warner Music Group Corp. Board of Directors.

Platt's appointment as CEO of Warner/Chappell was effective Nov. 1. Strang will remain as Warner/Chappell's Chairman until May 2016, at which point Platt will become Chairman & CEO.

Platt, who joined Warner/Chappell in 2012, was most recently the company's President, North America. In his new position, Platt will lead the operations of Warner/Chappell around the world, including its offices in more than 40 countries.

He joined Warner/Chappell in September 2012 as President, Creative - North America and was upped to President, North America in December 2013. During his tenure, he has overseen the strengthening of Warner/Chappell's A&R activities in North America, while expanding opportunities for the company's diverse roster of songwriters.

Over the past several years, Warner/Chappell has attracted a wide range of new and established talent and repertoire, including Jay Z, Beyoncé, Roc Nation's publishing roster, Pharrell Williams' pre-2010 repertoire, Aloe Blacc and many others, while continuing to build its relationships with songwriters such as Katy Perry, The-Dream, Kendrick Lamar, Michael Bublé, Led Zeppelin, Barry Gibb and George Michael.



▲ Write On Song Camp Pairs BMI and Warner/Chappell

Broadcast Music, Inc. (BMI) once again partnered with Warner/Chappell Music, Inc. at the Gibson Brand Showroom in Beverly Hills, CA, to produce the Write On Song Camp, which combined up-and-coming singer/songwriters and established hit-makers. The participating hit-making pairings included Horacio Palencia, Ximena Muñoz, Stefano Vieni, Sebastian Kryz, Alicastro and Carlos Chairez of the band Kinky, among others. Pictured: Song Camp participants.

See Warnerchappell.com for complete details.

Concord Bicycle Acquires Razor & Tie

Concord Bicycle Music, Cliff Chenfeld and Craig Balsam announce the formation of Razor & Tie Enterprises LLC. Under the terms of the new worldwide agreement, Concord Bicycle Music will acquire a significant stake in the new company, administer Razor & Tie Music Publishing, provide strategic resources and support the further expansion of the *Kidz Bop* brand. Concord Bicycle will provide these services through both its publishing division, Bicycle Music, and its recorded music division, Concord Music Group. Razor & Tie founders Chenfeld and Balsam will continue as co-CEOs of the new company, based out of their Greenwich Village offices.

The Razor & Tie transaction follows Concord Bicycle's joint venture with Tom Whalley for his Loma Vista Records label in 2014, and the recent acquisition of independent labels Fearless and Wind-up, underscoring the company's commitment to develop and grow its rock and alternative music portfolio. Previously this year, Concord Bicycle expanded its folk, blues, rock, country, bluegrass and Americana repertoire with the acquisition of the Vanguard and Sugar Hill labels.

Go to concordmusicgroup.com for complete information.

Sony Sell Off?

Sony Corp. is moving closer to selling off its half of Sony/ATV Music Publishing, after recently triggering a clause in its contract with its co-owner, the Michael Jackson estate,

that allows one party to buy out the other, according to people familiar with the matter.

The world's biggest music-publishing company, Sony/ATV is co-owned by Sony and the estate of the late pop star. Sony and Jackson—and after his 2009 death, his estate—have jointly owned the company since 1995, each with a 50% stake. Jackson bought ATV Music Publishing for \$47.5 million in 1985, and sold Sony a 50% stake for more than \$100 million in 1995.

Music industry veterans estimate Sony/ATV's current value at around \$2 billion. For more details, visit sonyatv.com.

Mothership Lands New Signings

Mothership Music, the indie publishing company launched in 2013 by Epitaph Records founder/owner Brett Gurewitz and publishing veteran Lionel Conway, has headed north of the border for its two latest signings of acclaimed young writer/artists.

Braden Barrie, who performs as SayWeCanFly, and Andy Shauf join an eclectic Mothership roster that includes Tom Waits, Bad Religion, Sean Rowe, The Architects and Falling in Reverse, while also administering Burger Music Publishing, a joint venture with Orange County's Burger Records.

Get complete details at mothershipmusicpublishing.com.

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



▲ Maia Sharp: *The Dash Between the Dates*

Singer/songwriter Maia Sharp's "Nothing But the Radio" climbs into BDS' Top 20 in its first four weeks at Triple AAA radio. The lead single from Sharp's *The Dash Between the Dates* is co-produced by Sharp with multi-instrumentalist/longtime collaborator Linda Taylor. Other featured artists include Eurythmics co-founder Dave Stewart, Lizz Wright, Gabe Dixon and Arnold McCuller. Maiasharp.com.



▲ Notting Hill Nashville

The Notting Hill Music Group announced the creation of Notting Hill Nashville through the addition of Ginny Johnson to the company's global team and the signings of Leslie Satcher, Brad Crisler and Chris Cavanaugh. Pictured seated (l-r): John Saunderson, Professional Manager, NHM; Andy McQueen, Chairman, NHM. Standing (l-r): Cavanaugh; Johnson, General Manager, NHM - Nashville; Satcher and Crisler. (Not pictured: Will Robinson).

► Rob Benjamin: Songwriting Honors

Congratulations to songwriter Rob Benjamin who won the ASCAP sponsored iStandard iWriteLA Songwriting Showcase. The founder of Upflow Music, Benjamin is a Los Angeles-based songwriter recently signed to SESAC. Find out more at upflowmusic.com.



▲ Hatch Awarded by NSAI

SESAC's Rob Hatch won a prestigious "Songs I Wish I'd Written" award at the 45th Annual Nashville Songwriter Hall of Fame (NSAI) event. Joined by fellow songwriters Lee Brice and Dallas Davidson, Hatch was honored for penning "I Don't Dance," which Brice took to the top of the charts last year. Pictured (l-r): Bart Herbison, NSAI Executive Director; Hatch; Brice; Davidson and Lee Thomas Miller, NSAI Board President.

"My ATC 25As - I'm not going anywhere without them"

- Ed Cherney



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Mikely Adam (aka Mike Free)

Hip-Hop's Industrious Beat Maker

He just might be the most famous unheralded master in modern hip-hop. Songwriter, producer and beat maker Mikely Adam—in his Multiplatinum professional guise as Mike Free—has been a key component in monster smashes like "My Hitta" by YG featuring Young Jeezy and Rich Home Quan; "Show Me" by Kid Ink featuring Chris Brown; "The Fix" by Nelly featuring Jeremih; "Post to Be" by Omarion; "Rack City" by Tyga and multiple hits with marquee artists T.I., Wiz Khalifa, Ty Dolla \$ign, will.i.am, Jamie Foxx and many others.

A Los Angeles native, Adam recalls growing up and riding in the car hearing Tony! Toni! Toné! and DJ Quik. "It was real dope how the guitar came up," he says. "I can do that today and bring it back; mix those two worlds together." Now celebrating the birth of his first son, he says that he lives with his mom in Inglewood, but for all practical purposes he might as well reside in his North Hollywood recording studio. "I just literally made five beats this morning," he says. "I wouldn't say that I create constantly, but I go hard."

At 23, Adam has been formulating these beats since he was 15. "Practicing non-stop," he says. "Hearing something dope and repeating it over and over." He attended Hampton University as an English major, but when he configured a micro-studio in his dorm room with a small keyboard and a MacBook Pro, he was instantly in the business of creating music and releasing mixtapes. Collaborating on the 2 Chainz smash "I'm Different" with DJ Mustard in 2012 propelled him directly into the big leagues of the music business.

To build the beats, Adam first utilized the programs Reason and Logic and the samples offered by Free Loops. Lately, he is more reliant on MPC and Abelton. "I went to Miami to work with Jim Jonsin, and got into Abelton," he notes. He is also a fan of the heady club rhythms of EDM and finds inspiration from the website community offered on Beatport.

In a genre where credit often goes to "the bigger brand," as Adam observes, being given his due both creatively and financially has been a challenge. As widely reported by the hip-hop press, Adam has successfully adjusted the credits from his earlier collaborations with DJ Mustard. "It's a little bit confusing in today's generation," he explains. "The bigger brand gets the bigger check even if the bigger brand didn't do all of the work. That's not really fair, and that's not keeping the integrity of the music. Companies need to figure it out. There are talented people who are unheard of who have these stories. When they tell me, I'm like, 'Wow you are really the one—you should be in a way bigger place than you are now.' Labels need to realize that."

Adam says that key moments emerged through specific songs in creating his signature identity. "'Show Me' by Kid Ink and Chris Brown was the maturation of the sound that I had been experimenting with," he observes. He extended his sonic identity with "My Main" by Mila J and Ty Dolla \$ign's "Paranoid" featuring B.o.B. "With 'My Hitta' I made the beat, put it in the right hands, and YG made it a worldwide hit. We started in the same place and worked as a team, and look what we got."

At this juncture, Adam has launched his own imprint, 4th Quarter Entertainment. While he envisions eventually partnering with a major label, it is not his primary motivation. "I've been searching for good music first," says Adam. "I think everybody's searching for the deals first instead of what really matters and that's the music. Independent rappers can do it on their own. I respect that—my first initial reaction is to figure out the music first and that way have something to offer."

With 4th Quarter Entertainment, Adam intends on giving credit where credit is due with signed talent. "Producers and songwriters developing the new creative ways to build artists," says Adam. "Once you find the music, can't nobody beat you."



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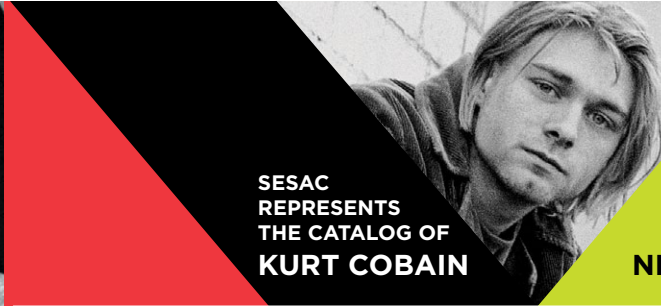
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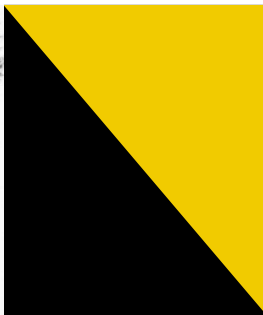
SESAC
SIGNS
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JOIN THE SESAC REVOLUTION



Bob Dylan

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20 YEARS OF
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Neil Diamond



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• ALBUM, *SETTLE*
• SINGLE "LATCH"
FEATURING SAM SMITH



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JIMMY
NAPES

- 2015 GRAMMY AWARD WINNER
- SONG OF THE YEAR / RECORD OF THE YEAR "STAY WITH ME" BY SAM SMITH

alt-J (PRS)
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DROPS

Filmmaker **Brett Morgen** tackled one of the most complex and iconic artists of grunge with **Kurt Cobain: Montage of Heck**. Due out next month on home video, the documentary blends Cobain's personal archive of art, music, never-before-seen movies, animation and interviews with close family and friends as it chronicles the artist's life from boyhood to stardom. The documentary will be released by **Universal Music Enterprises** in a Super Deluxe Edition as well as in Blu-ray, DVD and digital video formats. The soundtrack album, **Kurt Cobain – Montage of Heck: The Home Recordings**, will also be released on CD and digitally on Nov. 13. A 2 LP vinyl edition of the album will drop Dec. 4, and a 7-inch single feature “**And I Love Her**” and “**Sappy (Early Demo)**” will drop Nov. 20. Contact UMeCommu@UMusic.com for details.



After releasing **Minstrel In the Gallery** in 1975, **Jethro Tull** had plans for a group album as well as a stage musical about an aging rock star. Those plans were foregone, and the songs intended for the musical were instead put toward the band's ninth studio album, **Too Old To Rock 'n' Roll: Too Young To Die!** Before the album's 40th anniversary next spring, **Chrysalis** will release a deluxe edition of the album on Nov. 27 as a 2 CD/2 DVD set, which will include an unreleased, alternate version of the album recorded for a British television special, 18 previously unreleased bonus tracks and more. A standalone CD version of the album will also drop that day. For more information, contact [Jessica Giordano](mailto:Jessica.Giordano@Rhino.com) at Jessica.Giordano@Rhino.com.



IMAGINE DRAGONS

New **HBO** series, **VINYL**, is set to debut in January 2016. Created by **Martin Scorsese, Mick Jagger** and **Terence Winter**, the series is set in '70s New York and provides a glimpse of sex, drugs and rock & roll—but also the rise of punk, disco and hip-hop—as told by a record label president, **Richie Finestra** (played by **Bobby Cannavale**) who tries to save his company and his soul. For details, contact Info@CMJ.com.



Thirty years after **Michael J. Fox** became a beloved character as **Marty McFly** in the 1985 film **Back to the Future**, the **Robert Zemeckis**-directed film soundtrack has been reissued as a special, double-vinyl picture disc by **Universal Music Enterprises**. The Side A image is a recreation of the original album cover, and Side B depicts the digital clock ticking inside **Doc Brown's DeLorean time machine**, with the meter set at the current release date, deeming the album a collector's item. Contact [Keren Poznansky](mailto:Keren.Poznansky@UMusic.com) at Keren.Poznansky@UMusic.com for more information.



voice at the center of the story. It was also key that the score blends with the eclectic source music that is all over the film.” See varesesarabande.com.

Varèse Sarabande released the **Rock the Kasbah – Original Motion Picture Soundtrack** on CD and digitally on Oct. 23. The album features original music by composer **Marcelo Zarvos** (**Ray Donovan, The Affair**) and songs by

various artists including **Bob Dylan** and **Cat Stevens**. The album also includes an original song, “**Torch**,” by **Isa Machine + LP** (featuring **Isabella Summers** from **Florence + The Machine**) and premiere performances by the film's stars **Bill Murray, Zooey Deschanel** and **Leem Lubany**.

The film's plot: A has-been rock manager from **Van Nuys, CA** stumbles upon a once-in-a-lifetime voice in a remote **Afghan cave**. This dramatic comedy is inspired by stranger-than-fiction, real-life events and directed by Oscar winner **Barry Levinson**. “The idea was to combine elements from **Afghan music** with classic **Wild West music**,” said **Zarvos**. “Along with various **Afghan string and percussion instruments** we had **harmonica, strings and electric guitar**. Another important element was the



RANDY THOMAS

OPPS

Randy Thomas, the seven-time announcer of **The Academy Awards**, **17-time Tony Awards** and **Emmy Awards** announcer, radio branding/imaging master, the most recognized voice of **CBS's Entertainment Tonight** for nine years and the voice of the **2015 Rock and Roll Hall of Fame**

telecast, has announced her **Second Annual Voice Over Mastery Summit** event held at the historic Sidney & Berne Davis Art Center in Fort Myers,

FL, from Nov. 20 - 22. Attend in person and virtually with an exclusive online broadcast Saturday evening: **The VO Mastery LIVE STREAM** including takeaways from the live event and world premiere tribute to the World's Greatest Living Narrator: **Peter Thomas**. VO Mastery is extending an exclusive \$29.95 offer to *Music Connection* readers. To receive them, register at vomastery.com/mcm before Nov. 20. Complete details at Vomastery.com.

Live Nation TV recently debuted a new episode of *From the Road*, a new series documenting life on the road for live acts around the world. The series premiered exclusively on **Apple**

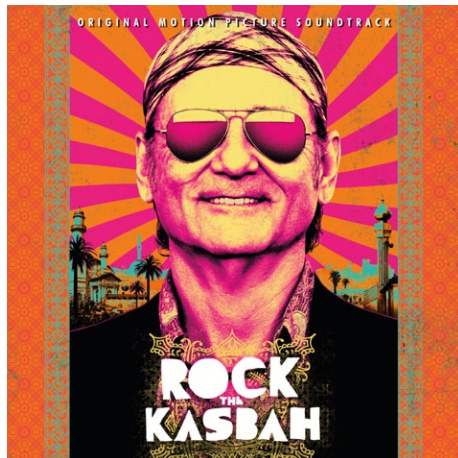


PROPS

Congrats to Grammy winner **Ray Stevens**, whose own studio hosts the premiere of **Ray Stevens' Nashville**, a

30-minute music show set to debut on **RFD-TV** on Saturday, Nov. 7 at 8:30 PM/ET. The new series will spotlight country's renowned talent. Don Murry Grubbs at Don@AbsolutePublicity.com has the details.

