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How it Can
Get You PAID!

+ **Eric Lilavois**

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- **Alter Bridge**
- Banks & Steelz
- **The Element**

GIK
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NEW TOYS
P. 10

EXCLUSIVE LIST
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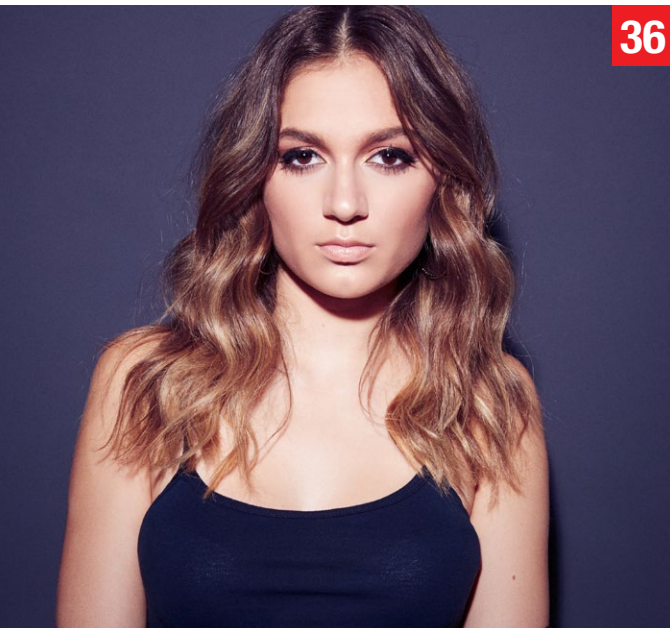
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36

Daya

In this Music Connection Q&A, the breakthrough artist talks candidly about her unique journey from obscure Pittsburgh teen to chart-topping singing star—and what she and her creative team are planning for the future.

By Jonathan Widran

Photos by Nathan Johnson



44 The Fund

Learn how this organization is delivering hefty royalty checks to deserving artists for work they had all but forgotten about.

By Bernard Baur

Music Publishing—The New Breed

MC speaks with representatives from four firms who explain how they are contributing to robust new income streams for songwriters through talent development, media platforms and branding.

By Dan Kimpel



40



56

Directory of Music Publishing

Compiled By Denise Coso

Departments

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

Reviews

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



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- 20. Producer Crosstalk: Eric Lilavois By Rob Putnam
- 22. Exec Profile: Tanvi Patel, Crucial Music By Andy Kaufmann
- 30. Songwriter Profile: The Element By Dan Kimpel
- 46. AES Week—*Music Connection's* Photo Recap By Brian Stewart
- 62. Tip Jar: How to Find and Work with Music Attorneys By Glenn Litwak

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TASCAM

tascam.com

Decades of Keeping Tech Out of the Way:

One of four divisions of the Japanese-based TEAC Corporation, Montebello, CA-based TASCAM, since its formative years in the '70s, has been dedicated to making innovative products for capturing creativity in the field of music and audio. TEAC created the division to manufacture recording equipment when it became clear that their home stereo hi-fi gear was outpacing the quality of the average recording.

TASCAM adopted a philosophy of making equipment that offered the uncompromising quality and durability of pro studio equipment while remaining affordable to the masses. These included the first ½ inch, 4-track cassette recorder, the first 8-track, reel to reel/mixer combo, the first R-DAT recorder and the first MiniDisc digital multi-tracker and CD scratcher. Now entering its fourth decade, TASCAM continues to sell superior recording tools that keep technology out of the way so as to let artists create their art.

The Latest Multi-Track Recorders: Two of TASCAM's most popular recent recording products are the DA-3000, a stereo master recorder and high-quality ADDA converter and the DA-6400 Series, a 64-channel digital multitrack recorder. The DA-3000 is perfectly designed for stereo PCM/DSD recordings at high sampling frequencies suitable for archival masters. This unit is capable of recording analog and digital signals up to 192kHz PCM or 5.6MHz DSD.



TASCAM's DA-6400 is an all-new 64-track recorder that records to an internal SSD drive caddy for live and event recording. It's also being used by theme parks and museums. Professional I/O options like MADI and DANTE make it ideal for live recording, event capture or as a backup for critical DAW sessions.

Free One-Month Subscription to OBEDIA: In a unique partnership with OBEDIA, a leading professional audio software training company, TASCAM is offering a free one-month trial

subscription for the remainder of 2016 with the purchase of any of their USB audio interfaces (US-2x2, US-4x4, US-16x8, US 20x20, UH-7000, US-32, US-42).

The renewable subscription includes access to OBEDIA's online reference library, training videos and FAQ's and a free 20-minute online session with a tech who will help install drivers and optimize the workspace.

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Tom “Grover” Biery

SVP, Digital Marketing, Strategy, D2C
Concord Music Group

Concord Music Group has appointed **Tom (a.k.a. “Grover”) Biery** to Senior Vice President of Digital Marketing, Strategy and D2C where he will oversee Concord’s global digital strategy and will manage streaming, marketing, social media and D2C business initiatives for the group’s myriad of label imprints. Biery began his music company career as a local promotion and marketing manager for Warner Bros. Records in 1990. He then ascended to Senior Vice President of Promotion in 1998 and then to General Manager/EVP of the label in 2005. He also helped develop the retail initiative, Record Store Day. For more, contact joel.amsterdam@concordmusicgroup.com.



Mitchell Nollman

VP, Global Sales
C.F. Martin & Co.

C.F. Martin & Co. has named **Mitchell Nollman** to Vice President, Global Sales. Nollman will oversee all domestic and international sales efforts and customer management of Martin Guitar and String divisions. He comes to Martin with over 30 years of global sales and marketing experience with some of the leading innovators in the audio/electronics and MI industries. Before joining Martin, Nollman served for two years as the VP, Sales, for Cambridge Sound Management, where he led the global sales team of office sound-masking technology systems to 20% annual growth. For more information, contact Karen_Tzeiler@dkcnews.com.



Craig Lewis

Director of Sales
Focusrite Novation, Inc.

Focusrite Novation, Inc., the wholly owned U.S. subsidiary of the U.K.-based manufacturer Focusrite Audio Engineering Ltd., has appointed industry veteran **Craig Lewis** to the position of Director of Sales for the Focusrite and Novation brands, with the exception of Focusrite’s Red and RedNet product lines. Focusrite Red and RedNet will continue to be handled by Kurt Howell, National Accounts Manager. Lewis’ industry accomplishments demonstrate his dedication and expertise in both M.I. and pro audio market segments. For additional information on this appointment, contact Hannah Bliss at Hannah.Bliss@focusrite.com.



Matthew Nicholl

Associate VP, Global Initiatives
Berklee College of Music

Matthew Nicholl has been named Associate Vice President of **Berklee College of Music’s** Global Initiatives. In his role, Nicholl will maintain and grow the college’s presence as a global entity by providing continued coordination and support for global outreach for the future. He brings more than 35 years of experience as a composer and arranger, and over 25 years as an educator to the job, serving as Chair of the Contemporary Writing and Production department since 2002 and Executive Director of the Berklee Mediterranean Music Institute (MMI) since 2013. For more information, contact tdonahue@berklee.edu.



Joe Calitri

General Manager
Red Bull Records

Red Bull Records has named **Joe Calitri** as the General Manager, overseeing label business both domestically as well as worldwide. Calitri joined the Red Bull Records team in 2013 as the International General Manager where he oversaw all international label business. Previous to Red Bull, Calitri served as the General Manager of Fueled By Ramen where he spearheaded the releases for Multiplatinum artists such as Panic! At The Disco, Fun., twenty one pilots, Paramore and more. Prior, he spent 1999-2006 as the VP of Sales & Field Marketing at Island Def Jam. For more information on this appointment, contact jamie.garabedian@redbullrecords.com.



Lee Cheng

Chief Operating Officer, EVP
Gibson Brands, Inc.

Lee Cheng has joined **Gibson Brands, Inc.** as Chief Operating Officer/Executive Vice President. He will be responsible for driving and managing various enterprise level projects and will report directly to CEO Henry Juszkiewicz. He will be involved with Gibson Brands on specific projects, which will include having direct responsibility for some operations, departments and business lines and divisions. Previously, Cheng served as the Chief Legal Officer, SVP of Corporate Development and Corporate Secretary at Newegg.com. Prior to Newegg, Cheng also worked at premier international law firms Latham & Watkins. For more, contact CBarger@rogersandcowan.com.



Chris Giansante

SVP, Finance & Administration
ole

ole has promoted **Chris Giansante** to Senior Vice President, Finance & Administration. Giansante will oversee and set the strategic direction and accountability framework for the combined global Finance and Administration teams. He will also oversee strategy for IT assets associated with ole’s Finance & Administration and Conductor, the company’s proprietary data analytics and BI system. Since joining ole in 2010, Giansante has held roles in ole’s Acquisitions where he worked on several transactions including the Acquisition of Sony Pictures’ assets. Most recently, he served as VP Administration. For more information, contact meg@digennaro-usa.com.



Thom Stalcup

VP, Operations
LOUD Technologies, Inc.