Wiz Khalifa and his video "**See You Again**," released in April, recently became the 10th video ever to surpass one billion views on YouTube. At 184 days, "**See You Again**" is the quickest video of the past year to hit that mark and second-fastest video for that milestone in YouTube history. First is "**Gangnam Style**." Khalifa and **Charlie Puth's** tribute to the late actor **Paul Walker** join an apparent trend in billion-view

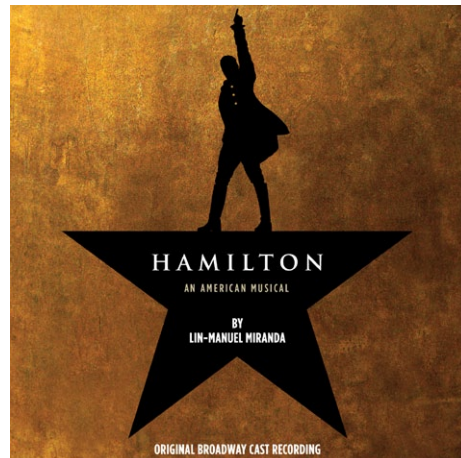


Music, and has thus far featured **Imagine Dragons** and **Lindsey Stirling**. For more details, contact David.Marek@vice.com.

Radio show Millennials & Money Café is looking for successful millennials who can talk about their success story, be it in film, TV, music, writing or other industry, and how they got there. Contact Nicole Walther for details at Nicole.SilverLiningPR@gmail.com.

A Los Angeles-based company is mining for an entry-level assistant for copyright data entry. The new hire will listen to audio recordings and identify composition copyrights as well as confirm copyrights with film and television in the company's database. The applicant must be fluent with Windows PC. Contact Holly at 310-499-2792 or email 2s28b-5269278820@job.craigslist.org for more information.

A major network is looking for African-American dancers ages 25-35 for a new dance competition show. All styles are welcome from ballroom to swing, hip-hop to modern. Dancers must be skilled but not necessarily professionals. Email 8k2kz-5268287297@job.craigslist.org with a name, age, email, phone number, brief description of dance style and partner and a current photo.



YouTube videos. "**See You Again**" is also the first rap/hip-hop video to exceed the one billion view mark. Contact Samuel Threadgill at SThreadgill@MPRM.com.

Hamilton, an original broadcast recording, made a historic chart debut on the Billboard 200 album sales chart weeks before its Oct. 16 physical release. The album is **Atlantic Records'** official companion to the acclaimed new musical by Tony, Grammy and Emmy Award winner **Lin-Manuel Miranda**. Produced by **Alex Lacamoire**, **Bill Sherman**, **Lin-Manuel Miranda**, **Questlove** and **Black Thought Trotter**, the album debuted at No. 1 for Top Broadway Albums, No. 3 on the Top Rap Albums and No. 9 on the Top Current Albums chart, making it the second only to Rent for biggest first week sales ever for a cast recording.

The album also debuted at No. 12 on Billboard's Top 200 due to strong album sales, track sales and more than 2.1 million streams. Contact Ariana White at Ariana.White@AtlanticRecords.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.

Out Take



Edwin Wendler

Composer

Contact: Ashley Moore, Ashley@KrakowerPolingPR.com

Web: EdwinWendler.com

Most recent: *I Spit on Your Grave 3*, *Unnatural*, *Tales of Halloween*

A diet of Disney musicals as a child spurred Austrian-born composer Edwin Wendler's interest in film music. Now 40, he most recently scored three horror films released appropriately in time for Halloween. In Austria, film music at the time was considered subpar to the classical music tradition, so Wendler came to UCLA Extension to study film and music. His break came through an entry in the 48-Hour Film Festival, in which Wendler had two days to score a short project. The cinematographer remembered his results, and eventually referred Wendler to director Hank Braxtan—who gave Wendler a shot at scoring *Unnatural*.

The film's editor then forwarded Wendler's name, which again led to a gig: *I Spit on Your Grave 3*. Needless to say, word-of-mouth has worked for Wendler, who also worked on *Little Fockers*, *Fear Factor* and *X-Men: Days of Future Past*. "The most obvious thing is to not give up," he says, after two decades of working in the industry. But he also recommends praise where it is due.

"Also seek out work you love. If you love the director's work, they may have a great working relationship with another composer, in which case it would be weird to insert yourself, but you never know. Always be polite and kind and full of praise, exclusively when it's honest."

Young composers should connect with as many filmmakers as possible, Wendler adds, and they should use social media to help track them down and for communication purposes.

"I found a picture for David Weinstein's profile," he says. "It showed an image of a computer-generated character that was full of character and emotion, and I responded to it and asked if he was working on anything. Fortunately, that very day, David was looking for a composer. That's how I worked on *Azareus Rising*. Every contact is a good contact."

▶ 30K at Americana

The Americana Music Association's annual Festival, Conference and Honors & Awards drew thousands to Nashville to explore the past, present and future of roots music. The festival's music programming featured more than 225 official events and showcases attracting an aggregate 30,000 attendance during the week-long celebration. The conference slate presented approximately 200 music business leaders participating in unique panels, workshops and musical performances.



▲ Feruccio & Rideau Record Rhodes Fest

The first annual Rhodes fest honoring the Fender Rhodes electric piano, which was popular in the '60s and '70s, featured an array of talented keyboard players including veteran soul master Larry Dunn (Earth Wind & Fire), jazz star Jeff Lorber and session master Greg Phillinganes and many others. Pictured (l-r): Dave Hampton, Flash Feruccio and David Rideau.



◀ CADLive Supports Saint Asonia

Front of House engineer Jeff Gilmour rocked the Columbus, OH date on the Saint Asonia tour in support of their first CD.



▲ Gill Endorses EOPF

Country artist Vince Gill signed a guitar for auction for the Environment Of People Foundation benefit backstage after his show with The Time Jumpers at The Santa Clarita Performing Arts Center. Pictured (l-r): EOPF Board Director Dennis Dreith, Gill and EOPF Board Member Shari Hoffman.



▲ Sunshine for EOPF

The Environment Of People Benefit was a success. Hosted by TV and film stars Laura San Giacomo and Zachary Alexander Rice, the event featured R&B vocalist Tata Vega with a band of A-list session musicians. In addition, the McCrary Family's soulful southern R&B gospel graced the stage with Vega—all joining in a grand finale with The Sunshine Choir (pictured).

MUSIC CONNECTION

Tidbits From Our Tattered Past



KC MORSE

▲ WorldArts Presents New Stage

Global music platform WorldArts debuted the World Arts Stage at their newly renovated Culver City industrial space with the help of renowned songwriter Desmond Child. This impressive space will provide emerging and established artists an opportunity to perform their material to industry tastemakers and decision makers. Pictured performing is De La Torre.



PHILIP MEDINA

◀ Gearing Up in Nashville

The third annual Gear Expo in Nashville, TN hosted over 700 attendees including engineers, students, sponsors, manufacturers, well-known artists and others. Activities included a full day of audio education, gear demos, career networking, gourmet food trucks, prizes and interviews conducted by *Pensado's Place* co-hosts Herb Trawick and Dave Pensado (pictured).

▶ Two Week-ends of Fun in Good 'ol Texas

Austin City Limits spanned two weekends in Austin, TX—each filled with rocking performances from veterans and up-and-coming artists. For photos of Billy Idol, Vance Joy, Maggie Koerner, festival friends and more, visit musicconnection.com/2015/10/19/two-weekends-of-fun-at-acl. Pictured is Shakey Graves.



JODY DOMINGUE



1991—Glen Ballard—#13

Producer/songwriter Glen Ballard had not scaled the heights of his career yet (with Alanis Morissette) when *MC* chatted with him about his recent success, the debut of Wilson Phillips. "We felt that if we're worried about what is commercial right now, then we can't even do this music." Also in the issue is our feature interview with Benny Medina and Will Smith.



2000—Shawn Mullins—#22

In our feature on soulful singer/songwriter Shawn Mullins ("Lullaby") he told us about his love of great books. "My dad turned me on to John Steinbeck when I was 10, *The Red Pony*, *Of Mice and Men*," he recalled. "They were just unbelievable, the imagery in those stories." Elsewhere in the issue we profile reggae's Buju Banton and rocker Sammy Hagar ("You can't keep writing about the same thing!").

5

**Seconds of Summer:
Mates from Down Under**



By Siri Svay

Hailing from a small suburb outside of Sydney, Australia, 5 Seconds of Summer embarked on a journey in the fast lane and attained international success in a few short years. The young band's YouTube VEVO page started in May 2013 and is currently just shy of 500 million total views. In 2014 their self-titled debut soared to the top of the charts. Now one year later the quartet has released their second full-length, *Sounds Good Feels Good*.

Though the band established their presence in the music world upon winning "breakout artist" awards from major U.S. media outlets, 19-year-olds Luke Hemmings, Michael Clifford, Calum Hood and 21-year-old Ashton Irwin have stated that they are hungry for more than that, and are armed with a passionate focus on the music—not just the hits.

Music Connection caught up with Irwin as he was battling jetlag and roaming the streets of London where the band was scheduled to do promotion. In our interview he recalls the band's formative experiences; their relationship with Modest! Management; the talent scouting vision of their record label (Hi or Hey Records); and much more.

Music Connection: We first saw you on the "Where We Are" tour with One Direction, which

band how well they handle themselves ... We had to handle it together and learn how to make the most out of the situation and grow into our surroundings and our environment that we're in.

MC: What are some of the lessons you learned from that early point in your career that you are now applying going forward with your new album and tour?

Irwin: Early on in the tour, you gotta realize that every opportunity is a good opportunity for your band. Make the most of the situations you get because situations don't come around too often, [especially] for a band just starting out. So yeah, you gotta make the most of things. Advice? I think paying attention to the fact that it's not supposed to be easy will get you a long way.

MC: For those who aren't familiar with you guys, you gained worldwide recognition via YouTube, correct?

Irwin: I wouldn't agree, actually. The most we ever got on our YouTube was probably 400,000 views, and the first time we released an original song was when we first started getting recognition, actually, which was really incredible. And that's why we're doing what we're doing with music, and we've only been doing [it] from then on. That was in 2011. We released an original song called "Gotta Get Out," and that was a song

supporting the boys and did our own shows at the same time, and it grew and grew and grew. It was amazing.

MC: How do you continue to hone your skills as a musician? Can you offer any advice to players who are looking to up their game?

Irwin: Playing every night on tour helps you stay on it as a musician, but we're always picking up our instruments and playing every day.

MC: Tell us about your relationship with your managers, Modest! Management?

Irwin: Modest! Management is incredible. They're incredible at realizing potential with bands. Richard Griffiths came to us in 2011 and he had great rock music credentials. He signed AC/DC, [was their] agent; he's done everything for them. Worked with the Sex Pistols way back when he was with Virgin Records. He's done amazing things in his career and that really fascinated us, so we knew he was the right guy [along with] Harry Magee fronting Modest! Management.

We also have a manager: Matt Emsell. We met Matt back when we were an unsigned band. We had only ever released our acoustic EP in early 2011, and he's still with us today, so it's a cool relationship we have with our managers.



"If you don't interact with your fans, you don't have anything. And that's how we started—fans have seen our journey from day one through the eyes of a camera."

was huge—the Rose Bowl in Pasadena, packed with 100,000 fans. [Guitarist] Michael [Clifford] has mentioned the feeling of being "flung" into the music scene as opposed to growing into it. Was it hard to catch your breath?

Ashton Irwin: I think it's the best way to learn how to do anything—just to be thrown in the deep end and really go for it. I think we all took it differently. We've been a band for four years now and everything has escalated really quickly. And it's been amazing; I wouldn't have it any other way. You learn [fast] and you learn to be good at what you do.

MC: Were there things that you were ready for or not ready for? Any difficult challenges you had to face?

Irwin: You're not ready for any of it, and that's the best part: you're not ready for playing in a stadium, not ready for playing in an arena, not ready for the attention that you get. You're not ready for anything. It shows the measure of a

band about where we're from and our home. The fans really gravitated toward that more so than our covers, so from then on we stuck with that.

MC: Louis Tomlinson [from One Direction] tweeted the link to [that] video claiming he was a fan of you guys. Is that when the band reached out to you for touring? How did they approach you?

Irwin: Around the same time, yeah, the tour wasn't "Where We Are," it was the first stadium tour, "Take Me Home," back in 2012. Back then I can't remember where we were...that was years and years ago now. It was in Adelaide in Australia. That's about it—we got the opportunity and we said, "Yes!" and then we came over to England and started writing our first ever album. Started out from scratch over here [England] just like we did from home playing acoustic shows around the city. We played one at a place called Marble Arch and 12 people came to that, and it built from there. We started

MC: And you're currently with Capitol Records. How did you decide to sign with them?

Irwin: We went over to the U.S., getting momentum over there—we held out for a long time. We signed a record deal about two years ago. They came to us, and they watched a showcase.

Then we signed with Nick Raphael and Jo Charrington over here at Capitol Records U.K. and then went from there. They wanted to support a young guitar band and it was rare for the time.

MC: How did they see you at the showcase? Did your manager reach out to them? Or was it happenstance?

Irwin: I don't remember the full story, but you play showcases as a band and the people will come. We had a big fan base, but we weren't signed with anyone. A few people wanted to sign us at the time, but [Capitol] believed in us the most—the most out of anyone.

MC: In association with Capitol, you've also established your own label—named Hi or Hey Records. Did you guys always know you wanted to have your own label? What drove you to start it?

Irwin: Well we've always had a lot of control over everything we do, and we wanted to put our stamp on it. We wanted to do something more than just being a band; we wanted to go into the record label side of things. Hi or Hey Records is an opportunity to put our label and our personality on anything that we work with.

MC: The first band on your roster is Hey Violet. How are you guys discovering new acts: do you listen to submissions, watch videos, have someone act as a scout?

Irwin: They used to be in a band called Cherry Bomb, and they got some new members. A female and a male punk rock/pop rock type of band who wrote their own music and performed with guitars at a rock show. We went to see them at their house and [...] they're a far better live band than we are already cause they've been a band for six years.

When you come across talent like that, it really just blew us away. We've seen a little bit of ourselves in them—they're really driven and they wanna do great things with their music. They're really likeable, beautiful people. That's why we want to work with them.

MC: It's really cool you guys let your fans vote on the [label] name back in 2014. How important is it to interact with your fans?

Irwin: The most important thing in the world these days. It's almost on level with the music. If you don't interact with your fans, you don't have anything.

And that's how we started—fans have seen our journey from day one through the eyes of a camera. That's how we're so connected with them 'cause we made a choice to share everything about our lives, about our ideas, what we are and who we are. We've shared everything there was to share with them and we still do.

MC: Let's talk about your new album: *Sounds Good Feels Good*. What do you hope to accomplish with it? Do you feel any pressure to succeed again and exceed the first album?

Irwin: I'm quite confident in the fact that we all love the songs and care about the songs so much that it doesn't matter if it goes good or bad.

If we love the songs, love the album and love the whole thing, I think the fans will like it and that's what's most important.

MC: When you're writing songs, how do you know when it's 100% done? Is there a moment when you say, "This is it," or do you keep adding to it to make it "perfect?"