LOUD Technologies, Inc. (LOUD) has appointed **Thom Stalcup** to Vice President of Operations. In Stalcup’s new role, he will oversee operations for all of LOUD’s brands and will be based out of the Woodinville, WA headquarters. Stalcup comes to LOUD with 30 years of experience in Operations, Engineering and Program Management, including deep expertise in New Product Introduction and Supply Chain Management. His resume includes VP positions in competitive industries including Solar, Telecommunications and Data Storage, and he has overseen large-scale operations in China, Malaysia and Taiwan. Contact Jessica.Bryner@loudtechinc.com.





◀ FOCUSRITE 2ND GENERATION SCARLETT 2I2 USB INTERFACE

The entire line of the new 2nd Generation Scarlett USB 2.0 interfaces are all up-dated inside and out with significant changes and improvements.

Inside: all Scarlett interfaces are now capable of up to 24-bit and up to 192kHz operation and have redesigned instrument inputs with more headroom for hotter signals. A super important internal improvement is the 2nd Gen's lower latency performance—as low as 2.74ms. Now you can record through your DAW's plug-in effects instead of relying on other ways of monitoring yourself.

Outside: the Scarlett 2i2 is sleek; it sports a brighter aluminum extruded cabinet, and the front and back panels use a screw-less design. There are also new knurled aluminum control knobs and no-slip rubber feet.

I couldn't wait to hook up my Scarlett 2i2—there is plenty of headphone volume for low impedance studio headphones and sufficient monitoring output level from the L/R rear panel TRS jacks to drive any set of powered monitors.

I hooked up my Ear Trumpet Labs' Josephine condenser microphone, switched on +48-volt phantom powering on Scarlett, and I was recording instantly with Direct Monitoring switched off. I found the mic pre-amp sounded great for mics, direct instruments or synthesizers with hot line level signals.

The Focusrite Scarlett 2i2 sells for \$149 MAP.

us.focusrite.com/scarlett-range

▶ SWITCHCRAFT 318BT BLUETOOTH AUDIO RECEIVER

The Switchcraft® 318BT plugs into a low impedance mic input using the Switchcraft male XLR balanced connector and is powered from the mic pre-amp's 48-volt phantom powering or via a micro USB jack on its side. The 318BT runs under the latest 4.0 Bluetooth standard to receive an audio stream from any BT-enabled device. I like the black-anodized aluminum case and the tiny LED on the front end that confirms pairing to the device.

I plugged the 318BT directly into the front panel XLR connector of my Sunset Sound S1P Tutti Mic-Pre and used about 50dB of mic gain to raise the audio level to +4dBm line level for my Pro Tools interface. But I could have also just plugged it into any audio console's microphone channel just as well. The 318BT immediately "paired" up with my iPhone 6 and I was streaming music directly.

The 318BT combines the left and right stereo channels into mono and I thought the 16-bit sound quality was fine for playing iPhone music, songwriters' song ideas, samples or demos or reference track(s) during a busy session.

Other applications include background music, narrative presentations, House of Worship, music rehearsals and many more. The Switchcraft 318BT Bluetooth Audio Receiver sells for \$110 MAP.

switchcraft.com/products/summary.aspx?Parent=1062



◀ JENSEN JIK-DB1 ISO-KIT

The Jensen JIK-DB1 Iso-Kit is aimed at electronics enthusiasts, audio engineering students and schools that teach electronics/audio curricula. The JIK-DB1 Iso-Kit features a JT-DB-EPC Jensen transformer within this full-featured professional passive direct box. The JT-DB-EPC transformer has dual Faraday shields and the kit is similar to Jensen's single-channel Iso-MAX® Concert-1 direct box that sells for \$199.

The Jensen JIK-DB1 Iso-Kit comes with easy-to-assemble instructions, quality components and a printed circuit board with extra large gold-plated solder points that makes it easier for students new to soldering.

The JIK-DB1 direct box is capable of a frequency response of 10Hz to 50kHz with undetectable phase shift, and low noise particularly around 50Hz to 60Hz. I built the JIK-DB1 Iso-Kit easily in about an hour using only the recommended tools and instructions and it worked perfectly the first time.

So I highly recommend building the useful Jensen JIK-DB1 Iso-Kit—especially to students and schools who teach audio engineering and electronic classes. The Jensen JIK-DB1 Iso-Kit sells for \$125 MSRP and is only available to students through select educational facilities. Quantity discounts for schools is also available.

jensen-transformers.com



▶ GIK ACOUSTICS PIB

PIB or Portable Isolation Booth is a stylish and portable sound isolation booth made of 2-inch thick rigid fiberglass panels that absorb down to about 150Hz for a tighter sound with less room tone. I'm thinking great for vocalists, voiceover talent and recording acoustical instruments. The larger size surrounds a microphone more completely than the much smaller vocal shields. I also happen to think the PIB looks smart and can stay in place most of the time in the studio.

The Portable Isolation Booth will work in two basic configurations. Fully unfolded out, it is 6 ½ feet tall and nearly 4-feet wide and makes it an awesome vocal screen that provides absorption coverage for a standing artist or musician.

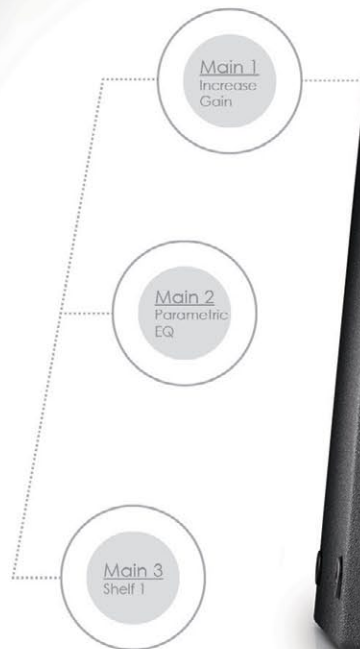
Folded down to half-height at 4-feet tall and the same width, you have an excellent isolation screen for sitting musicians playing acoustic guitar, bongos, tablas or most hand percussion instruments. In this case the musician would play facing the PIB and get the same absorptive "field" surrounding the microphone.

The Portable Isolation Booth sells for \$325 and is available in black fabric with blonde wood veneer. But they can be custom made using other GIK Acoustics fabric colors.

gikacoustics.com/product/pib-portable-isolation-vocal-booth



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◀ TECH 21 SANSAMP BASS DRIVER DI VERSION 2

The SansAmp Bass Driver DI, first introduced in 1994, gets an update to accommodate 5- and 6-string bass guitars. Version 2 retains all the analog power and tonality choices that made the original Bass Driver pedal so useful and popular. With the SansAmp Bass Driver DI Version 2, Tech 21 has incorporated the ability to shift and adjust the Bass EQ at either 40 or 80Hz points. Now the subsonic sound of the open B or E strings is well handled.

In addition, for achieving just the right amount of “cut” for better articulation and clarity of those subterranean bass notes, a sweepable mid-range control with either 500Hz or 1kHz frequency choices was also added.

The Tech 21 SansAmp Bass Driver DI Version 2 sells for \$275 MSRP.
tech21nyc.com

▶ VANGUARD AUDIO LABS V13 STUDIO MICROPHONE

The V13 is a tube condenser studio microphone “precision-built and designed to a no-compromise standard.” The multi-pattern V13 features an edge-terminated, custom-voiced 34-mm gold-sputtered 3-micron thick, dual-diaphragm capsule.

There are switches on the back for -10dB attenuation and a low-frequency roll-off. I liked the VLSM shock mount; it uses aerospace-grade rubber suspension O-rings.

The matching external power supply’s front panel has an XLR output jack, a multi-pin XLR jack for the mic’s cable and a nine-position polar pattern switch for remotely selecting omnidirectional, cardioid and figure-of-eight pickup patterns.

I tried the V13 on acoustic guitar where I placed the mic (in cardioid) at the 12th fret but aimed back at the bridge past the sound hole. I got a full, well-balanced sound that worked well without EQ or compression. But the sound was even better when I switched the V13 to omnidirectional and pulled it out about three feet away from the guitar.

The mic comes in a wooden box with power supply, shock mount and cables all in an attaché style case for easy traveling. Each V13 undergoes final assembly and 100% testing and quality control in California and comes with a five-year warranty. It sells for \$699 MSRP.
vanguardaudiolabs.com



◀ ALESIS RECITAL DIGITAL PIANO

Alesis’ Recital has 88 full-sized keys with adjustable touch response—unusual for an entry-level digital piano priced at \$199. There are five built-in voices: acoustic piano, electric piano, organ, synth and bass; you can combine any two in Layer Mode and/or assign them to different hands in Split Mode.

Other utilitarian features I like are: a built-in 30-280 BPM metronome, built-in 20-watt speakers, a headphone practice jack that mutes the speakers, sustain pedal jack (pedal not included), USB-MIDI connectivity and 128-note polyphony.

There is also a Lesson Mode feature that divides the 88 keys into two zones with the same pitch and voice. This enables the student and teacher to easily watch each other and play together without having to take turns or reach over one another.

The Alesis Recital finishes with reverb and chorus effects and stereo RCA AUX outputs for any sound system. It’s powered by a wall power supply module (included) or with 6 D cell batteries (not included). It comes with three months of Skoove Premium online piano course.

alesis.com/products/view/recital

▶ DPA MICROPHONES D:VOTE INSTRUMENT MIC MOUNTS

DPA Microphones expands its line of d:vote™ Instrument Microphones with three new mic mounts. You can use one (or more) of the d:vote mics on any instrument just by switching mounts.

The SM4099 Stand Mount allows you to use the d:vote™ 4099 Instrument Microphone conventionally on a mic stand for vocals, acoustic guitars, brass instruments or a pair for drum overhead mics.

The CM4099 Clamp Mount has a strong grip that’ll work with just about any instrument and could be a “go-to,” all-around utility mounting accessory.

The AC4099 Clip for the Accordion (pictured) works well enough that you might want to use two mics and clips to record this instrument in stereo. The accordion is often a “moving target” and difficult to record with stationary mics on floor stands.

DPA also offers four different d:vote™ touring kits that come in sturdy Peli™ cases. Select from either a four-pack or 10-pack, each microphone comes in a pencil-case style pouch with all the mounts to capturing everything from classical to rock music.

dpamicrophones.com/microphones/dvote



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

My Fair Lady Mad Men Lincoln Finding Nemo School Daze

The Trouble With the Curve Pirates of the Caribbean The Godfather

JFK Lost The Curious Case of Benjamin Button Ride Along Schindler's List

Despicable Me 2 The Amazing Spiderman Wreck-It-Ralph Nip/Tuck

Moonrise Kingdom Jurassic Park Modern Family Memoirs of a Geisha

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Life of Pi Independence Day Planes No Country For Old Men

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Richard Chycki

(Dream Theater, Rush, Aerosmith, Skillet)

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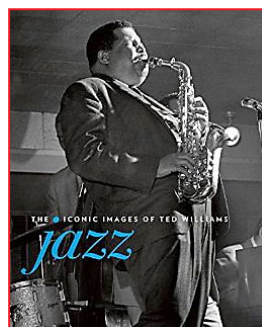


BOOK STORE

JAZZ: The Iconic Images of Ted Williams

By Ted Williams
(hardcover) \$75.00

Here's a formidable, heavyweight photo book compiling many of the best images created by Down Beat magazine contributor Ted Williams, who was active from the '40s through the '70s. From Chicago dives to New York concert halls, these vintage, mainly black & white photos capture the tone and texture of their moment with jazz greats such as Ella Fitzgerald, Duke

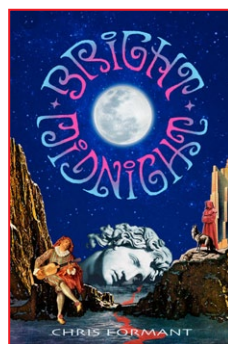


Ellington, Count Basie, Dizzy Gillespie, Sarah Vaughan, Charlie Parker, Paul Desmond, Jo Jones and many others. All in all, with comments from the photographer himself, the book looks at 30 years in the fertile history of jazz.

Bright Midnight

By Chris Formant
(softcover) \$16.95

This debut novel carefully places readers on a dangerous cold-case hunt to uncover the mystery behind the deaths of rock & roll's notorious



27 club: Jimi Hendrix, Janis Joplin, Brian Jones, Jim Morrison, Ron "Pigpen" McKernan, Peter Ham—all of them iconic rock stars, all of them dead at age 27. How could a group of great musicians all die at the same age? All evidence points to the deaths being unrelated, but were they really?

The Punk Play Book

By Matteo Guarnaccia
(softcover) \$29.95

The Punk Play Book invites you to play punk by coloring in, cutting, pasting and putting together figures that recall the places, the idiosyncrasies and the cult heroes of the punk scene—and to enjoy the educational supplement



dedicated to the movement's fairy godmother, the great name in fashion, Vivienne Westwood, and her outrageous

creations. The series also includes *The David Bowie Play Book* and *The Bob Dylan Play Book*. For the fan who has everything.

The Drum Recording Handbook (2nd Ed.)

By Bobby Owsinski and Dennis Moody
(softcover) \$29.99

Recording acoustic drums is one of the toughest challenges faced by every audio engineer. In *The Drum Recording Handbook*, pro

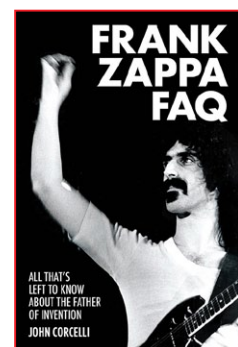


audio author Bobby Owsinski and in-demand recording engineer Dennis Moody (a recent *Music Connection* Crosstalk profile) reveal the secrets to getting outstanding drum track recordings every time, from every session.

Frank Zappa FAQ

By John Corcelli
(softcover) 19.99

Author John Corcelli offers a "juried examination" of Zappa's life, recordings and videos with special attention paid to the Mothers of Invention. It also features a complete discography and a recommended reading list. Each chapter has a special focus on Zappa's life, with

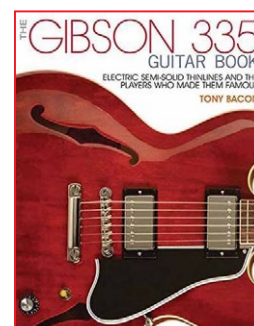


sections covering his family, his home studio known as the Utility Muffin Research Kitchen and his keen interest in the Synclavier (a device he first used in 1980), his guitars and more. The book also covers his former band members and the musical legacy inherited by Zappa's son, Dweezil.

The Gibson 335 Guitar Book: Electric Semi-Solid Thinlines and the Players Who Made Them Famous

By Tony Bacon
(softcover) \$29.99

In the tradition of Bacon's best-selling guitar series, this is a carefully researched story, a gallery section of full-color pictures of the most important guitars and players, and a reference section detailing production years and specifications.



Players featured in the book include Larry Carlton, Dave Grohl (Foo Fighters), Peter Hayes (Black Rebel Motorcycle Club), Justin Hayward (Moody Blues), Eric Clapton, Pepper Keenan (Down), B.B. King and many more.



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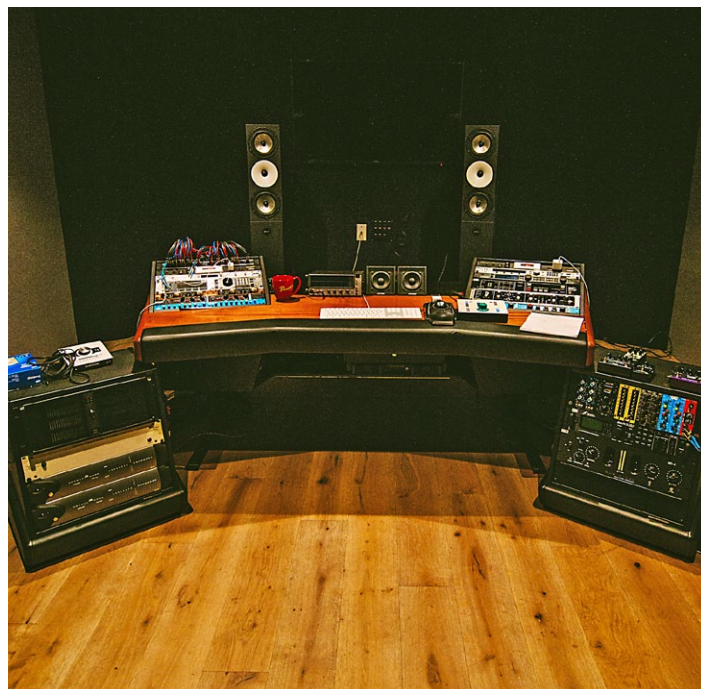
Purpose, Passion and Dedication: Shaun Fabos, who launched The Fab Factory in August, is clear about his ultimate mission with the one-of-a-kind North Hollywood-based recording facility. The veteran mixer, who honed his sonic chops working with major artists and top producers at Action Go Now and Larrabee Studios, says, “Our passion for sound is matched only by our dedication to our clients. We are a studio with purpose, and that is to do everything we can to help artists, engineers and producers come together in an amazing space to create incredible music. The Fab Factory offers its rates at a lower price than other studios.” Fabos and his co-founders have created a state-of-the-art acoustic environment designed to feel like a luxury hotel—complete with custom couches, eclectic artwork and sculptures. The studio’s all-star team of



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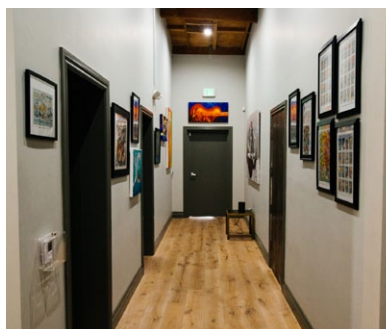

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engineers, producers and mixers includes Jared Lee Gosselin (India.Arie, Keyshia Cole), multiple Grammy nominee Dave Pensado (Pink, Christina Aguilera, Beyoncé) and Fabos, aka D1, who has mixed for Musiq Soulchild, Raheem DeVaughn, Jamecia Bennet, Alicia Madison, Tina DeCara and others.