Irwin: We keep adding and adding and adding

it. We're fine with writing meaningful songs for people—we don't just go into a studio to write a song just for the sake of writing a song 'cause we're in a band. We want meaningful and lots of it.

MC: Talk about the importance of having a great work ethic. What do you do to help motivate the band?

Irwin: We've always been really motivated and driven to be successful just because of where we're from. As kids we all wanted to escape our shitty town and play music to as many people as possible all over the world, and I think that's what's gotten us to this point.

MC: Young men your age face a stigma of being "another boy band," which you're trying to change with your musicianship.

Irwin: I would disagree. If we end up getting called whatever the fuck you want, I don't really care. We make the music we make. I'm not out here saying, "Oh we're not a boy band; we're a rock band." You gotta find that out for yourself. If people wanna know what we are, they can come see us live.

The fans know what we are. I'm not gonna argue with people about what we are 'cause that would go against what we believe in and that is: being who you are is great. What's the point of being an artist if you're worried about



Quick Facts

- 5 Seconds of Summer originally started with Luke Hemmings, Calum Hood and Michael Clifford—Ashton Irwin joined in December 2011.
- Cited influences include: All Time Low, Boys Like Girls, Blink-182, Mayday Parade, Green Day and U.K. bands McFly and Busted (or super group McBusted).
- The band's self-titled full-length in 2014 debuted at No. 1 on the Billboard 200 in the U.S. with 259,000 sold in first week sales.
- Their first single, "Out of My Limit," was released in November 2012 and received 100,000 views within 24 hours.
- The band's hometown is Hawkesbury, Australia—a suburb of Sydney.
- For *Sounds Good Feels Good*, 5SOS enlisted producer John Feldmann, who also worked with them on the self-titled debut. The band has also collaborated with Joel and Benji Madden from Good Charlotte, Alex Gaskarth from All Time Low and Deryck Whibley from Sum 41.
- 5SOS' first tour was in May 2012.
- In addition to touring, the band has performed at the iTunes Festival, *Good Morning America*, *The Tonight Show with Jimmy Fallon*, American Music Awards and more.

MC: Are you looking for other artists and bands to add to the roster?

Irwin: It could happen any way. We'll probably look at the end of the year to see what's out there. I haven't really seen anything recently that's blown me away. It would be lucky if anyone wanted to start something with us anyway, 'cause obviously we're not a huge record label or anything like that. We're cool with just sitting back and letting it happen naturally if we come across it. [Letting the opportunity come to us.] Not try to force it. We've never signed anyone for the sake of signing someone.

MC: What insights do you have on how to deal with the business side of the music business? Is the band a democracy where you all vote on decisions?

Irwin: We're all on the same page when it comes to decisions for the future of the band; we all want what's best for us.

to our songs, and taking away as well. Minimalizing songs and sounds is a really important thing to realize as a musician. Less is more sometimes. We do that right up to the deadline before we hand the album in. We keep working on it 'til the day before.

MC: You guys have said you want to write about things that you're currently going through and facing in your lives. What's your mindset when tackling new songs? Do you write for radio, live shows, your fans?

Irwin: I mainly write about my upbringing, my childhood, where I'm from, what I wanna do, where I wanna go, who I wanna see, who I wanna meet...

We're very honest songwriters. And a lot of times people are surprised by that actually, which is cool. We're always growing as people and songwriters. We're fine with sharing everything that's good. We're very passionate about

what people think about you and what people wanna call you. I think that's a waste of time.

MC: Where do you see the band going and how are you gonna get there?

Irwin: We're very ambitious as a band—and we always have been—and we always wanna go to the next level. We wanna see what we can create. We wanna create something that's memorable for years and years. We wanna have a moment in time where we made young people think about who they are, what they wanna be and make them feel good about themselves. Be a voice for our fans. That's important to us.

It's important to leave our mark on the fans' lives. And give some meaning to them, and that's how I believe we'll go to the next level as a band. We're after longevity—not for hit songs.

See 5sos.com



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New Music Publishing Parameters:

Creative Companies Adapt

By Dan Kimpel

~ The role of the music publisher is in rapid transition.

With mechanical payments evaporating and music

streaming a rising reality, it is imperative to deploy new

methods of monetizing songs, maximizing new outlets and

tracking and collecting income in order to stay in business.

For this feature, *MC* reaches out to discover how modern in-

dependent publishers are dealing with the new landscape. ~

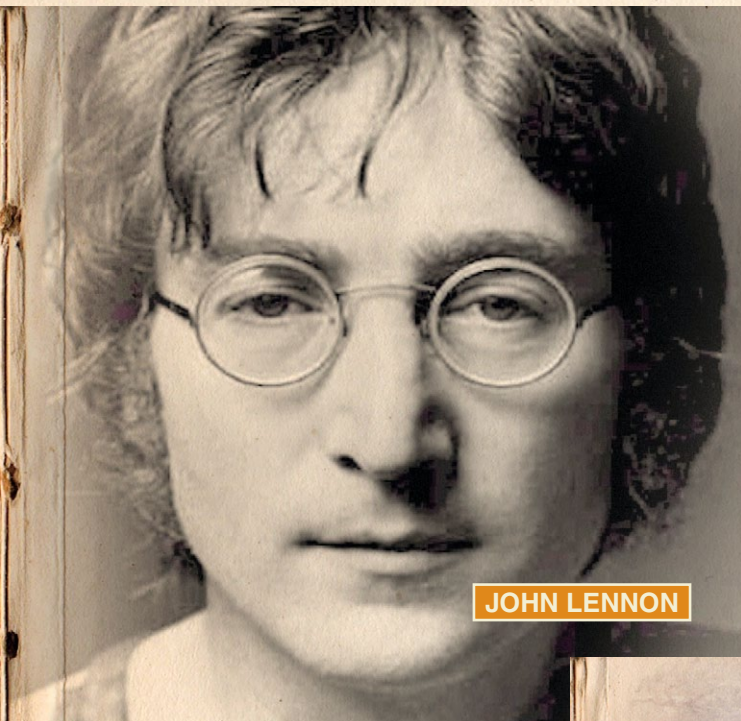
Jedd Kattaneha

Executive VP

Company: Downtown Music Publishing

Website: dmpgroup.com

John Lennon, Randy Newman, Nikki Sixx, Cy Coleman and James "Blood" Ulmer: Downtown Music Publishing reps an eclectic and notable roster of writers, artists and catalogs. The New York-based company was originally the publishing arm of the label Downtown Records.



JOHN LENNON

Now an independent entity, Downtown also has recording studios, a technology division, a one-stop catalog for licensing and an in-house music strategy division.

What is Downtown Music Publishing's overall strategy?

We started with our name—Downtown. The label had already been around for a year and a half. We started with one songwriter. We were lucky enough that we could build this culture from the ground up. The old-fashioned part of our approach is fostering the vital relationship between the songwriter and the publisher. We are also small enough that we could be reactive to changes and be forward thinking and thoroughly modern at the same time.

Who are some key writers that you represent?

We were pretty diverse even out of the gate. Our first five or six signings we had a couple of artists: Andrew Wyatt, the lead singer of Miike Snow, doing more pop, as was Antonina Armato, The Cold War Kids; we wanted to build something that touched on as many eras and genres as possible. If there was anything true at

the core, it was that we all felt strongly about the music and that there was something we could do positively for the client.

Whether it's "Welcome Back" (John Sebastian), "Groove is in the Heart" (Deee-lite), Stephen Bishop's "On and On" or Mötley Crüe's "Kickstart My Heart," there's a different way you work with and treat these major songs.

I mentioned the label. On the day that we were no longer affiliated with them we became the administrator for the John Lennon estate. It was great validation. "Imagine," "Instant Karma," "Please Please Me" and David Bowie's "Fame." It's an honor.

How has Downtown adjusted to the new business climate?

We have technology helping us to become more efficient and to track things in real time, and we have as many developers working out of our office as we do people working on royalties. I think that's where everyone is going to be—you have to use tools to take a real time look at where things are going. We parted ways with our namesake label and opened up offices in London and Amsterdam. We have our eyes on Europe and Asia.



ST. VINCENT

What future challenges do songwriters and publishers face?

The role of the publisher as advocate for the writer becomes more important. I'm not diminishing the role of the label, but sometimes the contentious role of the publisher versus the label, I see that getting better in terms of flag planting or the way those two sides of the industry relate to each other. I see that getting warmer and better and it has made for more creative opportunities for everyone. It's a great time for independent music publishing.

Kenny MacPherson

President

Company: Big Deal Music

Website: bigdealmusic.com

Big Deal Music was founded by longtime Chrysalis Music colleagues Kenny MacPherson, Jamie Cerreta and Dave Ayers. Headed by MacPherson, the trio is joined by principles Michael MacDonald, Pete Robinson and Casey Robison. The company recently celebrated its three-year anniversary.

What is Big Deal's overall strategy?

My philosophy has always been to approach working with songwriters like a manager. We're here to manage our songwriters' creations and take care of them and exploit them in a manner that they see fit, and aid and abet them in anyway we can.

We drank our own Kool-Aid at Chrysalis. We so believed in what we were doing that we thought of it as our own company and we forgot that we were employees. Then one day they tell us that we are for sale. It's kind of soul destroying. BMG bought Chrysalis—they didn't do anything wrong, they were good about how they treated us all and very respectful. We had created a community of writers and artists, a lot of whom we signed as discoveries. Then one day you're sold and the songwriter says, "What happens now?" and you don't have an answer. To the victor go the spoils.

Mentally [with Big Deal] we wanted to try and have that independent spirit, to have a company that is very boutique, very curated. That wasn't BMG's model. There's nothing wrong with their model. We're in business together—they administer Big Deal music in most of the world.

Who are some of your key writers?

Ray LaMontagne, St. Vincent, My Morning Jacket, Afghan Whigs, Dan Wilson and Underworld. We also have a group of very young up-and-coming pop songwriters that Casey Robison is the mastermind behind. These include John Ryan, who co-wrote all of One Direction's singles from their last two albums including "Best Song Ever," "Story Of My Life" and "Night Changes" as well as a majority of the album cuts. Then there's Joe London who writes for Jason Derulo and Pitbull, and there's Danny Parker with Nick Jonas' "Chains." We have Teddy Geiger, who co-wrote Shawn Mendes' single "Stiches" with Danny Parker and Daylight. We have a Nashville office and cuts with Darius Rucker, Luke Bryan, Jason Aldean, Jerrod Niemann, Tim McGraw, Tyler Farr, Brett Beavers and Kenny Chesney.

How has Big Deal adjusted to the new business climate?

Generally speaking, there seems to be a history of people in the music business not being able to speak the language of technology and

technology not being able to speak the language of music. I think we've probably done a lot of damage to our business by being myopic, but I think there's a movement afoot to challenge all of that—there are so many complex issues in regard to how songwriters get paid.

But it is boring for people to sit around and mourn about the problems; we have to come together and find a way ahead to figure this out, to work together and not eat each other alive. It's essential that creators of small companies be competitive and live in a world that can also bear the majors. There is not one size that fits all.

Ginny Johnson

General Manager – Creative Director

Company: Notting Hill Music (Nashville)

Website: nottinghillmusic.com/notting-hill-nashville

At MCA Music, Capitol Records and Hamstein Music, Ginny Johnson placed songs with Country Music's most notable artists like Garth Brooks, Kenny Chesney and Alan Jackson. Now assuming the General Manager position of Notting Hill's newly opened Nashville Office, Johnson brings her expertise to the U.K.-based company as they set up shop in red hot Music City.

What is Notting Hill's overall strategy?

The company's reach is all around the world. For an independent publisher, Notting Hill is unique. I wanted to be able to work with a lot of different formats. Nashville has changed a great deal in the past five or 10 years and so many people have moved here from other genres of music. We're breaking all kinds of artists, not just country. What we decided to do with this division—unlike a lot of the other country formatted independents in town—was to sign writers who were like chameleons, and could write for all the different formats.

Who are some of your key writers?

Brad Crisler, who spends time in Europe and Los Angeles, as does Will Robinson who speaks four languages, and is constantly in Los Angeles, London and Miami where he writes with Latin producers. Chris Cavanaugh is a young, established writer but also an artist currently on the Kip Moore tour. Leslie Satcher is Music City royalty—when her songs come in it's like Christmas!

We're trying to cover a lot of different bases. We want to bring writers from L.A. and London here. We do a lot of Writer Camps that bring together a lot of writers from all over the world. We had a big camp here with 30 writers and had great success. Notting Hill has about 110 writers signed worldwide.

How has Notting Hill adjusted to the new business climate?

Our philosophy is to get up every day and write songs for a purpose—we like having a reason. I think that's important today. The role of going out and pitching songs to A&R, labels and producers is smaller—that access is not what

it used to be. You have to be developing writer/artists and projects all over the world instead of pitching songs. Of course we still do that too. I've pitched this morning and we will continue to do that, but with the climate today you have to get involved directly with the artists.

How else is the culture of Notting Hill different from other Nashville publishers?

Notting Hill is a big company all over the world, but it has a family atmosphere. On a corporate level, I'm communicating with four or five people. I've worked for major companies and sometimes you can get consumed by meetings and you don't spend as much time being creative. This company is all about being creative.

How else has Nashville changed musically since you began working in publishing?

Nashville has exploded with new venues, restaurants and clubs; every night of the week you

ational publishers with a focus on one-on-one attention that maximizes A-list music contacts in film, TV and advertising.

What is PEN Music's overall strategy?

On the creative side we're focused on sync: film, TV and commercials. We represent indie bands and artists where our only relationship is sync and we don't own anything. But with a lot of those bands we start off with that type of relationship



ALOE BLACC

and we're successful for them, they have money attached and we collect it. So the initial licensing and sync representation deal leads to an overall administration deal with them. And we hope all of our efforts in sync will bring exposure to the band, heighten their profiles and help attract label and management interest.

Who are some of your key writers?

We represent songwriter Donny Markowitz who co-wrote "(I've Had) The Time of My Life" from the film *Dirty Dancing*. On average, we have five to 10 requests per week to license it for usages. There is a company called Grand Cru that manages writers and producers, and some of them have publishing arrangements with the manager. We picked up Sam Marsh and Daniel Seeff who have a 17% interest in the Aloe Blacc song "The Man." Sam also has a song on the Kendrick Lamar record. These are active guys who work in the DJ Khalil camp.

On the indie artist side, two examples of things we're proud of: Larry Malinconico, who does film and television at PEN, discovered a band from Northern California called The Gospel Whiskey Runners, our version of The Lumineers—folk-rock with pop leanings. Within the first three months of him taking them on he got a mid five-figure sync use for one of their songs in a promo



CHRIS CAVANAUGH

can go see the most incredible writers perform. To me there is artful music and the music you have to get on the radio. It's like two separate avenues. It's fun to go out and hear both. It's such a diverse group of talent here.

Michael Eames

President and Co-Founder

Company: PEN Music Group

Website: penmusic.com

Los Angeles-based PEN Music Group, Inc. has operated as a full-service independent music publishing company since 1994. Michael Eames co-founded this alternative to multina-

for season two of *Orange is the New Black*.

We represent a totally quirky singer/songwriter, Holly Conlan, from the Hotel Café scene: Kevin Edelman who supervises *Jane the Virgin* on the CW had a situation where they needed to replace a song in the pivotal season finale moment and Holly tailored a preexisting song to fit.

How has PEN Music adjusted to the new business climate?

I am born and bred independent. In this new music business, self-help is a myth—independents need to band together. I am always looking for opportunities where the whole might be greater than the parts. We've just teamed up with the placement company, Secret Road, replacing BMG in administration. This is an example of two indie companies banding together to help each other do what we're best at.

What future challenges do songwriters and publishers face?