Dynamic Acoustic Design:

With great attention to detail, designer Erik Reichens creat-

ed the acoustic aspects for all rooms at The Fab Factory Studio. Studio A and B are production rooms with tall ceilings, allowing for a more precise sound for live instruments. Both have vocal booths. Mixing Room C is Fabos' personal mixing room, but the space and equipment are available for rent. The arsenal includes Pro Tools 12 HD Native, Logic X, Ableton 8 and vintage mics like Telefunken AK-47 MKII, Flea 47 Nex, Bock Audio I 251 and many others people can find online. Studio D (Dave Pensado's space is the other mixing room. All rooms are available for reasonably priced monthly lockouts.

Expansion is Underway: Currently housed in a 2,700 sq. ft. location, The Fab Factory will be expanding its facility to bring more rooms to the community. “We’re building a bona fide creative community here,” Fabos says.

Contact The Fab Factory, 818-839-1645

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▲ Satisfaction in Orlando

Orlando-based rock band Blessing a Curse will release their debut album, *Satisfaction for the Vengeful*, on Nov. 4 through SmartPunk/Sony Red. The five-piece had producer Andrew Wade at the helm of the album at The Wade Studio in Orlando, FL with additional production by Alan Reitman. Pictured in studio is guitarist Brandon Swanson. For more information, visit thewadestudio.com.



▲ Voodoo in the Studio

On Nov. 11, alternative hard rockers Voodoo Terror Tribe will independently release their third full-length offering, entitled *The Sun Shining Cold*. The 10-track album of in-your-face hard rock anthems, produced by Ill Niño lead vocalist Cristian Machado, was recorded at Sound Wars Studios in Hoboken, NJ and mixed at Fuel Music Studios in Anaheim, CA. Pictured is drummer Tom "T-Bone" Comito. For more information, visit voodooterrortribe.com.



▲ Stacy Barthe Lays it Down at UMG Studios

Universal Music Group hip-hop and R&B singer/songwriter Stacy Barthe got together with UMG producers Travis Margis and Juice along with Lost Coyote guitarist and songwriter Brian Stewart to pen and record the song "Save Yourself" at UMG Studios in Santa Monica, CA. The song will appear on Barthe's yet-to-be-titled LP set for release in 2017. Pictured (l-r): Margis, Barthe, Stewart and Juice.



▲ Caldwell's Revamp with ADAM

The rainfall and flooding that hit Nashville in May 2010 caused an excess of \$1.5 billion in private property damage, including the production studio owned by Cedric and Victor Caldwell. Fast-forward to 2016 and the brothers have revamped and rebuilt their Caldwell Plus Productions facility, adding a pair of ADAM Audio A77X near-field/mid-field powered monitors in the control room. The Caldwells completed a new project by Grammy Award-winning jazz saxophonist Kirk Whalum using the new A77Xs. For more information, visit adam-audio.de.

Producer Playback

"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."

— C.J. Vanston, producer, composer, Nov. 2015





Photo credit: Alura

► **Bazini's Summer is Gone**

Soul-infused singer/songwriter Bobby Bazini will release his third album, *Summer Is Gone*, via Interscope Records on Nov. 11, which was produced by Martin Terefe (Shawn Mendes, Mike Posner, James Blunt, James Morrison). For the first time, Bazini has collaborated with co-writers including Terefe, Jake Gosling (Ed Sheeran, One Direction), Samuel Dixon (Adele, SIA), Jimmy Hogarth (Amy Winehouse, James Bay), EG White (Florence and the Machine, Adele) and country sensation Chris Stapleton. Pictured at Kensaltown Studios in London (l-r): Terefe, Tia Terefe (backing vocals), Shaneeka Simon (backing vocals), Odessa Pagé (backing vocals, behind the mic), Bazini, Glen Scott (backing vocals, keyboard) and Oskar Winberg (sound engineer, backing vocals, multi-instrumentalist). For more, visit bobbybazini.com.

◀ **The Road to Paramount**

Sapphire Road worked on their new EP, to be released through Khepera Records/LRT/Universal, at Paramount Recording with producers Audio Blueprint. Pictured (l-r): Butch Dillon (bassist), Geri King (producer Audio Blueprint), Mike Kenney (guitarist, Sapphire Road), Olivia Bohde (singer/guitarist, Sapphire Road) and Kimo Kaulani (producer Audio Blueprint).



▲ **Massey's Great British Recording Studios at SAE**

Veteran music journalist Howard Massey gave a special presentation of *The Great British Recording Studios* book in the Eastman Theater at SAE Institute, Hollywood. Massey unravelled the origins of the so-called "British Sound" during the '60s and '70s and celebrated the people, equipment and innovative recording techniques that came out of that era. Pictured (l-r): Geoff Emerick, Lawrence Blackwood and Massey. For further information contact [Jane@janescobieeventplanning.com](mailto:jane@janescobieeventplanning.com).

▲ **Ninth TEC Nomination for Pilchner**

Martin Pilchner, Associate Director of the Harris Institute's Audio Production Program, has been nominated for the ninth time for the TEC Award for "Studio Designer of the Year." The nomination is for MAU5TRAP, the new production environment for famed EDM artist Joel Zimmerman (Deadmau5). The TEC Awards will be presented on Jan. 21, 2017 in Anaheim, CA. For more info, visit pilchner-schoustal.com.

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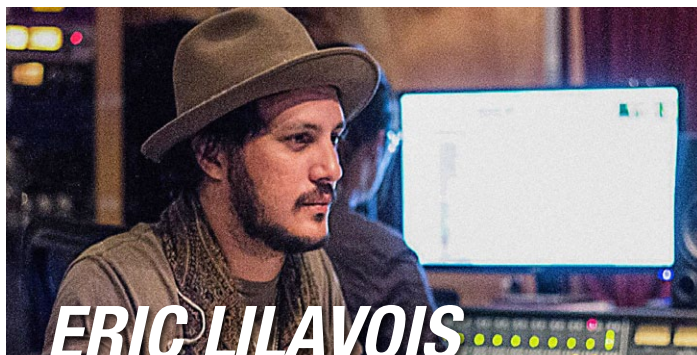
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PRODUCER CROSSTALK

— ROB PUTNAM



As a musician recording in his early 20's, Los Angeles native Eric Lilavois discovered his passion for engineering. He pursued it doggedly and for a time ran Crown City Studios in nearby Pasadena. In 2013, he became a partner at storied London Bridge Studio in Seattle, WA, where Pearl Jam laid down *Ten*, Alice in Chains molded *Jar of Flies* and, more recently, where Queensrÿche recorded *Queensrÿche*.

Lilavois is now a producer, engineer and mixer and has worked with bands including My Chemical Romance, Atlas Genius (Warner) and Island Apollo, an Orange County, CA band that he nurtures. He also develops artists for and with several major labels and produces cues for TV and film.

Becoming a partner in a major working studio isn't a goal that is realized quickly. For Lilavois, the courtship began in 2005. "I came to London Bridge as an artist," he recalls. "Jonathan Plum and Geoff Ott just bought it from [original owners] Rick and Raj Parashar. I was their very first client. I kept in close touch with Geoff and started to bring my productions up here. Around 2012 we realized that we needed to combine efforts."

In the early stages of working with artists, Lilavois gets to know their goals and preferred work methods. "The first day or two we don't pick up instruments," he explains. "We figure out what we're looking to do. Planning and thinking about our approach. Often I'll get demos in advance and we'll sit and talk about them—potential changes and so forth. Then we'll get in the rehearsal studio. I spend anywhere between two days and two weeks with a band. Everyone's time is expensive and the more prep we can do, the more we can come in confident knowing we're here to have fun."

"Pre-production is huge," he continues. "Getting to the artist's core and starting with knowing what that is, that's why we're creating music. Once that's understood, it makes everything easier because you can relate back to the core. As the producer I help artists be the best version of themselves."

Working with a range of gear, clear favorites emerge. "The Soundelux 251 gets used on a lot of stuff," he observes. "[And] I don't think I've ever had a session that didn't have an SM57 [Shure] on it. You'd be surprised what you can get out of them. We've expanded our mic collection here, and it's given me room to experiment. Other favorites are the Wunder Audio CM67 and my vintage Neumann KM 56." The studio still uses mics that were deployed in historic sessions with Seattle powerhouses Alice in Chains and Pearl Jam. The 1974 Neve 8048 console that's been in place since London Bridge opened in 1985 remains the studio centerpiece.

Like any producer, Lilavois has faced challenges. Surprisingly, his biggest has been his own history. "I was worried my music would influence artists' decisions to work with me," he admits. "I was afraid of being pigeonholed. My intention is not to put my stamp on [artists' music]. About 18 months ago I had a breakthrough and started to release more of my own music. There was enough distance between the stuff I used to do and now having a substantial production career. It was interesting to see how many artists migrated to wanting a producer who's also an artist. It had the opposite effect to what I feared. Getting over that was big for me."