As we are careening into a world that is all

of the time. That's great, but let's monetize it in a way that's fair to everyone.

Jason Jordan

President

Company: Iagem Music U.S.

Website: us.iamgem-music.com

From Kaiser Chiefs, Justin Timberlake and Vampire Weekend to Stravinsky, Prokofiev, Britten and Copland—not to mention the scores to musicals for The Sound of Music and Oklahoma—Iagem is an umbrella company for a group of divisions that encompass Creative Services and a Production Music library. Founded in 2008 by a Dutch consortium, the company's scope is global as it defines itself as "The world's largest independent publisher."

What is the company's strategy for signings?

Iagem Music is a contemporary company with both a deep and meaningful catalog as our roots,

who has her Prince-produced artist album that came out on October 23rd. We have also signed a seasoned Swedish songwriter named Niclas Lundin who is now stretching his talents into America with several co-writing sessions in Nashville and Los Angeles.

We've also just signed both an administration and joint-venture deal with the prolific company RebelOne who manage the careers of many artists, writers and producers, but are also an active publishing company on their own. Through this, we acquired songwriters like Scott Harris (co-writes on the breakout album by Shawn Mendes), Kyle Shearer (Phoebe Ryan, Tove Lo, Carly Rae Jepsen), producer/writer Robbie G, artist/writer Lesley Roy and artist/writer SIVIK. This year we have had artist albums released from Mark Ronson, Parade of Lights, Hunter Hunted, The Revivalists and more.

What is the philosophy behind the company?

When I joined Iagem Music as President in early 2014, I asked our Global CEO, Andre de Raaff, some simple questions about where the company would and should be going in the coming years. His short reply to my many questions about our mission statement was simply, "To be the best publishing company in the world." We do not want to grow too large that we cannot creatively be effective, but we certainly want to be working with the best talent we can find in the business.

Does the company work with emerging young songwriters?

Absolutely. Molly Moore is an amazing young talent who is based in Los Angeles and is both a songwriter and artist in her early 20's and very unique. We also just signed a New York City-based duo known as The Force (aka John Secolo and Anthony Natoli) who are amazing writers and producers. They can work with a wide array of artists in multiple genres seamlessly. There will be other signings that would fall under this category.

How does the company deal with the changes within the industry, and what trends do you foresee?

Like every other company, we are dealing with massive change in the digital world. We have to simply maneuver as best as we can to weather these changes and grow with them. As we are an independent company, we are able to adapt fairly quickly. Traditional sources of income for a music publisher have also started to dwindle (such as mechanical royalties from record sales, etcetera). As publishers we look to other revenue sources to both increase our business and promote our clients, such as income from synchronization in film and TV.

There is also the streaming world whose payout structures do need to be redefined to be more favorable to the artists first and foremost. When that bit is figured out, the rest will fall into place. It's always the right place to start, with taking care of the artists. I think this is a very exciting time to be a part of the music business, with disruptive technologies emerging all the time. **MB**

"We do a lot of Writer Camps that bring together writers from all over the world."



JUDITH HILL

but also a foot firmly planted in the future. The company as a whole has the same thought process when it comes to signings, which is to discover and nurture both existing and new writers, in any genre. We simply want them to be the best at what they do. We like to keep our bandwidth at a manageable level, so we do not sign a lot.

Also, most of our signings are discussed on a worldwide basis, as we are a global company, so the things we do in New York do affect our colleagues doing the same job in London, and vice-versa. We are constantly communicating and sharing music through all of our offices,

which are London, Amsterdam, Berlin, New York and Los Angeles, plus we have a regularly scheduled bi-weekly international Skype conference with all of our creative team. Since we do not sign a lot, everything we do sign is incredibly special to us.

What can you reference with significant recent activity?

This year alone, our American office has signed the prolific artist and writer Judith Hill

streaming, we need to stand together in figuring out what the streaming rate can and should be increased to. For writers and publishers it's too low. Record labels are in some cases making 10 times the amount of money off a stream than the writers and publishers are, which is completely unfair. Mechanical income is consistently dropping and the digital income never made up for the decrease. Now everyone wants the subscription or cloud model where it's access all

The Academic Partnership Program

Enables Networking Opportunities, Scholarships

Twenty-seven years ago, James Donio began working for NARM, a.k.a. the National Association of Recording Merchandisers, a not-for-profit trade organization that exists to promote the commerce of music. Working his way up the ladder of the venerated organization founded in 1958, he became President in 2004 and two years ago assumed the daunting task of initiating a rebranding of the group's identity. The organization's new name, Music Business Association, was selected to more appropriately reflect today's multi-faceted state of music sales.

"It was intense for about 18 months,"

Berklee College of Music, Belmont University, Full Sail University, NYU and more.

The idea blossomed during one of the board's quarterly meetings. "We started talking about the field of academia as it relates to the music business," Donio explains. "We had a few schools and educators involved with us and they had expressed interest. We'd created a student membership where an individual student could join on their own. And through the process of examination, the board came up with the idea of formalizing that."

Since the program's official announcement, many more schools have expressed interest in coming aboard.

Music Biz, but he isn't ready to discuss those initiatives just yet. "We'd like to provide more opportunities for members to interact with us in a virtual way," he hints. "People have a limited amount of time and we have a lot of resources, so we're working on some initiatives where we can pull together the diverse resources we have in a more efficient way."

Students enticed by the prospect of connecting with Music Biz should ask their teachers or school administrators if their institution would be interested in joining. Failing that, students can always join individually and pay their own way. Universities are charged an annual \$500 fee



grants Donio regarding the conversion, which involved everything from designing a new logo to converting their web presence.

"There are probably some dyed-in-the-wool folks who've had a difficult time letting go of NARM," he concedes, "but for the most part I think people have made the transition to Music Biz." To avoid confusion, the group never uses MBA as an acronym. Along with the change, the association created a new structure, dividing up into six sections: Physical; Digital; Knowledge; Information Technology; Artists, Management & Touring and Legal & Business Affairs.

More recently, Donio helped formulate the Academic Partnership Program, which provides opportunities for schools to experience an array of learning and networking opportunities.

"NARM and Music Biz have always embraced the academic community," insists Donio. "We've always had programming that spoke to the business of music education, but not necessarily in an overarching, formal way."

In their first year, over 1,000 students have taken advantage, including those from

"I think this program is going to grow exponentially, because there are tangible benefits," declares Donio, rattling off the multitudinous advantages of membership. "There are scholarships we award every year. We have educational programs. We have a webinar series. We have a daily newsfeed that has analysis and research. We have face-to-face events. We have a law conference. We have a start-up academy [for those considering launching their own company]. So the colleges and universities are excited about making this opportunity available to their faculty and students."

Last year, more than \$50,000 in scholarships and awards were handed out to student members.

Perhaps most important is their flagship event, the annual convention, which last year took place in Nashville for the first time. An overwhelming success, attendance jumped 40% over the previous year and will return in 2016 on May 16, 17 and 18 at the Renaissance Nashville Hotel.

Donio has been toiling away at projects that aim to increase the practical functionality of

and, in return, receive unlimited student and teacher signups. Check the Music Biz website for more details.

Donio's excitement for the academic program has been heightened by the recent experience of becoming an adjunct professor of music business at Monmouth University in West Long Branch, N.J. Having just started his second year teaching the Introduction to Music Business Ecosystem class, Donio has seen firsthand how well the programs Music Biz provides can double as tools for learning.

Teaching is something Donio has always wanted to do. He delights in how transformative the experience has been. "It requires a whole different kind of energy. I have new respect for educators," he admits. "I have gotten so much more out of it than I've put in. To inspire students, to introduce them to aspects of the business they may want to pursue that they may not have been familiar with or even thought about, is extremely rewarding."

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The CRē•8 Music Academy at Westlake Studios

Westlake Recording Studios is spearheading a revolution with a groundbreaking concept. The studio is launching a new initiative that addresses that mystical, magical area where art meets commerce and achieves extraordinary results. Called the CRē•8 Music Academy, it's an intensive four-course, 60-hour Music Production Program unlike any other.

Westlake's co-owner and CEO, Al Machera explains, "Steve Burdick (studio co-owner and President) and I always wanted to create a learning environment. And we finally managed to put the pieces together and make it happen." Burdick says the motivation to do something arose because they noticed that production quality could make or break a deal, whether it's a record deal, songwriting collaboration, management representation or licensing opportunity. Burdick points out, "People form opinions based on production value, and if you don't have a polished and professional sounding recording it can hurt your chances." As such, he and Machera wanted to offer the knowledge, guidance and direction necessary to achieve success in today's uber-competitive marketplace.

But, they didn't want to simply be another recording or engineering school. Instead, they wanted to make the lessons applicable to the "real world." To do so, they plan to bring the "Westlake experience" into the classroom. "We've had some amazing people come through our doors," Burdick relates. "And often they bring something different to the recording process, a new sound or a new way to do things." Indeed, the Westlake experience referred to is meant to share those revelations.

Over the years, the studio has hosted an incredible array of recordings from a "who's who" of modern music, including The Weeknd, Rihanna, Justin Timberlake, Beyoncé, Usher and Justin Bieber, to name a few. In fact, (arguably) the most famous record ever

produced, Michael Jackson's *Thriller*, was recorded at Westlake.

Working with Doug Fenske, a recording industry veteran and former Westlake engineer, the dynamic troika of Fenske, Machera and Burdick developed a curriculum that is as innovative as it is creative. By focusing on art and commerce and combining creative aspects with technical applications, the CRē•8 approach to recording and producing is unique. Fenske observes, "There is a gap between what traditional music schools teach and what actually happens in

part-time jobs. Students can even opt to take individual courses if they wish.

The courses are designed with an introductory and intermediate focus that both new and moderately experienced artists, songwriters and aspiring producers will find inspiring and beneficial. Industry professionals are also welcome should they want to refresh their skills or learn a new one. Of course, both Logic X and Pro Tools 11 are covered. But, unlike other schools, the creative process is also explored in courses vibrantly titled: "Initi•8," where you capture your musical

ideas by learning to construct, arrange and compose songs meant for commerce; "Activ•8," where you get to turn your thoughts into songs and design your own project studio from scratch; "Stimul•8," where you can capture your performances and polish your sound; and finally, "Liber•8," where you learn to mix and master your songs in a professional manner. Westlake priced this comprehensive package in such a way that aspiring creators would not have to take out loans and put themselves into debt for thousands and thousands of dollars.

Fenske notes, "Westlake has been making phenomenal records for over 40 years. And, we have a certain standard here that we would like to share with talented, creative individuals."

Fenske maintains that the CRē•8 Music Academy will not only do that, it will also help students conceive their projects in a fresh and exciting way and even bring new life to old recordings.

According to Westlake's Steve Burdick, the takeaway is that CRē•8 students will be able to compete with industry professionals who may have more experience than them. He reveals, "Most creatives, whether they're artists, songwriters or producers, want to simply make a living with their music. And that's the mission of the CRē•8 Music Academy—we want to help them achieve that goal."

For information and additional details, visit cre8musicacademy.com



"There is a gap between what traditional music schools teach and what actually happens in a studio. It involves more than just technical expertise."

— Doug Fenske

a studio. It involves more than just technical expertise." As a result, the CRē•8 courses are designed to reflect real world conditions, not just theories or technicalities

Initially, the courses will be taught by Fenske, who holds over 10 years of experience as a renowned engineer, mixer and producer. He has worked a plethora of musical luminaries and superstars, such as Quincy Jones, Randy Jackson, Britney Spears, Cee Lo Green, Snoop Dogg, Frank Ocean, LL Cool J, Bruno Mars and many more.

The school itself is located in a building adjacent to the studio, with classes limited to 15 students. A 31 calendar-day course (also available in a 10-week version), allows students to attend while holding down full or



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The Anderson Ponty Band

Better Late Than Never

Liaison Music

Producer: Jon Anderson & Jean-Luc Ponty

This pairing of former Yes frontman Jon Anderson and jazz-fusion violinist Jean-Luc Ponty has been a long time coming. Not only do you get two for the price of one, with the collaboration of each artist reimagining the other's music, but the package contains a live in-studio audio disc and a concert DVD. In particular, the live DVD was recorded in 2014 at The Wheeler Opera House in Aspen, CO and features great post-production as well as, of course, classic tunes. Anderson seems fit and in fine voice and there are some inspired solos from Ponty. It's a solid effort that, for the most part, should satisfy fans of both artists. — **Eric A. Harabadian**



8

Scarface

Deeply Rooted

Facemob Music/BMG Rights Management

Producers: Various

One of the most revered emcees in hip-hop is the original King of the South, Houston's own Scarface. Face only constructs and releases records that are grounded, and like the extractions under a Redwood, Scarface is deeply rooted. On this album, Face is speaking much more from a mature perspective and talking less from a street hustler's point of view. Highlights include "God," "Hot Seat" and "All Bad," a song which depicts the challenges of being in church while his clientele is on the outside waiting to be served crack. Bolstered by piano loops and heavy drums, *Deeply Rooted* is serious and vital for today's times. — **Adam Seyum**



9

Mindi Abair & The Boneshakers

Live in Seattle

Heads Up International

Producer: Mindi Abair

This live set features album tracks and instrumentals from Abair's jazzy contemporary R&B catalog combined with the edgy Detroit-based rock and soul of friends The Boneshakers. Although Abair is on the front line, it is truly an ensemble effort. Highlights are Abair's alto sax wailing on "Haute Sauce" and "Make it Happen," and Sweet Pea Atkinson's take on James Brown's "Cold Sweat." Of special note is Abair's rapport with the audience. She transcends the typical stage banter and connects with a heartfelt vocal on "Be Beautiful." — **Eric A. Harabadian**



8

JR JR

JR JR

Warner Bros. Records

Producer: JR JR and Ben West

Dropping Dale Earnhardt from their name and rebranding themselves JR JR, Detroit's celebrated hipster cum indie-pop act put down their soy lattes long enough to envision this third full-length of deceptively sophisticated compositions. Just try frowning while bathing in these amiable, hand-crafted tone poems bubbling with quotable lyrics and unexpected, hypnotic novelty. Yes, to these ears, an infusion of uninhibited stank would be a welcome tonal shift from the band's relentless disembodied zeal, but there's no denying this tidal wave of cool. — **Andy Kaufmann**



9

Joanna Newsom

Divers

Drag City Records

Producers: Steve Albini and Noah Georgeson

Newsom belongs to a line of idiosyncratic visionary female artists stretching from Joni Mitchell to Kate Bush through Björk and beyond. Her song structures are not always something you'd walk around humming, but her lyric style and expertise with harp and piano mark her as a true original. The closer, "Time, as a Symptom," even uses mourning dove calls to color her composition. Her unique (read "acquired taste"!) voice has grown supple as her arrangements, which are often folk-based and are transformed into genuine works of art. Other standouts include "Anecdotes," "You Will Not Take My Heart Alive" and "Waltz of the 101st Lightborne." — **David Arnsom**



8

Christian Howes

American Spirit

Resonance Records

Producer: Christian Howes

Indie label Resonance Records brands itself as dedicated to "Creating Jazz Legacies," and the renowned composer and violinist achieves that with this diverse, freewheeling and triumphant three-pronged celebration of the human, musical and American spirit. Howes reflects upon his pride as a U.S. citizen despite the country's bipartisan climate. Driven by a colorful, improvisation-rich swirl of jazz, classical, gospel, blues and world music, this multi-talent mixes in a few originals among chestnuts and cherished classics by Leonard Bernstein, Fats Waller and Bob James. A truly thought-provoking, inspirational project. — **Jonathan Widran**



7

City and Colour

If I Should Go Before You

Dine Alone Records

Producers: Dallas Green, Karl "Horse" Bareham

Dallas Green + Nashville = one happy hipster. With their fifth full-length, City and Colour take fans on a journey down yet another fresh musical highway—following signs for open space, syrupy vocals and, of course, the well-traveled upbeat/depressing lyrical dynamic Green has become known for. "Woman" expresses over nine minutes of shoegaze before "Northern Blues" brings back a more straightforward blues approach. The album's highlight, "Wasted Love," hits a familiar indie chord, but is separated from the commercial pack with a vocal presence only Dallas Green can deliver. — **Andy Mesecher**



9

MUTEMATH

Vitals

Wojtek Records

Producer: Mutemath

At first listen, dedicated MUTEMATH fans might be disappointed or turned off by this new album for two reasons: they might not appreciate the dramatic shift in the band's sound or feel that they held back creatively. Each of the band's previous releases did introduce innovative transformations, but now they've dramatically metamorphosed from edgy, experimental rock into *Vitals*, a bright, grand and motivational electronic pop album. It might be the sound they have been working toward all along, perhaps a reflection of the freedom they gained from choosing to leave Warner Bros. Records. — **Shannen Roberts**



7

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



“How I Got My Music Licensed 1,205 Times”

Barry French – TAXI Member – BigBlueBarry.com

I took some time off from music, then my grandfather passed away and I re-evaluated what I was doing with my life. I felt the “call” of music, so I started writing again, decided to get serious about my music career, and joined TAXI in 2008.

Honestly, I Was Skeptical at First...

I did some research. I lurked on TAXI’s Forums, and found that TAXI’s successful members were real people just like me. Though I’d co-written with an Indie artist, and charted at #15 on the Radio & Records Christian Rock charts, I was clueless how to even *get* a film or TV placement— a complete newbie!

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If you want to create music for art’s sake, then by all means, go ahead and do that. But, if you want to have a music *career*, why not use TAXI to learn how build the *right* catalog full of music the industry actually *needs*?

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TAXI can help you learn to write for genres you never thought you could do. I used to do mostly Hard Rock and Metal. Because of TAXI, I branched out into other genres— first Pop/Punk, and then Tension and “Dramedy” cues. I used the feedback from TAXI’s A&R staff to improve my work. In many cases, my tracks improved to the point that they got signed *and* ultimately *placed* in TV shows!

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The first placement I ever had resulted from meeting a Music Library owner at the Road Rally— TAXI’s free convention. In a little more than 3 years, my music has been licensed more than 1000 times, with nearly 350 placements in the past year *alone*!

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My 1,000th placement was a Southern Rock track on A&E’s hit show, *Duck Dynasty*. A TAXI connection resulted in me becoming a “go to” composer for a company that provides music directly to that series. How cool is that?!

TAXI’s Listings, community, convention, and networking opportunities have helped my career *immensely*. The *ONLY* regret I have about joining TAXI is that I didn’t sign up sooner! If you’re willing to invest in yourself, call TAXI and let them help you too.



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Valley Shine

Contact: amanda@lafamos.com
Web: ValleyShineBand.com
Seeking: Film/TV, Mgmt, Radio
Style: Folk-Pop

Keyboard-centric duo Sam Sobelman & Jenna Blake have a commercial sound that is nothing if not sunny, scintillating and youthful (check out the boat-loads of “bah-dah-dahs” in “Sugar Dream”). While Sobelman’s voice is a fitting front for the act’s material, the pair really soars when blending for bubblegum harmonies, as on “See You Soon,” a lemony-lite parfait that is welcoming and inviting. Our favorite is “To The Sea,” where they shift gears to a heroic, rustic vibe complete with pastoral banjo, deeply resonant kettle drums and handclaps that combine for a gust of “Lion King”-like inspiration. Uber-cinematic, the song causes the listener to conjure visions that are suitable for an animated fantasy film.

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

SCORE: 8.2



Charlie Overbey and the Broken Arrows

Contact: info@charlieoverbey.com
Web: charlieoverbey.com
Seeking: Booking, Film/TV, Label
Style: Rock, Country, Green Grass

Immediately, this well-traveled troubadour gets our attention with a gruff vocal style whose undertone says, “I’ve lived it, I’ve been there.” And Overbey has the songcraft to turn his anecdotes and observations into engaging songs that are by turns melodically hooky and lyrically genuine. “The California Kid” is a mid-tempo autobiographical tune wherein the artist presents his warts-and-all resume. The laid-back “I’m In Love Again” is our favorite, a song about the mystery of attraction—a hopeless romantic’s willingness to repeat the same wonderful mistakes. We feel this song particularly could draw interest from a marquee performer who could make it his own.

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

SCORE: 8.0



Post Paradise

Contact: amanda@lafamos.com
Web: PostParadiseRock.com
Seeking: Booking, Film/TV, Radio, Mgmt
Style: Alt-Rock

As their name suggests, this Fort Collins, CO fourpiece has a determinedly downcast vision of life and, in sensual singer Nick Starr Duarte, an ideal voice to bring that vision to life. The band’s urgently brooding sound is not unfamiliar to ‘90s alt-rock fans, but the inclusion of a mainstay cello on these songs gives each a modicum of distinction. “Generator” is the band at its best, a song whose performances and production are in total sync. We wondered where the bottom end went in the otherwise energetic “Ordinary,” while the foreboding “The Rover” has an eerily fetching atmosphere that we’d like to hear in a film or TV show. There’s lots of skill and finesse at work in this band, who’ll certainly please the Gloomy Guses out there.

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

SCORE: 7.8



Blackkiss

Contact: peteyweiser@gmail.com
Web: BlackkissDrifters.com
Seeking: Booking, Radio
Style: Western

Americana music lovers will want to check out this Utah-based artist, Pete Sands, whose tracks are altogether spare, heart-rending and oozing authenticity. A tale of murder, “Heldorado” vividly depicts a “sinners town,” while “Riding Free” casts bittersweet sunlight and shadow on a horseman’s lone-wolf lifestyle. Our favorite song, “In The Dark,” is an admission of guilt in a busted love relationship and it showcases Sands’ understated formula: sad, rough-hewn, generally flat lead vocal; acoustic guitar; and high-lonesome electric guitar fills (with miles of echo) that put a haunting glaze on the downbeat, sometimes desolate proceedings. It’s all so simple and stark—and dead-on effective.

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

SCORE: 7.8



Dudley Taft

Contact: music@dudleytaft.com
Web: dudleytaft.com
Seeking: Booking, Film/TV
Style: Blues-Rock

Taft specializes in blues—not the kind you mope to, the kind you get up and dance to. His tuneful tenor rides a raft of terrific musicianship on material like “Skin & Bones” (his best), “Wishing Well” and the genre chestnut “Hard Time Killing Floor Blues.” We feel that on the latter two songs, he makes the common mistake of trying to sing all gruff ‘n tough, and doesn’t quite have the pipes pull it off, while on “Skin & Bones” he sings with unaffected joy as his backup chorale adds bursts of southern rock power. But in the end, Taft is really about his ax—he’s a dazzler on guitar (check out his scorching solo on the otherwise homespun “Wishing Well”) and his band are equally fine in their support roles.

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

SCORE: 7.6



Thrice Authentic

Contact: authentic3x@yahoo.com
Web: authenticthrice.com
Seeking: Label
Style: Hip-Hop

Rapper Thrice Authentic shows he can make a lot with a little, as in “Mama,” a song that showcases all of his strengths: a hooky, commanding flow that fluctuates with skill; an edgy, menacing beat; and a vivid street-wise scenario. In this case we hear the tale of a hard-eyed realist who resolves to provide for his kin despite the odds. (We like the edgy track’s use of bells for dramatic atmosphere.) “Deep Thought” is another “provider” monologue, from the point of view of a man behind bars and his determination to endure and thrive again. “Same Ish” continues the artist’s focus on dog-eat-dog street life, but this time he uses an eerie organ that seems to wheeze with sinister intent. A clever, promising artist.

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

SCORE: 7.6

Music Connection’s executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Earthside

Contact: earthsideband@gmail.com
Web: earthsideband.com
Seeking: Label, Booking
Style: Progressive Rock

An ambitious outfit, Earthside delivers what hardcore Prog fans love—uber-tight musicianship, unpredictable time sigs and nary a nod to mainstream tastes. The band's 10-minute "Mob Mentality" has all of the above (a cinematically soft prelude, funk-rock workouts, neo-classical interludes and a battery of complex rhythms—not to mention lead vocals by Sevendust's Lajon Witherspoon and support from the Moscow Studio Symphony Orchestra). "Crater" and "Closest..." are similar in their ambition and turn-on-a-dime execution. At the end of the day, though, it all might leave listeners more worn out than dazzled. Nevertheless, Earthside might be an excellent fit for the visceral immediacy of video game soundtracks.

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

SCORE: 7.6



Tony Elder

Contact: westboundgroove@gmail.com
Web: tonyelder.com
Seeking: Booking, Label, Film/TV
Style: Urban Jazz

Guitarist Elder and his troupe's brand of jazz is tuneful, easygoing, thoroughly aiming to please, which makes it perfect background music for an event where life is sweet and sunny, with zero chance of rain. "Sunday Brunch" is a pleasant tune on which Elder shows himself to be a solid, precise musician whose restraint matches the music. Horns are a welcome addition to "Serenity," especially the song's sax solo. Elder adds some spicy, tropical flair (and nice flute parts) to his formula with "Senorita Bahama Mama," which, with the help of its backup vocalists, achieves the kind of carefree sensuality you'd associate with a Caribbean cruise. Familiar stuff, well recorded, efficiently performed.

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

SCORE: 7.6



Debris of Titan

Contact: jennifer@workingbrilliantly.com
Web: retrolake.com
Seeking: Licensing, Mgmt, Label, Booking
Style: Psych Rock

Did this duo stumble upon an unexploded acid bomb from Woodstock and willfully OD on it to give us a modern-edged take on psychedelia? We like all the deep space echo and trippy sonics that are invested in these densely arranged recordings. Love, love, love is the theme of "Anime," all aswirl in sunrays and the shiny-happy voices of friends going on a, ahem, trip together. "Where'd It All Go" showcases stellar musicianship, especially the electric bass lines that make an impact amid a busy track. The languid instr. "Sleep with Me," emits a lulling, oceanic sway that, after all the lysergic overdrive, acts as an ideal sleeptime sedative. We suggest simplifying—sift through the Debris and use only the choicest elements.

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

SCORE: 7.4



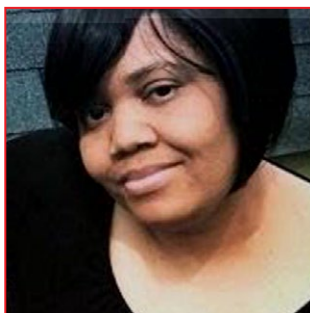
Elica Le Bon

Contact: elicalebongmail.com
Web: soundcloud.com/elicalebong
Seeking: Label, Mgmt
Style: R&B, Hip-Hop, Alternative, New Age R&B

Ambitious Londoner Elica Le Bon wears all the hats here and gives us a novel R&B/Pop/Hip-Hop hybrid, one that roils with dark, tightly wound, psychodramatic overtones. On "Crown," Le Bon's sexy, sinuous phrasing complements the music's snakey, quasi-MidEastern vibe, where she's a woman scorned, spitting fire at an ex. "Haunting" is fittingly titled, with its supple synth beats and textures that include an insanely imposing basstone. "I Get It," like her other songs, is unusually structured and powered by the artist's technically skilled and emotionally clenched vocals. She hasn't quite nailed it yet, but Le Bon's recordings suggest that she might be able to refine her style into something that is more tuneful and satisfying.

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

SCORE: 7.4



Alicia Grimes

Contact: iamterrell5@gmail.com
Web: soundcloud.com/aliciagrimes
Seeking: Label, Booking, Film/TV, Endorsements
Style: Indie Pop, Indie Rock, Alt-Rap

We're split on the merits of this artist. While some of us find her brief (sub 2-minute), starkly arranged recordings to be without merit; others find her work to be intriguing and, at times, haunting, a curious (if primitive) hybrid of alt-rock and hip-hop essences that seem to be on to something fresh. At 1:51, the acoustic guitar-laced "Lost & Gone" has chord changes and a vocal lean that reminds us of alt-rocker Courtney Barnett as it follows a nice, mournful groove. "Say I Do" is equally stark and acoustic, including piano and a hauntingly out of tune mandolin note or two, but with vocal FX a la T Pain. "Love You" has chord changes a bit too similar to the previous songs and shows this artist still has work to do to expand on her talents.

- Production 5
- Lyrics 8
- Music 8
- Vocals 7
- Musicianship 7

SCORE: 7.0



Huck Flynn

Contact: hucstr@yahoo.com
Web: huckflyn.com
Seeking: Film/TV
Style: Blues

It's cool to hear a white-boy blues-rocker who not only plays a credible lick or three, but whose soulful, kerosene-seared singing voice ignites the whole package. Cool, too, to hear Flynn gel with his seasoned backup players who clearly know their way around a blue note. All of which makes us wonder why these songs (including "Didn't Pick A Bad Day," "Chinatown") are so poorly recorded. Considering Flynn's experience (his resume includes working with Albert Collins, Joe Walsh, Elvin Bishop and others) these tunes should sound so much better. The band's apparent intention of capturing a live vibe comes off instead as tinny and under-miked, failing to do justice to the skill and conviction that these guys are putting out.

- Production 5
- Lyrics 7
- Music 7
- Vocals 8
- Musicianship 7

SCORE: 6.8

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

The Pecan Festival – Neches Stage

Austin, TX

Contact: info@thecoverlettermusic.com

Web: thecoverlettermusic.com

The Players: Jacob Shipman, lead vocals, guitar, drums, harmonica; Chelsea Barbo, lead vocals, guitar, piano; Jarrod Nall, bass, piano, guitar; Johnni Roaché, bass, piano, guitar, harmonica; Trevor Van Stanfield, drums, guitar.

Material: The Cover Letter is a five-piece band with influences from country, folk, rock and pop. Original material sheds light on somber topics such as self-doubt and heartbreak, but the band conveys optimistic passion, contagious energy and earnest conviction. From the folk-rock “Her Eyes, the Ocean,” with brilliant instrumental progression and strong blues-like vocals, to “As Is,” an alternative leaning effort that highlighted the vocals, and the more traditional country “Somethings,” the band proves they need no classification to create meaningful experiences.

Musicianship: While compelling and passionate vocals from Shipman and Barbo are harmonious highlights, the unique instrumental duties steal the show. The multi-instrumentalists, including Nall, Roaché and Stanfield, change roles every song, incorporating harmonicas and tambourines that take the music to a new, exciting level. Drums were always dominant while the piano added a pleasant, subtle layer to the organized chaos. Overall, the band showcased effortless quality, immense energy and cohesiveness.

Performance: The group gave an organic and thrilling performance as if nothing but the



music mattered. From Americana inspirations and rock-infused elements to the toe-tapping, hoedown-like vibes and slower, softer ballads, the performance was a mixed bag of tricks that never came off as forced or stale.

As the band began, the crowd was only a dozen strong but continuously grew. Though there were technical mishaps, which caused the vocals to get drowned out on a track or two, the unexpected moments of audience participation and an off-stage drumming showcase kept the audience’s attention.

Summary: The Cover Letter could be the “next big thing.” With raw emotion, the band gave the audience an exciting show focused on their ever-developing, one-of-a-kind sound. Diverse components may fight for the spotlight, but the sharp instrumentals will please those with a love for traditional country-styled music and those who search for more upbeat, radio-friendly offerings. It is difficult to place The Cover Letter into a box—it would actually be an injustice to do so, and that is their most appealing aspect. - Luis Gonzalez

Subterranean Chicago, IL

Contact: heyheyrabbit@gmail.com

Web: facebook.com/heyheyrabbit

The Players: Paul, vocals, ukulele, keyboard; Mary, vocals, melodica, baby glockenspiel, keyboard, shaker.