Currently he is completing work with Island Apollo and Seattle artist Gabriel Wolfchild. Soon he'll record with L.A. bliss-rock outfit Givers & Takers and Afro-folk singer/songwriter Naomi Wachira. London Bridge continues to be a prolific studio and artists still make it their first choice.

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

- Be kind.
- Control your control room. Sometimes bands want to have people in to share the experience. That's great, but schedule a time for that.
- Once you decide to work with a person, make sure you trust them because you're working with them for a reason.

Contact eric@ericlilavois.com, ericlilavois.com



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Tanvi Patel

CEO/Partner
Crucial Music Corporation

Years with Company: 10

Address: 12031 Ventura Blvd., Ste. 2
Studio City, CA 91604

Phone: 818-985-5810

Web: crucialmusic.com

Email: info@crucialmusic.com

Clients: Approx. 13,000 songs; FOX, NBC, ABC, CBS, Warner Bros., Sony.

BACKGROUND

Crucial Music has survived the competitive world of sync placements for a decade by being highly selective, only accepting songs they feel fit today's visual media landscape. Recently, they created an auxiliary business, Crucial Custom, which designs music that is tailor-made to meet their clients' requests.

Exclusivity

We add 100 to 150 new songs a month. We take about 10% of submitted material. We're not like other companies, where they'll take somebody's entire catalog. I don't think that benefits any parties—clients get mad because they have to sift through so much music and artists get mad because they're not earning money.

Radio

I started in broadcasting and worked at public radio. At public radio, they have 10 jobs one person does, so I ended up doing news reporting, graphic design and event planning.

I fell into music shows and was lucky enough to have the music director take me under his wing and teach me how to be on the air and pick out music. Part of that was getting new music from labels, so I was talking to them all the time. I thought, "Man, I could do that job."

Going Long

I moved to Nashville to finish my Master's in Business at Belmont University. I took undergraduate business courses, which got me into their internship program. I worked at BNA Records for two years in publicity with their country artists. After that, I worked for Gibson. I spent a year there and thought, "I have to do something I'm into." Jim Long, my current partner, placed a newspaper ad looking for a radio promotion person. I applied and got hired. I've been working with him now for 20 years.

A Musical Boone

[Long] sold 100% of his label, Honest Entertainment, to Pat Boone. At the time, he had a production library distributed by FirstCom. That's where I learned sync licensing. I learned aspects of the business working under him and formed relationships with composers.

When he closed the Nashville office, I'd already been there for 12 years. Jim had his classical library that he needed somebody to work, so I moved to L.A. and worked the classical catalog for a few years.

Indies in Sync

Independent artists' music was getting so well produced that it made it much easier for supervisors to use them. Before, they were using instrumental library tracks versus something real. It was a quality shift that allowed them to do that.

The first year I was here, the supervisor I was working with said, "Do you have indie music?" I



"There's a content explosion. That means there's more music needed [for licensing], but with lower budgets."

went to Jim and said, "There's a business here." We launched Crucial Music a year later, and two years into it I bought into the company.

Sync-able Music

Lyrics should be universal and applicable to tons of situations. Never write a song about your dog and name it "Mitsy." There's never going to be a scene with a dog named Mitsy and they need to highlight that with a piece of music.

Love songs are great, but what's better is celebratory songs like American Authors' "Best Day Of My Life" or "Let's Get It Started" by Black Eyed Peas. Celebration, great day themes that are not relationship-oriented—that makes a song sync-able. Short intros are better.

Play to Style

If you're writing contemporary rock, the song has to build. Typically, solo instruments start off the song and then it builds to a climactic finale. If you're a jazz guy and want your music to be synced, it's better to have it be a trio—piano, bass, drums. You might throw a sax or trumpet in, but don't throw in flutes or weird instruments.

Be aware of what specific genres require. Pop bubblegum EDM production has to be hot. Have the right samples. Make sure it sounds full and vibrant, versus a jazz track, which could be recorded live.

Non-Exclusive Agreements

[Non-exclusive agreements] were a new concept. We decided to go that route, because I did not want a production library where we owned everything. If artists were bound to a contract, that wouldn't be beneficial because then they depend on me for their sync licensing. We didn't want that. We wanted to be artist-friendly—artists exploiting their music as much as possible.

Also, artists are less willing to hand over their best songs if they're signed exclusively. Everybody's holding out for a publishing deal. They want their songs with somebody who can do something. Why don't we give you the opportunity to exploit your music the best you can?

Was that controversial? Yes, mainly because the production library market didn't catch on quickly. They found themselves behind the trend and saw their market share eroded by real, independent artists. They were the biggest complainers and still complaining.

Crucial Custom

Sometimes, clients can't find something. I'd been doing custom music, but it's been inefficient. The client tells me what they want, I find one or two composers out of 3,000, contact them, send them the briefs, they interpret and create something, they send me an MP3, I send to the client, the client has changes and I send that back to them. It takes time and the odds are they're probably asking other people for custom music, too.

I decided we could do this online. Tap into our database, make it efficient and give artists the opportunity to write on spec and to this custom world. Crucial Custom is a premium, budget-friendly, custom [service] for any type of production. Upload project details and video and we match you with songwriters in our opted-in database.

Right now, we have over 1,000 composers, but [a request] might only go to 10 people. We send the best demos to the client and the client can choose up to five tracks or reject everything. You can

ask for one free round of revisions by directly commenting in our commenting tool.

More Opportunity But Lower Pay

There's growth in sync licensing in terms of content. Amazon's creating content, Netflix is creating content...a content explosion. That means there's more music needed, but with lower budgets. Your average sync fee might be declining, but you're increasing in revenue because there's more volume being generated.

Ears and Eyes

I watch a lot of television. Definitely my clients' shows; even if I don't watch an entire series, I watch the pilot to get an idea of what they're working on. When I hear a song that's submitted for our catalog, I can tell within 30 seconds whether it's going to be used or not. That's from years of experience. Anybody could do it.

What makes a great sync licensor is the ability to say no, because the last thing a supervisor wants is something that doesn't match what they're pitching. With so many suppliers they're looking for a reason not to use you. Sending stuff they can't use is going to take you off their list. Finally, when a pitch comes in, don't wait. The early bird gets the worm.

Don't Get Stuck

Are you waiting for that big record deal? Or do you want to be a working musician? Consider that. We take tracks for three years, so don't sign with us if you're shopping for a label or publishing deal. It's a lot of work for us to get your music in and to pitch it. If somebody wants to sign you, I'm not letting you out of your agreement. I warned you up front.

Choose Wisely

Be careful which companies you work with. Look at their pedigree, their clients, how well they're doing, how transparent they are. If you go to a website and it's a single page, that's probably not the right company. Do your research and strategically pick the one you want. Don't treat it like a dream. Treat it like a business.

OPPS

Lucky Hound Music, a new independent development label committed to building careers from “the ground up,” has launched, offering support in every aspect of music as well as marketing and distribution. Lucky Hound’s team includes a group of business minds and production experts, including licensing, publishing and distribution partners based in Los Angeles, New York and Nashville. “We’re strategically located in four major creative markets in the U.S., where we have access to key leaders and influencers, as well as the best producers, engineers, songwriters and marketing gurus in the business,” said **Steven Durr**. Visit luckyhoundmusic.com.

Steve Aoki’s Dim Mak imprint New Noise has announced a copyright-free model for New Noise songs. The label wants to allow Twitch gamers and YouTube content creators to use New Noise music in their videos and live streams with ease. Via a new YouTube channel (youtube.com/channel/UC047jtd1dbmLVs6foE6vuag), dedicated to New Noise, aspiring YouTube stars and Twitch gamers can now browse, discover and download songs to use in their video content free of charge, all in exchange for linking back to the artists and their music. Visit dimmak.com for additional details.

French Montana Music is seeking urban artists for label roster consideration. The label is part of the **Coke Boys, Bad Boy, Maybach Music Group,**

Interscope family. If you think you have what it takes and want to be part of the unique partnership between French Montana Music and those labels, submit your best work, along with any links to social media via frenchmontanamusic.com.

Oh So Fresh! is currently accepting submissions in all popular styles with a focus on hip-hop, indie, electronic and house. Founded in 2010, the company provides visitors with daily updates about the happenings in hip-hop, indie, electronica, EDM and more. Go to ohsofreshmusic.com directly or submit via **MusicCloud.com**, which will make you eligible for features on the Oh So Fresh! site.

A recently released e-book, *Rock Realities* by Zachary Fenell, gives an insider look into the music business. The e-book compiles into one collection articles based off phone interviews with different musicians. These musicians mostly fall within the pop/rock/indie/alternative genres. Visit zacharyfenell.com.

Artistry Worldwide is looking for artists to sign to its label division. The company specializes in pop, hip-hop and R&B, but are open to all genres if you have an amazing sound. Submit your best track(s) for consideration at artistryworldwide.com. Artistry Worldwide is a new media company headed by **Max Gousse** based out of Los Angeles with a hub in emerging markets. The company’s mission is to become the number one brand in developing new talent in media worldwide.