Material: Hey!Rabbit are a husband and wife duo who have recorded two EPs. In 2014, they also released a split with singer/songwriter J. The songs they perform come from these EPs, as well as previously unreleased material. While the instruments they play are atypical for a traditional rock club, their music has an unexpected edginess to it, sonically and lyrically.

Musicianship: Both Paul and Mary are singers, trading off between lead and backing vocals. Both are solid at the mic and play well on multiple instruments. Mary often alternates between the melodica, baby glockenspiel and singing all in the same song—sometimes at the same time.

The pair are talented musicians on their instruments of choice, and they openly enjoy what they are doing and have definitely found their own unique sound and niche.

Performance: “It Took Distance...To Move Forward,” was a strong start with its catchy melody. “Jak Se MOSH” continues in a similar pop-oriented vein with ukulele, melodica and charming vocal exchange. While there was energy during “CzechPoint,” there was something lacking, which could have been



fulfilled by utilizing a full band. “And In About” was their most rockin’ tune. “Food Not Lawns,” with empowering lyrics, was a slight departure from their established sound with its harmonic dissonance, synthetic drum beat, keyboards and female lead vocals.

However, “Lena” continued in a similar lyrically deep, harmonically dissonant style, but this time there was a beautiful melody accompanied by a sparkling ukulele. For the final song, “#thehezkiest,” the duo sang introspective lyrics an octave apart, while Paul

played the high register of the ukulele and Mary played the baby glockenspiel. It was a touching ending to a unique experience.

Summary: While Hey!Rabbit might initially seem to attract the hipster, millennial crowd, there is an unexpectedly wider appeal to their music. Their use of odd instrumentation coupled with interesting harmonies and melodies might not be everyone’s cup of tea, but there’s no doubting that it rocks.

- Mary Lemanski



ST. NOTHING

APPLE KAUFMANN

Middle East Cambridge, MA

Contact: stnothingmusic@gmail.com

Web: stnothing.com

The Players: Marco Garzoni-Lawrence, vocals; Sophia Carreras, guitar; Jenna Calabro, cello; Felix Nicholson, drums.

Material: Waves of ennui emit like radiation from a decaying reactor when this synth-pop

project (winner of 2014's Boston Music Award for Electronic Artist of the Year) takes the stage. Dubbing themselves "nocturnal bedroom pop," Joy Division/New Order remains their obvious primary influence. Wispy, romanticist cello is backed by programmed beats and live drumming, while their guitarist's indigo hum locks down a sense of existential longing. Singer Garzoni-Lawrence's emo purrs bleed an ocean of sadness.

Musicianship: Three-quarters of their genetic makeup—guitar, drums and cello—unite smoothly against a velvety digital backdrop to create a stirring yet familiar sound. Their ultimate flaw rests with their singer, whose inconsistent vocals, while a supple match for their melancholy style, are further hampered when technical issues arise. Nothing can be said regarding their keyboard, as the instrument faced a hurdle the players were unable to surmount. Their compositions, which rarely moved beyond their teary formula, compounded these setbacks.

Performance: St. Nothing deliberately burden Garzoni-Lawrence with the task of filling the spotlight, leaving the others to blend into the background. This sensible decision becomes a fatal error, as he leaves the impression of a soul in search of an identity. At times, the music courses through him like a jolt of electricity; others, he appears detached and laconic. Movements range from jerky to fluid, vacillating without reason. His incongruous outfit worsens this confusion. Although he booked their final number by calling out the group's name, one could hardly be expected to decode his rapid-fire mumbling.

Summary: One may wish for a revival of '80s-soaked new wave pathos, but St. Nothing will never spark that revolution unless their vocalist makes strides. In need of confidence as much as an outward persona, he must refine his sense of self before sharing it with audiences. Once that happens, a larger group of listeners will be drawn to the band's new take on an old style. — **Andy Kaufmann**

Silverlake Lounge Los Angeles, CA

Contact: Amanda@LaFamos.com

Web: WaterXDistrict.com

The Players: Tice Griffin, guitar, piano, lead vocals; Zack Mueller, guitar, backing vocals; Hunter Gurney, bass; AJ Awasthi, drums.

Material: There's an edginess to the indie and surf-rock sounds of Water District. Delayed guitar riffs, echoing over upbeat verses, emote with lyrics about love and solitude. The band's song composition and Griffin's whiny vocals fit the sound, and it is evident they're heavily influenced by the Silversun Pickups. Their most notable and well-composed song, "Dear California," has ambient Golden State vibes with a gritty, underground indie backbone that gives the song its girth. While the material is solid, Griffin should vary his vocal patterns and sound to distinguish himself from Brian Aubert.

Musicianship: Griffin is a passionate frontman and attacks his melodies with purpose. His rhythm guitar playing solidifies the tempo, and he should apply that same confidence to his piano playing. Gurney's bass lines are subdued, which allow the guitar heavy material to shine. Awasthi's drumming could be stronger—while some of the material demands hammered out beats, mild playing with absence of a heavy kick drum doesn't bring the songs home. Mueller has perfected creating ethereal sounds that add a spacey, almost stony element to the material. His solos, however, are often lacking intention and fluidity.



WATER DISTRICT

VINCENT STEVENS

Performance: The band aimed to please, but just missed the mark. The apex of the set happened in the middle during "Dear California" and "Comedown"—these would have hit harder toward the end. Unfortunately, Gurney's bass sounded like it was blowing out the low wattage bass amp. Awasthi played timidly until "Dear California," where he finally hit his stride.

Despite sound issues, Griffin was an entertaining ringleader, constantly engaging with band and audience. Showmanship is crucial, but he has to work harder to ensure his

melodies don't waver off pitch, which they often did. Mueller and Griffin had moments where they traded off licks and played harmonized parts, which captivated the audience. They should strive for more moments like that.

Summary: Water District has a unique sound, but needs to better translate the full-bodied, recorded material to live shows. Because the band has a desirable sound for indie rock enthusiasts, performances must elevate listeners and be on par with the talented songwriting. — **Vincent Stevens**

Bowery Ballroom *New York, NY*

Contact: amber@bigpicturemediaonline.com
Web: goodgraeff.com
The Players: Brooklyn Graeff, vocals, guitar; Brittany Graeff, cello, recorder; Tyler Solu, bass; Damon Owens, drums.

Material: Twins Brooklyn and Brittany Graeff never sought a musical career. After competing in a battle of the bands they went separate ways. Years later, after living together in Vietnam, they decided to give their all in music. Full of youthful exuberance and a quirky sophistication, their alternative rock sound (indie to the core) has taken them on tour across North America.

Good Graeff's songs offer simple and direct messages, but the music is drenched in complexities, from alternating rhythms to inner hooks in motif form. "I Want That" revisits the age-old dilemma of wanting what you can't have; but there's no crying in their beer: "And I'll take what I want and all I want is you," a bolder stance instead of another casualty of love. The music is more intricate, especially in the chorus, which changes feel and rhythm while the lyrics put emphasis on unexpected syllables.

Musicianship: Both sisters exhibit strong musical prowess. Lead singer Brooklyn has stylized delivery but enough of an organic component to not sound affected. Brittany, one of the stronger influences, creates beautiful cello lines full of feeling and rich in sonic texture. The sisters serve as a strong magnet



GOOD GRAEFF

for sidemen Solu and Owens, who assist in pulling the band together into a cohesive unit.

Performance: They took to the stage as if the world was their oyster, performing with abandon and commitment. Good Graeff brought out the headliner, Mates of State, for a joint number cementing themselves to the main draw of the evening. Brooklyn, who fronts the band, was adept at making lighthearted banter with the crowd segueing easily from each song. The sisters work in

tandem to elevate the musical experience to an intriguing and gratifying level.

Summary: Good Graeff have a decent head start not only because they are twins (good marketing potential), but with their combined talents they share a powerful musical bond. Although their material is left of center, they will attract a loyal fan base of those who love everything indie, especially twins who successfully convey their love of making music.

— Ellen Woloshin



BECCA MOORE

Molly Malone's *Los Angeles, CA*

Contact: hello@becca.tv
Web: becca.tv
The Players: Becca Moore, lead vocals; Sam Hirsh, keys and harmony; Granville Young, bass; Harry McKenzie, drums; JJ Kirkpatrick, trumpet; Matthew Yeakley, guitar; Henry Solomon, sax, flute.

Material: Becca Moore, a French expat who now calls California home, offers up funk, soul, jazz and social commentary with her

"Soultown Super" project. With influences from Marvin Gaye to Stevie Wonder, activists in their own right, Moore takes what they started to another level: subject matter ranging from climate change to feminism, bringing on-the-nose lyrics to the compositions. There's certainly no doubting Moore's point of view.

Musicianship: The "Soultown Super" project features a slate of accomplished musicians, more than able to bring the jazz/soul mashup performance to life. Along with a ripping solo on the first song, "God Damn Pilot," pianist

Hirsh wrote the tight, well-crafted horn parts, which helped trumpeter Kirkpatrick and sax Solomon shine throughout the night. Moore has a multi-octave range and was not afraid to go for high notes and sus chord-tone note choices, hitting them with confidence and authority.

Performance: If nothing else, Moore was committed to her vision of this project and the subsequent performance. From the subtle band clothing color scheme, to beads and flyers distributed throughout the tables, the stage was literally set for a cohesive, message-driven show.

The set mainly featured compositions from her musical TV drama pilot, *Soultown Super*, a '70s throwback. While introducing each song with a background story helped bring a personal element to the performance, it also, at times, worked against the flow of the show. Despite the stopping and starting, the players handled the material expertly in support of the ultimate message.

Summary: Becca Moore is a multi-faceted artist who does not lack confidence in her abilities and vision. It is impressive to see a performer so engrossed in her work and passionate about conveying her beliefs in such a creative way.

She has a lot to say, and while it is engaging and thought-provoking, the breadth of topics felt overwhelming by the end of the night. A more focused approach will only benefit future performances by allowing the audience to be moved by the music and the powerful, on-point lyrics.

— Grant Stoner

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Web: www.victoryrecords.com,
www.anothervictory.com
How to Submit: no unsolicited material

AVATAR PUBLISHING GROUP, LLC

2029 Hyperion Ave.
Los Angeles, CA 90027
323-906-1500
E-mail: lynnnette@avatarmarketing.com
Web: www.avataridgi.com
Styles: R&B, hip-hop, rap, pop, Latin, electronica
How to Submit: unsolicited materials accepted via U.S. mail or electronically (MySpace)

A WRITER'S PARADISE

Nashville, TN
615-852-8297
E-mail: stacy@awritersparadise.com
Web: www.awritersparadise.com
Contact: Stacy Hogan
How to Submit: no unsolicited material

BAG-O-CATS MUSIC

P.O. Box 563
Sparrowbush, NY 12780
845-856-8985
E-mail: kate@bagocats.com
Web: www.bagocats.com
Styles: singer/songwriter
How to Submit: no unsolicited material

BEST BUILT SONGS

1317 16th Ave. S.
Nashville, TN 37212
615-385-4466
E-mail: larry@bestbuiltsongs.com
Web: www.bestbuiltsongs.com
Contact: Larry Sheridan
How to Submit: no unsolicited material

BICYCLE MUSIC COMPANY, THE

100 N. Crescent Dr., Ste. 323
Beverly Hills, CA 90210
310-286-6600 Fax 310-286-6622
E-mail: Jake@bicyclemusic.com
Web: www.bicyclemusic.com
Contact: Jake Wisely
How to Submit: no unsolicited material

Additional location:

28 W. 44th St., Ste. 810
New York, NY 10036
212-488-1714
E-mail: roger@bicyclemusic.com
Web: www.bicyclemusic.com
Contact: Roger Miller
How to Submit: no unsolicited material

BIG EARS MUSIC

Oh Boy Records
33 Music Sq. W., Ste. 102B
Nashville, TN 37203
800-521-2112 Fax 615-742-1360
E-mail: jon@ohboy.com
Web: www.ohboy.com
Published: see web
How to Submit: no unsolicited material

BIG FISH MUSIC (BMI)

CALIFORNIA SUN MUSIC (ASCAP)
12720 Burbank Blvd., Unit 124
Valley Village, CA 91607-1421
818-508-9777
E-mail: clisag21@yahoo.com
Web: facebook.com/bigfishmusicpublishing
Contact: Chuck Tennin, Lora Sprague
All Styles: physical therapy music, country, pop, ballads, up-tempo, adult contemporary, gospel, Film/TV, orchestral, classical, instrumentals, rock, new age, jazz, blues, alternative
Notes: Visit nimbitmusic.com/bigfishmusic to check out the kind of music you are looking for.

BLIND PIG RECORDS

P.O. Box 2344
San Francisco, CA 94126
415-550-6484
E-mail: orders@blindpigrecords.com
Web: www.blindpigrecords.com
Styles: Blues
How to Submit: No unsolicited material

BLUEWATER MUSIC SERVICES CORP.

705 2nd Ave. S.
Nashville, TN 372120
615-327-0808
E-mail: randy@bluewatermusic.com
Web: www.bluewatermusic.com
Contact: Randy Patton, Mgr, Licensing & Admin.
Published: see web
How to Submit: no unsolicited material

BOK MUSIC

4027 Towhee Dr.
Calabasas, CA 91302-3630
818-222-1727
Web: www.bokmusic.com
Contact: Monica Benson
Styles: all styles
How to Submit: No phone calls. Unsolicited material accepted. Include lyrics. See website for guidelines

BOOSEY & HAWKES, INC.

229 W. 28th St., 11th Fl.
New York, NY 10001
212-358-5300
E-mail: composers.us@boosey.com
Web: www.boosey.com
How to Submit: no unsolicited material

BOURNE CO. MUSIC PUBLISHERS

5 W. 37th St.
New York, NY 10018
212-391-4300 Fax 212-391-4306
E-mail: info@bournemusic.com
Web: www.bournemusic.com
Styles: entire music spectrum
Published: Nat King Cole, Nas, the Rat Pack, Crazy Frog, Al Jolson, Rod Stewart, Barbra Streisand
How to Submit: No unsolicited material

BRENTWOOD BENSON

Nashville, TN 37067
800-846-7664 Ext. 1
Web: www.brentwoodbenson.com
Styles: CCM, Gospel
How to Submit: no unsolicited material

BUCKHORN

P.O. Box 120547
Nashville, TN 37212-2105
615-327-4590 Fax 615-327-4639
E-mail: jwilkin@mac.com
Web: www.buckhornmusic.com
Styles: Country, Gospel
How to Submit: no unsolicited material

BMG CHRYSALIS

BMG Chrysalis US
1745 Broadway, 19th Fl.
New York, NY 10019
212-561-3000
E-mail: info.us@bmg.com
Web: us.bmg.com
Styles: all styles
Published: T-Bone Burnett, Snow Patrol, Ryan Adams, Wilco, Nick Cave & the Bad Seeds, Los Lobos, Iggy Pop, Pete Townshend, Spoon, the Guess Who, Talib Kweli, Caexico, Theivery Corporation, Corinne Bailey Rae, Jamie Foxx, M. Ward, Tegan and Sara, Sean Garrett, the Faint, Kings of Leon, Craig David, of Montreal, Lady Sovereign, John Prine, Ani DiFranco, Fischerspooner, the Estates of Willie Dixon, Muddy Waters, Stevie Ray Vaughan, Johnny

Cash, Fred Ahlert, Del Shannon, Townes Van Zandt, Gram Parsons, Woody Guthrie, Badfinger
How to Submit: no unsolicited material

Additional locations:

6100 Wilshire Blvd., Ste. 1600
Los Angeles, CA 90048
323-969-0988
E-mail: info.us@bmgchrysalis.com

29 Music Sq. E.
Nashville, TN 37203
615-329-0999
E-mail: info.us@bmgchrysalis.com

Charlottenstraße 59
10117 Berlin, Germany
+49 (30) 300 133 300
E-mail: info@bmg.com

BUZZART ENTERPRISES, INC.