◀ BRUNO MARS DROPS SINGLE

Bruno Mars has released his first solo song in four years, “24K Magic,” along with an accompanying music video. Insiders predict that it will be the next “Uptown Funk.” The tune matches the Las Vegas-set music video that features Mars showing off his dance moves while holding a glass of champagne. The song is the title track from Mars’ third studio album, which will be released on Nov. 18. This will be his first LP since 2012’s *Unorthodox Jukebox*. In 2014, Mars headlined the Super Bowl halftime show and performed at the big game again in 2015 alongside Beyoncé and Coldplay. For more, see brunomars.com.



▲ CMT HONORS SHANIA TWAIN

In honor of her impact and achievements in country music, Shania Twain is the first female to receive the prestigious “Artist of a Lifetime” award at CMT’s “Artists of the Year” special event. Previous recipients were legendary artists Kenny Rogers and Merle Haggard, who were awarded in 2015 and 2014 respectively. Held in Nashville’s Schermerhorn Symphony Center, the show also celebrated five artists selected by CMT as the top artists of the year: Carrie Underwood, Chris Stapleton, Florida Georgia Line, Luke Bryan and Thomas Rhett. These artists collectively dominated CMT’s platforms and country radio, scoring chart-topping album and singles, and selling out arenas around the country. For more info, visit shaniatwain.com and/or cmt.com.

The Initiative Group (TIG) is looking for new artists and labels with a “quality” finished product for major distribution. TIG is responsible for helping and guiding the careers of artists like **Royce Da 5’9,” Slaughterhouse, J.U.S.T.I.C.E. League, Brandy, Bridget Kelly** and many more. TIG is offering worldwide physical distribution, digital distribution, co-op opportunities, marketing, as well as video and label services to selected artist and labels. This is a joint venture, “not a record deal,” so you continue to maintain ownership of your masters and all rights while getting a larger channel to release music. Visit theinitiativegroup.net.

LABELS • RELEASES SIGNINGS

The Killers have released a vinyl re-issue of their sophomore album *Sam’s Town* via Bong Load Records. The record features two bonus tracks including a never-before-released *Sam’s Town* era demo “Peace of Mind.” Tying into this special re-issue, the Killers took over **Sam’s Town Hotel and Gambling Hall** in Las Vegas to celebrate the album’s 10th anniversary. *Sam’s Town* was released in 2006 as a heartfelt love letter to their hometown, and was an **RIAA**

platinum hit that spent 42 weeks on the **Billboard Top 200**, spawning two hit singles “**When You Were Young**” (nominated for two Grammy Awards) and “**Read My Mind**.” The album has now sold over 5.5 million copies. For more, see thekillersmusic.com.

This year celebrates the 50th anniversary of Donovan’s hit single “Sunshine Superman” when it reached No. 1 on the Billboard Charts. The album of the same name is considered a classic masterpiece, described during his induction into the **Rock & Roll Hall of Fame** in 2012: “Donovan single-handedly initiated the Psychedelic Revolution with *Sunshine Superman*.” To celebrate the milestone, **Sony/Legacy Recordings** will present *The Essential Donovan*, a collection of the artist’s greatest hits and other innovative album selections. Visit donovan.ie.

Vanessa Carlton has released a “live” version of her critically acclaimed album, *Liberman*, via Dine Alone Records. *Liberman Live* was recorded at a local venue in Carlton’s new hometown of Nashville. To celebrate the upcoming release, Carlton unveiled the live video for her track “Operator” from that same venue.

Carlton reports, “This is the first live album I’ve ever released. I’ve been releasing studio albums since 2001. The new album captures one night in Nashville. It was a good night. I hope people dig it.” Visit vanessacarlton.com.

Forty Below Records has released a special two-LP vinyl version of previously unavailable live recordings from Blues Hall of Fame inductee John Mayall and his classic 1967 Bluesbreakers band, titled *John Mayall’s Bluesbreakers—Live in 1967—Volume Two*. Distributed by Sony/RED, the recording showcases a legendary group of players who, while only together a short three months, created a lasting legacy. For more information, visit johnmayall.com and fortybelowrecords.com.

PROPS

***The Time Is Now*, a compilation album created specifically to benefit amfAR, the Foundation for AIDS Research, has been released to all digital retailers via Republic Records and Mass Appeal. The compilation transports some of music’s big stars back to the ‘80s and invites listeners to help in the fight to end AIDS. The 14-track collection boasts new ‘80s covers re-envisioned, reinvigorated and resurrected by everyone from Sugar for Sugar [feat. Scarlett Johansson] and DNCE to Phantogram, Dita Von Teese and many more. The artwork for the album cover was designed exclusively for amfAR by the British artist Tracey Emin. For additional information, go to amfar.org.**



▲ ROLLING STONES WILL RELEASE NEW ALBUM

On Dec. 2 the Rolling Stones will release *Blue & Lonesome*, their first studio album in over a decade. The record takes them back to their roots, emphasizing their passion for blues music, which has always been the heart and soul of the band. The album was produced by Don Was and the Glimmer Twins and recorded over the course of three days at British Grove Studios in West London. The Stones wanted the recording to be spontaneous, so they played live in the studio without overdubs. Old friend Eric Clapton, who happened to be making his own album in the next studio, joined them on two tracks. You can pre-order the album at rollingstones.com.

Dolly Parton will be the 2016 recipient of the “Willie Nelson Lifetime Achievement Award,” which will be presented during The 50th Annual CMA Awards. The Award is for an iconic artist who has attained the highest degree of recognition in Country Music. “Dolly epitomizes the very definition of the Willie Nelson Lifetime Achievement Award,” said Sarah Traer, CMA Chief Executive Officer. “She is a trailblazer who continues to enchant and captivate fans around the world.” Parton has received 44 CMA Awards nominations and has won nine times including Entertainer (1978) and Female Vocalist of the Year (1975, 1976). In 1996, she and Vince Gill won Musical Event of the Year for “I Will Always Love You.” For the latest, visit dollyparton.com.

Justin Timberlake’s “Can’t Stop the Feeling” is the best-selling song of 2016, according to Nielsen SoundScan. It has been certified triple platinum in the U.S. Overseas, the track is five times platinum in Sweden, four times platinum in Canada, three times platinum in Australia and two times platinum in several different countries. For more on Timberlake, visit justintimberlake.com.

Marty Balin, best known as lead singer and founder of Jefferson Airplane and hit song maker of Jefferson Starship, has won the Grammy Lifetime Achievement/Special Merit Award from The Recording Academy. Balin is also known for helping to pioneer the San Francisco Sound when he opened the Matrix Night Club where Jefferson Airplane performed regularly. The Matrix

DIY Spotlight In The Whale

In The Whale are the epitome of road warriors. Since forming in 2010, Nate Valdez and Eric Riley have taken to the highways of America and never looked back. Opting to go DIY, without a booking agent, this two-piece rock act consistently plays over 120 shows a year.



Most of these shows have been support dates for the likes of Jane’s Addiction, the Darkness, the Toadies and more, which were landed solely based on their talent and ability to connect with other artists...no “tour buy-ons” were employed.

That approach was by design. The duo and their management team, led by Dan Rutherford, agreed that playing as a supporting act would be best for them. With dates around the country through the rest of 2016, the band will break out of North America in February 2017 with their first U.K. and European dates...all booked without the help of an agency.

The Whale’s music resonates with anyone hungry for the time when bands simply rocked. Indeed, they showcase their “alternative, punk, blues” sound on their new EP, *Quicksand*.

Celebrating their five-year anniversary in 2016, the band has grown significantly. More and more artists and promoters have started to notice them, resulting in gigs at Riot Fest, Lollapalooza, Austin City Limits and over 400 shows with headlining acts.

For more, see InTheWhaleSucks.com

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

was credited for having introduced the **Warlords** (later known as the **Grateful Dead**), **Janis Joplin**, the **Doors**, **Steve Miller** and many other ‘60s iconic musicians. Visit martybalinmusic.com.

THE BIZ

The Deftones have announced that they have partnered with San Diego’s Belching Beaver Brewery to create a new beer called **Phantom Bride IPA**—a hoppy West Coast-style **India Pale Ale** loaded up with **Mosaic**, **Amarillo**, **Simcoe** and **Citra** hops, all handpicked by Deftones frontman, **Chino Moreno**. The beer is named after the Multiplatinum, Grammy Award-winning alt-rock band’s latest single “**Phantom Bride**,” from their current album **Gore**, which is in the Top 10 at Rock Radio. For even more news, visit deftones.com.

Warner Music Group is moving its West Coast headquarters from Burbank to downtown Los Angeles. WMG CEO Stephen Cooper announced the relocation to the downtown Arts District’s Ford Factory at 7th St. and Santa

Fe. The move will occur in early 2018. The building WMG will occupy started as a factory for Model T cars, while the Arts District is an up-and-coming area that boasts a burgeoning art, fashion and food scene that appeals to businesses, entrepreneurs and creatives.

The American Society of Composers, Authors and Publishers (ASCAP) announced that it has filed nine separate copyright infringement actions against bars and restaurants nationwide. The action arose out of the unauthorized public performance of its members’ copyrighted musical works. Any business using copyrighted music can obtain permission to do so lawfully through a simple license, which covers the entire ASCAP repertoire of over 10 million musical works. The average cost for bars and restaurants amounts to less than \$2 per day for the right to play an unlimited amount of music.

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



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

John Mazzei - TAXI Member

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

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

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

The Leap of Faith

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

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

I Didn’t Have To Be An Insider...

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

My First Composing Gig

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

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

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

Quitting the Day Job...

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

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



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Date Signed: September 2016

Company: Blue Tile Music (division of Blue Tile Media Partners)

Band Members: Jon Decious, Steevie Steeves

Type of Music: Country/Pop/Rock

Management: Rusty Harmon - HARMON Music Management

Booking: The Agency Coalition

Legal: Derek Crownover - Dickinson Wright

Publicity: Hayley Brinkman, hayley@bigpicturemediaonline.com

Web: townemusic.com

A&R: Allen Bargfrede - Blue Tile Music

Though grounded in a hybrid vibe that many describe as country pop-rock, emerging male-female duo Towne's recently released debut EP *Games We Play* is truly genre-transcendent, mixing homegrown sentiment and iconic '60s-'70s singer/songwriter influences with dive bar rock & roll.

Pennsylvania-bred musical theatre geek Steevie Steeves and Kentucky-raised Jon Decious, former bassist for the Pink Spiders, met and began making music at Skip Ewing's Horse and Writer Seminar at Wyoming. They quickly realized they lived behind the same liquor store in

"The traditional labels in Nashville didn't know what to do with us."

the heart of Nashville, but had never crossed paths.

The duo spent several years going through the proverbial DIY struggles, funding their own tours and taking meetings with major labels, to no avail. Their difficult-to-peg sound seemed to work against them—until their entertainment attorney, Derek Crownover of Dickinson Wright in Nashville, introduced them to his friend Allen Bargfrede, an entertainment and tech attorney and Associate Professor, Music Business/Management at Berklee School of Music.

Armed with only acoustic guitars, Towne performed for Bargfrede at Crownover's office. Bargfrede had been eager to get into music publishing, and his immediate passion for the duo's music and belief in their potential inspired him to launch Blue Tile Music. Its aim is to empower artists through creative funding mechanisms and hands-on assistance, helping them launch and sustain their careers. Steeves and Decious officially signed their deal in September and will release their follow-up project on the Blue Tile label.

"As we work toward taking Towne to the next level, we couldn't have dreamed of a more perfect scenario teaming up with Allen," says Decious. "His primary focus with us is publishing, but this is also an artist development deal, with tour support, marketing budgets and a lot of other things a typical record label would have."

"He's going to be very hands-on," Steeves adds. "We love that we're the focal point, and won't be competing with eight other bands or different songwriters. We see signing with Blue Tile as developing a family of our own, with people who have years of experience helping artists. The traditional labels in Nashville didn't know what to do with us. It took an outsider, someone with a fresh perspective on the music business, to make things happen."

— Jonathan Widran



Date Signed: April 11, 2016

Label: Cosmica Artists; INgrooves Distribution

Type of Music: Alternative

Management: Faith Radle, radle@threechordmedia.com

Booking: N/A

Legal: Fernando Ramirez

Publicity: Sarah Avrin - Girlie Action Media, sarah@girlie.com

Web: ninadiazmusic.com

A&R: Gil Gastelum - Cosmica Records

Nina Diaz can only hope that fans of indie rock band Girl In A Coma will embrace her debut solo project, *The Beat Is Dead*, with an encouraging sense of fun and surprise.

"I really want to present the most honest thing I can right now, without feeling like I need to explain every little thing," Diaz says. "Yeah, this is something different, but I don't want anyone to pigeonhole me into a certain sound or identity, because that's not what this album's about."

Veteran rocker Joan Jett mentored the all-female band under her Blackheart Records for several years—a close partnership Diaz considered "beautiful" and "amazing." So, why the ultimate move to another boutique label like Cosmica Artists? "I just wanted to try something a little different," Diaz explains. "That's the whole point of a solo record—to see what else is out there. I shopped my album around to some of the bigger labels out of curiosity, but unfortunately it didn't stick. Instead of it making me feel down, I thought, 'Well, if they don't get it, I know someone who will.'"

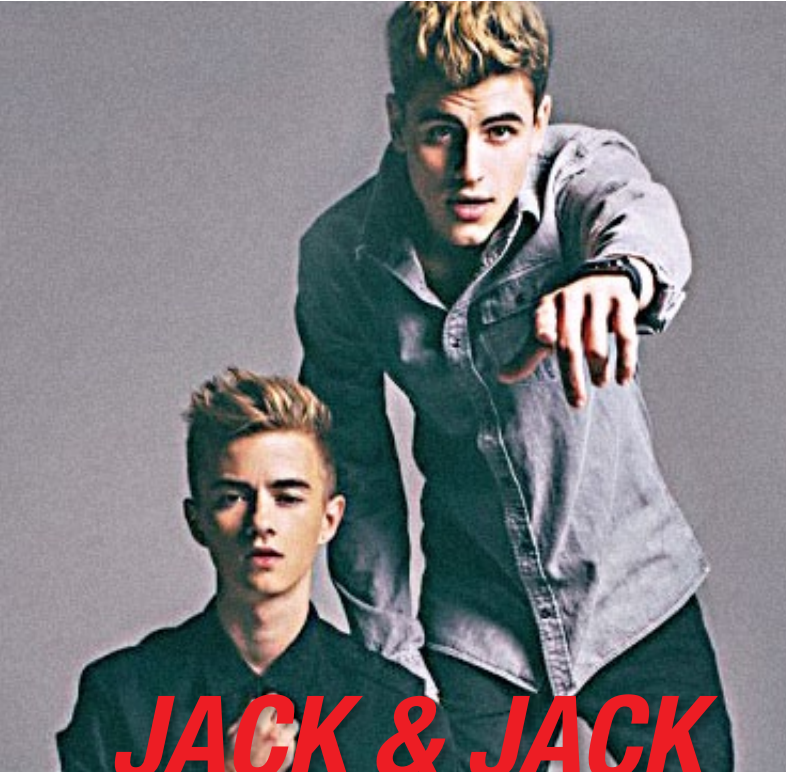
"There's no harm in saying what you want."

Seeking support and advice from CEO Gil Gastelum and "musical fairy godfather" David Garza, her creative freedom and inspiration as an individual quickly began to evolve: "The beauty with Cosmica is that they're not going to tell me what to sound like or what sort of artist to be. I get my mentality from that indie vibe. You don't feel like you're in the way—they actually want to work with you and let you be yourself."

Although the lengthy signing process tested her patience and anxiety, Diaz felt more levelheaded dealing with business matters this time around: "Stand your ground, especially if any funny conversations happen that make you feel uneasy. There's no harm in saying what you want—it's all about a compromise. If you're able to take your time and go through those difficult moments, when it does come, you'll appreciate it that much more."

Diaz continues touring and hyping her Pledge Music Campaign (pledgemusic.com/projects/ninadiaz) in support of *The Beat Is Dead*.

— Danica Bellini



Date Signed: July 25, 2016
Company: Kobalt Label Services
Band Members: Jack Gilinsky, Jack Johnson
Type of Music: Pop, Urban Pop with R&B and reggae influences
Management: N/A
Booking: Matt Gale - Paradigm; Scott Mantel - ICM (International)
Legal: N/A
Web: N/A
Publicity: N/A
A&R: Jack & Jack

Social media stars turned musicians, Jack & Jack are no newcomers when it comes to the do-it-yourself mentality. Having grown their fanbase from the ground up with Vine and YouTube and releasing their music independently, the duo has a firm grasp of the ideas they want to portray and the direction in which they want to go. So entered Kobalt Label Services (KLS). The label without being a label offers musicians the access to the perks of a label without taking away any creative freedoms.

The duo, composed of Jack Gilinsky and Jack Johnson, had had meetings with labels such as Republic, Columbia, Island and Universal, and it was those meetings that ultimately led them to deciding against going with a major label. "There just had to be enough meetings and kind of seeing how much we'd have to give up and how much less control Jack and I would have," Johnson says. "Kobalt kind of stepped in at the right time and contacted us when we were looking for a distribution plan."

The deal that the Jacks ultimately decided on with KLS allows the

"We honestly want to see how strong radio still is."

childhood friends to maintain the final say on their music on a project-by-project basis while also providing them radio promotion, distribution and industry input from an experienced team. "Sometimes their input is stuff that me and Jack would never even notice because we are so new to the music game," Johnson says. "We definitely are giving their input a lot of thought, but at the same time there are things that Jack and I, as artists, can't change in our songs or are in love with and we really want to stay true to how we initially envisioned them."

With plans to release a new single within the next couple of months and an album they're hoping to release early 2017, Jack & Jack are most excited to see how Kobalt's services will help them with radio play. "We honestly want to see how strong radio still is," Johnson says. "A lot of people are saying that everything is shifting towards Internet-based streaming services, so we're definitely excited to see at this current stage, near 2017, how strong the radio still is and what we can do in that aspect."