611 1/2 Ocean Park Blvd.
Santa Monica, CA 90405
424-216-6105
E-mail: info@buzzartinc.com
Web: www.buzzartinc.com
Contact: Arthur Berggren
Styles: Rock
How to Submit: no unsolicited material

CARAT RECORDS

P.O. Box 12746
Lahaina, HI 96761
808-214-6910
E-mail: mail@lo-boy.com
Web: www.caratrecords.com
Contact: Alvin "Abbey" Brazley
Styles: pop, prog, rock, metal, R&B, hip-hop, folk, punk, classical, Hawaiian
How to Submit: Accepts unsolicited material. Call or e-mail first. Also does artist development & runs studio and label.

CAPITOL MANAGEMENT GROUP

330 Franklin Rd.
Brentwood, TN 37027-3282
800-767-4984, 615-321-0600 Fax 615-321-0182
E-mail: robertmetzgar@aol.com
Web: www.musicpublishernashville.com
How to Submit: no unsolicited material

CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING

102 E. Pikes Peak, Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
E-mail: rac@crlr.net
Web: www.oldpants.com, www.newpants.com
Contact: Robert Case
How to Submit: unsolicited material accepted. Call before sending demos.

CHRISTMAS & HOLIDAY MUSIC

26642 Via Noveno
Mission Viejo, CA 92691
949-859-1615
E-mail: justinwilde@christmassongs.com
Web: www.christmassongs.com
Contact: Justin Wilde
Styles: Christmas, Hanukkah, Halloween and other holiday music only.
How to Submit: see website for information. Do not call the office

COMPLETE MUSIC USA

Lipservices Music Publishing
9 Prospect Park W., Ste. 14B
Brooklyn, NY 11215
718-989-1181
E-mail: julie@lipservices.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

COPPERFIELD MUSIC

1400 S. St.
Nashville, TN 37212
615-726-3100 Fax 615-726-3172
E-mail: ken@copperfieldmusic.com
Web: www.copperfieldmusic.com
How to Submit: no unsolicited material

CORNELIUS COMPANY, THE

Gateway Entertainment
9 Music Square S., Ste. 92
Nashville, TN 37203
615-256-9253
E-mail: terry@gatewayentertainment.com
Web: www.corneliuscompanies.com,

www.gatewayentertainment.com
Styles: country, rock, alt., folk
How to Submit: Please send us a demo with lyric sheets and let us know what you would like to see from your career. We listen to every song that comes across our desks. We offer individual, personal catalog representation for outside writers and publishers, full Film/TV placement for songwriters and publishers with master quality demos. Songs needing master quality demos—No problem!

CRUTCHFIELD MUSIC GROUP

1106 17th Ave. S.
Nashville, TN 37212
615-321-5558
E-mail: jcrutch@crutchfieldmusic.com
Styles: country, pop
How to Submit: contact before sending materials

CUPIT MUSIC

P.O. Box 121904
Nashville, TN 37212
Attn: Artist/Writer Submission
615-731-0100 Ext. 13
E-mail: music@cupitmusic.com
Web: www.cupitmusic.com
Styles: country, country Christian, gospel
How to Submit: see website for guidelines

CURB GROUP THE

48 Music Sq. E.
Nashville, TN 37203
615-321-9532
Web: www.curb.com
How to Submit: no unsolicited material

DEFEND MUSIC, INC.

5631 Hollywood Blvd, Ste. C
Los Angeles, CA 90028
323-305-7315
E-mail: greg@defendmusic.com
Web: www.defendmusic.com
Styles: all styles
Published: songs recorded by Sharon Jones & The Dap Kings, Kaskade, Robert Glasper Experiment, Eli Paperboy Reed
How to Submit: e-mail greg@defendmusic.com

DELICIOUS VINYL

6607 W. Sunset Blvd.
Los Angeles, CA 90028
323-465-2700 Fax 323-465-8926
E-mail: contact@deliciousvinyl.com
Web: www.deliciousvinyl.com
Contact: Rick Ross
Styles: hip-hop, reggae, rock

DEL ORO MUSIC PUBLISHING

10700 Ventura Blvd., Ste. H
Studio City, CA 91604
818-308-6829
E-mail: bud@deloromusic.com
Web: www.deloromusic.com
Contact: Bud Anderson
Styles: pop, R&B, dance, rock, Latin, reggae, gospel, jazz, world
Published: David Longoria, CeCe Peniston, Juliet B. Rock, Eric Gold, Darren Sanner, 2 Much Caffeine, April Diamond, Bino, David Keough, Gerina DiMarco, 5 Star
How to Submit: contact our office and request to submit your materials.

DE WALDEN MUSIC GROUP

5807 Carpenter Ave.
Valley Village, CA 91607
626-763-6995
E-mail: zigwal@pacbell.net
Web: dewaldenmusic.com
Contact: Christian de Walden
Styles: pop rock, Latin pop, Eurodance
How to Submit: call before submitting material

DIMENSIONS GATE (BMI)

Cleopatra Records
11041 Santa Monica Blvd., Ste. 703
Los Angeles, CA 90025
310-477-4000
Web: www.cleopatrarrecords.com
Contact: Brian Ferrara
Published: Cleopatra Records artists only
How to Submit: no unsolicited material

DISNEY MUSIC PUBLISHING

500 S. Buena Vista St.
Burbank, CA 91521-6434
818-569-3241 Fax 818-845-9705

Styles: pop

How to Submit: no unsolicited material

DON WILLIAMS MUSIC GROUP, INC.

9425 Santa Ana Rd.
Ventura, CA 93001
805-649-8790 Fax 805-649-7207
E-mail: info@dwmg.com
Web: www.dwmg.com
How to Submit: no unsolicited material

DRAKE MUSIC GROUP

1300 Division St., Ste. 301
Nashville, TN 37203
615-297-4345
Web: www.petedrakemusic.com
How to Submit: no unsolicited material

EARWIG MUSIC COMPANY, INC.

2054 W. Farwell Ave., Garden Unit
Chicago, IL 60645-4963
773-262-0278 Fax 773-262-0285
E-mail: mfrank@earwigmusic.com
Web: www.earwigmusic.com
Contact: Michael Frank or Rita Warder
How to Submit: no unsolicited material

ECS PUBLISHING

1727 Larkin Williams Rd.
Fenton, MO 63026-2024
800-647-2117, 636-305-0100
E-mail: office@ecspub.com
Web: www.ecspub.com
How to Submit: no unsolicited material

EJ GURREN MUSIC

P.O. Box T / 16311 Askin Dr.
Pine Mountain Club, CA 93222
661-242-0125 Fax 661-242-8334
E-mail: gbrmusic@frazmtn.com
Contact: Eddie Gurren
Styles: R&B, hip-hop, gospel, country
How to Submit: unsolicited material accepted

EMI CMG MUSIC

P.O. Box 5085
Brentwood, TN 37024
615-371-4400
E-mail: licensing@emcmgpublishing.com
Web: www.emcmgpublishing.com
Styles: CCM. Worship, Gospel
How to Submit: no unsolicited material

EMI MUSIC PUBLISHING

(see Sony/ATV)

ESPY MUSIC GROUP/ BOB-A-LEW MUSIC

P.O. Box 869
Cedar Creek, TX 78612
512-308-1593 Fax 512-308-0920
E-mail: info@espymusic.com
Web: www.espymusic.com
Contact: Ronda Espy, Kim Espy
Styles: pop, country, blues, alternative
How to Submit: no unsolicited material

FIRSTCOM MUSIC

2110 Colorado Ave., Ste. 110
Santa Monica, CA 90404
800-778-1574, L.A. Local: 310-865-4477
E-mail: info@firstcom.com
Web: www.firstcom.com
How to Submit: Call before submitting material

Additional location:

1325 Capital Pkwy., Ste. 109
Carrollton, TX 75006
800-858-8880 Local: 972-446-8742

FORSTER MUSIC PUBLISHER

5309 W. Devon Ave.
Chicago, IL 60646
312-427-2713
E-mail: info@forstermusicpublisher.com
Web: forstermusicpublisher.com
Styles: all styles
Contact: Marco Pisani
How to Submit: call before sending material

FOUR JAYS MUSIC

443 S. San Pedro St., Ste. 304
Los Angeles, CA 90013
213-236-9222
E-mail: info@fourjaysmusic.com
Web: www.harrywarrenmusic.com
Styles: standards, film music all styles (except country 1926-1960)
How to Submit: no unsolicited material

FOX MUSIC PUBLISHING

10201 W. Pico Blvd.
Los Angeles, CA 90035
310-369-2541 Fax 310-969-1359
Web: www.foxmusic.com
Styles: all styles
How to Submit: no unsolicited material

FRETBOARD PUBLISHING

Sound Control Studio
1008 17th Ave. S.
(Inside the Bayou Building)

Nashville, TN 37212

615-292-2047
E-mail: soundcontrol@aol.com
Web: www.soundcontrolstudio.com
Contact: Mark and Donna Moseley
How to Submit: no unsolicited material

FUNZALO PUBLISHING

P.O. Box 35880
Tucson, AZ 85740
520-628-8655
E-mail: dan@mikesmanagement.com
Web: www.funzalorecords.com
Contact: Dan Agnew
Styles: all styles
How to Submit: accepts unsolicited material, prefers CDs

GAMBLE-HUFF MUSIC

Philadelphia International Music
75 Rockefeller Plaza
New York, NY 10019
215-985-0900 Ext. 200
E-mail: chuckgamble@gamble-huffmusic.com
Web: www.gamble-huffmusic.com
Contact: Chuck Gamble
Styles: R&B, jazz, soul
How to Submit: no unsolicited material

GENE AUTRY MUSIC GROUP, THE

(Golden West Melodies, Gene Autry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Autry Music Company)
4383 Colfax Ave.
Studio City, CA 91604
818-752-7770
Web: www.geneautry.com
Published: Vintage music catalog

GENERATION MUSIC, INC./

WORDS WEST LLC
661 N. Harper Ave., Ste. 205
Los Angeles, CA 90048
323-966-4433 Fax 323-653-5111
E-mail: tony@wordswest.com, helen.mallory@wordswest.com
Contact: Tony Gimbel, Managing Member Words West LLC/Tony Gissel, President Generation Music, Inc.; Helen Mallory, Music Licensing
Styles: all styles
How to Submit: no unsolicited material

GOODNIGHT KISS MUSIC/SCENE

STEALER MUSIC
10153 1/2 Riverside Dr., Ste. 239
Toluca Lake, CA 91602
808-331-0707
E-mail: janet@goodnightkiss.com
Web: www.goodnightkiss.com
Contact: Janet Fisher
Styles: all styles, especially master-quality hip tracks for film/TV
Published: '80 songs currently in film, ads and shows
How to Submit: online newsletter updates requests monthly; subscribe at our website

GUITAR SOLO PUBLICATIONS (GSP)

230 Townsend St.
San Francisco, CA 91407-1720
415-896-1922
E-mail: gsp@gspguitar.com
Web: www.gspguitar.com
Contact: Dean Kamei
Styles: Guitar music, primarily classical and Brazilian
How to Submit: No unsolicited material

HACATE ENTERTAINMENT GROUP

245 8th Ave., Ste. 869
New York, NY 10011
212-586-4229
E-mail: info@hacate.com
Web: www.hacate.com
How to Submit: call or e-mail first, accepts fully produced CDs only

HAL LEONARD CORP.

P.O. Box 13819
Milwaukee, WI 53213
414-774-3630
Web: www.halleonard.com
How to Submit: no unsolicited material

HARLAN HOWARD SONGS, INC.

1902 Wedgewood Ave.
Nashville, TN 37212
615-321-9098
Web: www.fb.com/pages/harlan-howard-songs-inc/176476319084204
Styles: country, R&B, pop
How to Submit: no unsolicited material

HARMONIOUS MUSIC

11054 Ventura Blvd., Ste. 333
Studio City, CA 91604
818-505-9537
E-mail: jay@2activate.com
Contact: Madeleine Smith, Jay Arthur
Styles: rock, urban, pop, club and children's
How to Submit: unsolicited material accepted

HARMONY ARTISTS

6399 Wilshire Blvd., Ste. 914
Los Angeles, CA 90048
323-655-5007 Fax 323-655-5154
E-mail: contact_us@harmonyartists.com
Web: www.harmonyartists.com
Contact: Jerry Ross, Mike Dixon
Styles: all
How to Submit: no unsolicited material

HOLOWORLD PUBLISHING

700 W. Pete Rose Way, Lobby B, Ste. 390
Cincinnati, OH 45203
513-442-3886
E-mail: info@holographicrecords.com
Web: www.holographicrecords.com
Contact: Richard Waring
Styles: prog, Americana, folk, rock
How to Submit: publishes only artists under management or signed to record label

HORIPRO ENTERTAINMENT

818 18th Ave. S.
Nashville, TN 37203
615-255-9837
Web: www.horipro.com
Contact: Butch Baker
Styles: all styles
How to Submit: no unsolicited material

Additional location:

Los Angeles, CA
2372 Veteran Ave.
310-470-6005
E-mail: la@horipro.com

INTERNATIONAL MUSIC COMPANY

5 W. 37th St., 6th Fl.
New York, NY 10018
212-391-4200
E-mail: info@internationalmusicco.com
Web: www.internationalmusicco.com
Contact: Marco Berrocal
Styles: publishes classical sheet music
How to Submit: no unsolicited material

JAMBO PRODUCTIONS/RHYTHM

ADDITION/SURROUND SOUND SONGS
22647 Ventura Blvd., Ste. 251
Woodland Hills, CA 91364
818-227-9669 Fax 818-227-9569
E-mail: jambomail@aol.com
Web: www.michaeljaymusic.com
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

KEATON MUSIC VENTURES

P.O. Box 121396
Nashville, TN 37212
615-750-3883
Web: www.chriskeaton.com
Styles: Country, AAA, Pop
How to Submit: see website

LAKE TRANSFER MUSIC

11300 Hartland St.
North Hollywood, CA 91605
818-508-7158
E-mail: info@laketransfer.com
Web: www.laketransfer.com
Contact: Tina Antoine
Styles: alt. rock, hip-hop, Latin-pop
How to Submit: unsolicited material accepted

LANSDOWNE, WINSTON, BLOOR & HOFFMAN HOUSE MUSIC PUBLISHERS (LWBH) ASCAP/BMI

P.O. Box 1415
Burbank, CA 91507-1415
818-748-0001 Fax 818-748-0003
E-mail: info@lwbhmusicpublishers.com
Web: www.lwbhmusicpublishers.com
Contact: Lynne Robin Green, President
Styles: all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only: enclose credits of artist as applicable.
How to Submit: We are NOT accepting any new material

LEIBER & STOLLER PUBLISHING

P.O. Box 11267
Marina del Rey, CA 90295
310-273-6401
E-mail: peter.stoller@leiberstoller.com
Web: leiberstoller.com

LOVECAT MUSIC

P.O. Box 548, Ansonia Station
New York, NY 10023-0548
E-mail: license@lovecatmusic.com
Web: www.lovecatmusic.com, www.facebook.com/LoveCatMusic
Styles: all styles
How to Submit: e-mail to submit

MAGNA CARTA RECORDS

A1 Country Club Rd.
East Rochester, NY 14445

585-381-5224

E-mail: info@magnacarta.com
Web: www.magnacarta.net
Contact: Dan Hanley
Styles: prog
How to Submit: see website for Demo Submissions

MAJOR BOB

1111 17th Ave. S.
Nashville, TN 37212
615-329-4150
Web: www.majorbob.com
Styles: country
How to Submit: no unsolicited material

MAKIN' MUSIC

1222 16th Ave. S., Ste. 11
Nashville, TN 37212
615-320-1117
E-mail: makin@mindspring.com
Web: www.makinmusiconline.com
Contact: Chris Dodson
Styles: country
How to Submit: no unsolicited material

MAYFLOWER MUSIC

1951 N. Wilmot Rd., Bldg. 2, Unit 7
Tucson, AZ 85751
520-326-4400
E-mail: celestial@harmonies.com
Web: www.harmonies.com
Contact: Julian Parnaby
Styles: all styles
How to Submit: No unsolicited material

MEMORY LAND MUSIC GROUP

501 7th Ave., #512
New York, NY 10018
212-460-8677
E-mail: info@memorylanemusicgroup.com
Contact: Mark Spier, Pres, CEO
Styles: standards, novelties
How to Submit: no unsolicited material

MILES COPELAND GROUP

7647 Hayvenhurst Ave., Ste. 47
Van Nuys, CA 91406
818-778-6510
E-mail: info@milescopeband.net
Web: www.copelandinternationalarts.com
How to Submit: no unsolicited material

MORAINE MUSIC

500 E. Iris Dr.
Nashville, TN 37204
615-383-0400
E-mail: info@morainemusic.com
Web: www.morainemusic.com
Contact: Dianna Maher
Styles: country, rock, blues, Americana
How to Submit: no unsolicited material

MORGAN MUSIC GROUP

1800 Grand Ave.
Nashville, TN 37212
615-321-9029
E-mail: songmerch@aol.com
Web: www.dennismorgansongwriter.com
Contact: Dennis Morgan
Styles: pop, country, rock
How to Submit: no unsolicited material

MOUNTAIN APPLE COMPANY, THE

1330 Ala Moana Blvd., Ste. 1
Honolulu, HI 96814
808-597-1888
Web: www.mountainapplecompany.com
Styles: Various types of Hawaiian and Polynesian music.
How to Submit: no unsolicited material

MPL MUSIC PUBLISHING

41 W. 54th St.
New York, NY 10019
212-246-5881 Fax 212-246-7852
E-mail: contact@mplcommunications.com
Web: www.mplcommunications.com
Styles: all styles
How to Submit: no unsolicited material

MURRAY MUSIC GROUP/BUG MUSIC/ WINDSWOPT

P.O. Box 983
Goodlettsville, TN 37070
E-mail: contact@murraymusicgroup.com
Web: www.murraymusicgroup.com
Styles: country, rock, pop, R&B, Latin, hip-hop
How to Submit: contact us before sending materials

MUSCLE SHOALS RECORDS/ FAME MUSIC GROUP

603 E. Avalon Ave.
P.O. Box 2527
Muscle Shoals, AL 35662
256-381-0801
E-mail: info@fame2.com
Web: www.fame2.com
Styles: country, R&B, soul
How to Submit: accepts unsolicited material, see web for details

MUSIC ROOM PUBLISHING GROUP, THE (ASCAP/MRP MUSIC (BMI))
525 S. Francisco Ave.
Redondo Beach, CA 90277
310-316-4551

E-mail: mrp@aol.com
Web: www.musicroomonline.com, www.musicroom.us, www.hollywood2you.tv
Contact: John Reed
Styles: rock, pop, film music
How to Submit: no unsolicited material

MUSIC SALES CORPORATION

180 Madison Ave.
New York, NY 10016
212-254-2100
E-mail: tomas.wise@music-sales.com
Web: www.music-sales.com
Styles: all styles
How to Submit: accepts unsolicited material via mail

Additional location:

1247 6th St.
Santa Monica, CA 90401
310-393-9900 Fax 310-393-9925

NEW HEIGHTS ENTERTAINMENT

New York City
E-mail: info@newheightsent.com
Web: www.newheightsent.com
Styles: all styles
How to Submit: no unsolicited material

NEW WEST MUSIC

Nashville, TN
E-mail: bob@bobbullock.net
Web: www.bobbullock.net
Contact: Steven Myers
Styles: country, pop
How to Submit: no unsolicited material

NORTH STAR MEDIA

3765 Wade St.
Los Angeles, CA 90066
818-766-2100 Fax 818-766-2105
E-mail: info@northstarmedia.com
Web: www.northstarmedia.com
How to Submit: unsolicited material accepted

Additional location:

40900 Woodward Ave., Ste. 350
Bloomfield Hills, MI 48304
886-642-1991, 818-766-2100

ONLY NEW AGE MUSIC (BMI)/LUCID DREAMS (ASCAP)

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323-851-3355
E-mail: info@newagemusic.com
Web: www.newagemusic.com
Contact: Suzanne Doucet
Styles: new age
How to Submit: no unsolicited material

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901 W. Alameda Ave., Ste. 108
Burbank, CA 91506
818-480-7000
E-mail: losangeles@peermusic.com
Web: www.peermusic.com
Styles: all styles
Published: see web
How to Submit: no unsolicited material

Additional location:

Corporate Office
2397 Shattuck Ave., Ste. 202
Berkeley, CA 94704
510-848-7337
E-mail: sfcorp@peermusic.com

PEN MUSIC GROUP, INC.

12456 Ventura Blvd., Ste. 3
Studio City, CA 91604-2484
818-766-9200
E-mail: michael@penmusic.com
Web: www.penmusic.com
Contact: Michael Eames, President
How to Submit: no unsolicited material

PPL MUSIC PUBLISHING GROUP, THE

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
Contact: Cheyenne Phoenix
Styles: all styles
How to Submit: write for permission, no phone calls

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116 E. 16th St., 9th Fl.
New York, NY 10003
212-661-6990 Fax 212-661-8890
E-mail: info@primarywavemusic.com
Web: www.primarywavemusic.com
Styles: rock, pop

Additional location:

10850 Wilshire Blvd., Ste. 600
Los Angeles, CA 90069
310-247-8630 Fax 310-247-8629

PRISM ESCAPE MUSIC

Penny Lane Bldg.
215 E. 24th St., Ste. 221
New York, NY 10010
212-686-0902
E-mail: prismescape@gagorder.com
Web: www.gagorder.com
Contact: George A. Gesner
Styles: rock, pop, R&B, world, semi-classical, new age, alt. country, folk.

QUINCY JONES MUSIC PUBLISHING

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Web: www.quincyjonesmusic.com
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

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661-255-9494

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Contact: Ron Rainey
Styles: all styles
How to Submit: no unsolicited material

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800-548-0917, 210-736-6902
E-mail: sales@rbcmusic.com
Web: www.rbcmusic.com
Styles: concert band, marching band, orchestra, choral, piano
How to Submit: no unsolicited material

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Austin, TX 78758
512-532-6157
E-mail: realcures@yahoo.com
Web: www.realcures.net
Contact: David Lear
Styles: Americana, indie rock, alt. country, rockabilly, acoustic, folk
How to Submit: unsolicited materials accepted via U.S. mail

REAL LIFE MUSIC PUBLISHING

5801 Tee Pee Trace
Nashville, TN 37013
615-554-6693
E-mail: dave@davetough.com
Web: www.davetough.com
Styles: pop, hip-hop, country, roots-rock
Published: Matt Heinecke, Siop, Toni Arthur, Cindy Alter, Come & Go. Also operate publishing demo studios in Nashville and L.A.

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E-mail: jhorton@realsongs.com
Web: www.realsongs.com
Styles: pop, R&B, rock, country
How to Submit: no unsolicited material, publishes Diane Warren exclusively and does not sign outside songwriters.

RECORD RAMA

P.O. Box 15413
Pittsburgh, PA 15237
412-367-7330
Web: www.recordrama.com
Contact: Paul Mawhinnie
Styles: all styles
How to Submit: no unsolicited material

RED RIVER SONGS (BMI)

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Nashville, TN 37205
615-915-2922
E-mail: robertweedman@comcast.net
Web: www.johnnybondpub.com
Styles: country
How to Submit: please contact first

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New York, NY 10013
212-675-4321

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How to Submit: accepts unsolicited material, see "demos" section on web for full details

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New York, NY 10001
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Web: www.rnh.com
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See Universal Music Publishing Group
2100 Colorado Ave.
Santa Monica, CA 90404
310-235-4700
Styles: all styles
Published: The Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Will Jennings, Garbage, Jurassic 5, Shep Crawford and Steven Van Zandt
How to Submit: no unsolicited material

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1802 Grand Ave.
Nashville, TN 37212
615-292-5100
Web: www.roundhillmusic.com
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Additional locations:

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New York, NY 10017
212-380-0080

1233 Wilshire Blvd., Ste. 112

Santa Monica, CA 90403
212-380-0080

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212-967-4300
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Web: www.roynet.com
Styles: all styles
Published: M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta
How to Submit: please contact prior to submitting

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818-508-3303
E-mail: steven@roynet.com
Contact: Steve Weber, West Coast Director

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Contact: Tom Hayden
Styles: all styles
How to Submit: No unsolicited material

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Web: www.shellybay.com
Contact: Michelle Bayer
Styles: pop, rock, Americana, hip-hop
How to Submit: no unsolicited material

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Web: www.joeldiamond.com
Contact: Joel Diamond
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How to Submit: unsolicited material accepted, does not return materials

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Published: Elvis Presley, Jerry Lee Lewis, Etta James, Leela James, George Jackson, The O'Jays, Barbara & the Browns
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Additional location:

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615-515-7772

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336-668-0193
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Styles: all styles of country

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Nashville, TN 37204
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E-mail: newwriterssubmission@songsfortheplanet.com
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323-939-3511 Fax 310-872-5027

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Web: www.sonyatv.com
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Styles: pop, R&B, rock, dance
Published: Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.
How to Submit: no unsolicited material

Additional locations:

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New York, NY 10022
212-833-7730

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Nashville, TN 37203
615-726-8300

Contact: Marc Wood, Sr. Director, TV & Ad Music

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305-532-3361 Fax 305-532-9467
Contact: Amy Roland

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Styles: all styles
How to Submit: no unsolicited material

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New York, NY 10011
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E-mail: info@spiritmusicgroup.com
Web: www.spiritmusicgroup.com
Styles: all styles
How to Submit: no unsolicited material

Additional location:

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626-797-2429
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Web: www.sprullhousemusic.com
Contact: Stephanie Sprull
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Styles: All
Services: Music Publishing, Music Library
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Web: www.tentenmusic.com
Styles: Country
How to Submit: no unsolicited material

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Contact: Dougie Thomson
Styles: Pop, Rock
How to Submit: contact before sending material

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Contact: Leyre Granda, Jono BallAdmin & Licensing
Published: see web
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E-mail: Hector.Rivera@umusic.com
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Web: www.urbandalazar.com
Contact: Jonathan Lazar
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How to Submit: We do not accept unsolicited material

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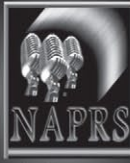
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So, You Wanna Start a Band?

It may seem like an easy thing to do, but starting a band and making it to band practice is just half the story. Here are some important points you need to consider before you decide to hop on that tour bus.

The Band is a Business

The first and most important step in running your band's business is to accept the fact that it is a business. Producing music is your band's creative work. Selling that music is a business venture. Like any business, the band members should agree ahead of time how the business will run, how revenues will be distributed, what happens if one or more members leaves the band and, lastly, what type of entity structure is the most appropriate for your situation.

Legal Entities

In a sole proprietorship, you own and operate the band by yourself and are personally liable for business debts. You pay the other band members either as employees or as independent contractors. You do not file a separate business tax return. The income and expenses qualify for pass-through treatment.

Pass-through tax treatment means that the taxes of a business are "passed through" to the tax return of the individuals owning the business. Sole proprietorships, partnerships, most LLCs and Subchapter S corps qualify for pass-through status. Pass-through status also means that these

corporations, the document filed is the articles of incorporation. For the LLC, the document filed is the articles of organization.

Benefits

The single most important benefit of corporate or LLC structure is limited liability. This means that the entity is responsible for the contractual liabilities (and tort liabilities, such as an accident) rather than the owners of the band (with certain exceptions). This eliminates a guarantee to third parties that each band member/owner will have to pay for all expenses if the band/entity itself is unable to meet its obligations. These entities formally distinguish between the owners of the band and those that manage and work for the band.

As briefly mentioned above, because of the unlimited liability and default rules for partnerships, they are strong enough reasons by themselves that bands should form limited liability business entities in the form of corporations or LLCs as soon as they begin to operate. Another benefit is that you can raise money and have people invest in your company. Further, unlike a general partnership, if a member of an LLC withdraws, the LLC still exists. This structure allows for band members to shift in and out of the company.

Tax treatment is an important consideration for the management of the band, but the strategies for minimizing tax liability may vary depending upon the nature of the income and the ownership. Since owners of



“So you want to be a rock ‘n roll star, then listen now to what I say...” – Roger McGuinn, The Byrds, 1967

business entities are not subject to double taxation as are the C corps.

Perhaps, to the surprise of many band members, the very act of starting or joining a band is a legal decision to form an entity. When two or more people engage as co-owners in a business for profit, state laws regard that entity as a general partnership. A general partnership does not require formal creation. You could be out having drinks with some music friends, say “Let’s form a band,” and if two or more people are in agreement, then you have formed a general partnership.

The obligations of a partnership are not limited to the partnership itself or the contributions of the partners. Instead, partners are jointly and severally liable for all obligations of the partnership, which could potentially have serious consequences. Thus, most businesses form corporations or LLCs to avoid this unlimited liability.

Not all band members are partners/owners, whether through a partnership, LLC or as shareholders of a corporation. In fact, this is commonplace. The band entity may simply contract for, or employ the services of, other musicians.

Both corporations and LLCs come into existence only after the band files the appropriate documents with a state agency. In the case of cor-

an LLC and owners of a closely held corporation electing S corporation status can choose to be treated as a partnership for tax purposes, the nature of taxation need not dictate the choice of organizational form.

The creation of a closely held corporation or LLC provides an individually separate and distinct entity that can own the band's assets, enter into employment, production and other agreements, thus helping to better distinguish between the band and its members. The formal creation of the band as a corporation or LLC is essential to good band management. As one size does not fit all, you should consult with your tax advisor/CPA about what type of entity structure(s) is the most appropriate for your situation.

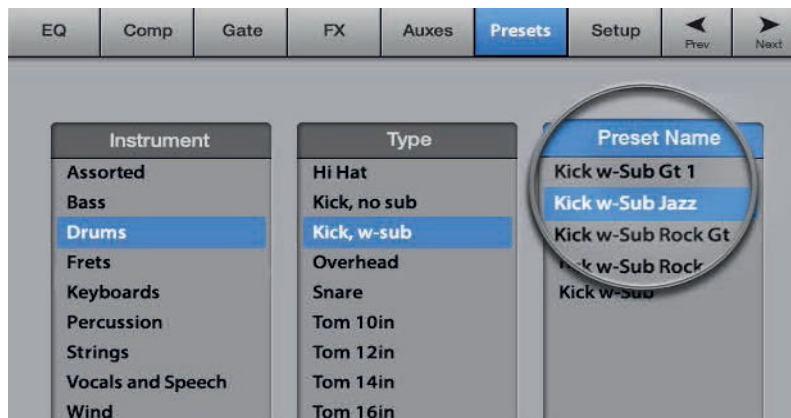
KORY KLEIN is a CPA and the Founder and President of Klein & Company Management, Inc. located in Woodland Hills (Los Angeles), CA. He has over 30 years of experience providing business management and accounting services. Klein has been a partner/principal in highly respected business management and public accounting firms. The firms' clients include a diverse range of music, TV, film and other entertainment industry professionals. Klein has particular expertise working with touring artists/bands and musicians.

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