— Victoria Patneau



Date Signed: Nov. 16, 2014
Label: Concord Records
Type of Music: R&B/Jazz
Management: Monica A. Young - Blue Key Management; Chris Dunn
Booking: N/A
Legal: Law Offices of R. Vaughn Gill
Publicity: Mike.Wilpizeski@concordmusicgroup.com
Web: TheAshleighSmith.com
A&R: Chris Dunn - Concord Records

In 2012, while finishing her undergraduate jazz studies in the prestigious program at the University of North Texas, Ashleigh Smith competed in the Sarah Vaughan International Jazz Vocals competition, and finished first runner-up to French-born singer Cyrille Aimee. Not winning turned out to be a blessing for the Georgia-bred, Dallas-based artist. She finished her degree, continued touring as a backup singer for R&B star Chrisette Michele and took the time to figure out her essence as an artist and authentic vibe as a vocalist.

"I was raised around a lot of different kinds of music, from rock and R&B to gospel and jazz," Smith says. "All of those things are a part of me, and I wanted to figure out a way to showcase [my diverse sound]. When I returned to the competition in 2014, I felt a lot more grounded in who I was."

A few weeks before Smith won the competition in 2014, she found out that a significant prize had been added for the performer who won—the

"I wanted to figure out a way to showcase [my diverse sound]."

opportunity to sign a deal with top jazz label Concord Records, home to two of Smith's idols, Dianne Reeves and Esperanza Spalding. Concord Label Group COO Mark Wexler made it clear that it was up to her whether she wanted to sign, and Smith—impressed by the label's rich history and great jazz roster—knew it was the right choice.

Concord assigned Chris Dunn, Senior Director of A&R, to oversee the development of Smith's debut album *Sunkissed*. Dunn, who co-produced the collection with electric bassist Nigel Rivers, a classmate from the University of North Texas, told her it was paramount that she go on a journey of "sound discovery." She was way ahead of the game, giving him a budget, a batch of demo'd originals and a detailed game plan. The album features six originals and four covers, including Michele's "Love Is You."

"Besides being classmates, Nigel and I toured together with Chrisette, and so he was a natural part of the music I was already making," Smith says. "Chris took everything to the next level by teaching us how to take our raw material and transform it into an album. We had the songs, the chords and arrangements, and he helped mold it into an amazing, cohesive experience for the listener."

— Jonathan Widran



▲ ASCAP Celebrates Songs of the Spirit

ASCAP honored the songwriters and publishers at the 38th annual ASCAP Christian Music Awards in Nashville. Pictured (l-r): Songwriter-Artist of the Year, Matthew West; Song of the Year co-writer/Songwriter of the Year, Ben Glover; and Song of the Year co-writer, David Garcia.

► David Kokakis: Expanded Role at Universal

Universal Music Publishing Group (UMPG) has announced the promotion of David Kokakis to Executive Vice President/Head of Business & Legal Affairs, Business Development and Digital. Previously Senior Vice President/Head of Business & Legal Affairs and Business Development, Kokakis has led UMPG's business affairs in North America since 2011.



▲ BMI Opens Toolbox

BMI participated in the fourth Music Industry Toolbox presented by the Association of Independent Music Publishers (AIMP) and the California Copyright Conference (CCC). Held at the AFM Local 47 in Hollywood, CA, the event featured representatives from a wide array of companies to provide useful information in the areas of digital distribution, royalty accounting and collections, music rights administration and music search. Pictured (l-r): Michael Crepezzi, Barbie Quinn and Alison Smith, BMI.

TAXI Road Rally Nov. 3 - 6

Now is the best time to join TAXI, the independent A&R company. Coming up Nov. 3 - 6 is the independent company's TAXI Road Rally, and members receive free admission plus a ticket for one guest to the event held in Los Angeles.

The Road Rally brings together a vast and supportive community of songwriters and artists from all over the world who congregate in an energized and creative atmosphere for panels, classes and workshops. A wide roster of industry professionals is on hand for performance and pitch sessions, mentoring opportunities and much more at the Westin Los Angeles Airport Hotel near LAX. For information about being part of this first-rate event for songwriters, visit Taxi.com.

Maui Wowee: BMI Songwriters Galore

The 2nd Annual BMI Maui Songwriters Festival, presented by Grand Wailea, A Waldorf Astoria Resort in Maui, HI, is taking place Dec. 1 - 3. The all-star lineup includes: Eric Church, Lee Ann Womack, along with Scotty Emerick and Liz Rose, Robert Earl Keen, Aubrie Sellers, Marti Frederiksen, Sean Douglas and Hawaiian maestro Willie K, with more performers to be announced. The festival is sponsored by Smokin' Tuna Saloon, HD Radio, SunTrust Bank and Texas Roadhouse.

For more information and tickets, visit mauisongwritersfestival.com or bmi.com.

Brody Brown Shines "24K Magic"

Congratulations to recent Song Biz profile subject Brody Brown who has co-writing credit alongside Bruno Mars and Philip Lawrence for

the new Mars single "24K Magic." The song is the lead single and title track from the full-length, arriving Nov. 18 from Atlantic Records.

As Brown told *MC* in our March 2016 issue, he spent four to five days a week—with 14-hour days as the norm—working on this long-awaited project for well over year.

Check out Brody Brown on twitter, @BRODYTHEGR8.

Frank Brown International Songwriters Festival

The 32nd annual Frank Brown International Songwriters Festival will feature more than 200 nationally acclaimed songwriters in venues along the Florida/Alabama Gulf Coast from Nov. 3 - 13. The festival is an opportunity for seasoned and aspiring songwriters and musicians from all over the world to have their songs heard, and for the public to learn the stories behind the lyrics that only the song's author can express.

During this 11-day festival, performers will be hosted in 30 venues from Downtown Pensacola and Perdido Key, FL, into Orange Beach, Gulf Shores, Bon Secour and Silverhill, AL. For a list of songwriters and venues, please see information at frankbrownsongwriters.com.

Perry Denounces Lady Gaga Collab

Songwriter/producer Linda Perry tweeted that Lady Gaga, who received an Oscar nomination for "Til It Happens To You" from *The Hunting Ground*, provided a modicum of input to an already penned song. Co-nominee and collaborator Diane Warren responded, in a series of tweets. "The song is the result of a special collaboration between myself and Lady Gaga. As Lady Gaga and I have consistently

► Ellen Bligh Truley Honored in Nashville

SESAC's Ellen Bligh Truley was celebrated at Nashville Business Journal's Women In Music City Awards held in Nashville. Truley, SESAC's Senior Vice President, Corporate Relations, was honored for the third consecutive year as one of Nashville's business professionals who make a difference in the music industry. Iconic entertainer Reba was also recognized as 2016 Artist of the Year during the event and singer Jana Kramer was cited as Breakout Artist of the Year. Pictured (l-r): Reba and Ellen Bligh Truley.



said. ‘Til it Happens To You’ was inspired by the countless survivors of abuse who need our support and love so they know they’re not alone.” Since January, Perry has been on a mission to discredit the song, explaining that she heard Warren’s demo track that she claims is identical to the version Gaga released, with the exception of one key line in the song.

Perry has previously ruffled industry (and fan) feathers by suggesting that Beyoncé doesn’t write her own songs. Perry, the former frontwoman of ‘90s group 4 Non Blondes, has gone on to become a successful songwriter, penning hits for Christina Aguilera and Pink, among others.

Itaal Shur Heads Downtown

Downtown Music Publishing has signed a worldwide publishing deal with Grammy-winning songwriter Itaal Shur. Through this new agreement, Downtown will administer Shur’s existing catalogs as well as all future works—including one of his most notable songs, “Smooth,” which he co-wrote for Santana’s Grammy Award-winning album *Supernatural*. Co-written by Shur in 1999, and Santana’s first chart-topping single, “Smooth” (featuring Rob Thomas) stayed at No. 1 on Billboard’s Hot 100 for 12 weeks, and then went on to set the record for the longest Top 10 visit by a No. 1 single at 30 consecutive weeks. The classic track led Shur to win the Grammy Award for Song of Year.

Shur has also written songs for/ collaborated with a wide range of artists including: Cyndi Lauper, Jewel, Enrique Iglesias, Ricky Martin, Maxwell, Lucy Woodward, Joss Stone, Hassan Hakmoun,

Kronos Quartet, Carleen Anderson and many more.

He has also produced records for various artists, including Kronos Quartet, the Scumfrog, Lucy Woodward, Hinda Hicks, Mark Farina, and Lighthouse Family. Recently, Shur scored the Sundance Award winning documentary film *Alive Inside* in 2014 directed by his brother Michael Rossatto-Bennett.

Shur has also established his own artist development and production company, and is presently creating music for new film/TV projects as well as writing songs for a number of artists.

Visit dmpgroup.com for further details.

Sting Honored by BMI

Singer/songwriter Sting was honored recently as a BMI Icon at this year’s BMI London Awards in recognition of his award-winning career and influence on popular music for more than four decades. The event was held at London’s Dorchester Hotel and was hosted by BMI President & CEO Mike O’Neill and BMI Executive Director of Writer/Publisher Relations, Europe and Asia Brandon Bakshi. As a BMI Icon, Sting joins an elite group of songwriters who have received BMI’s highest honor for their “unique and indelible influence on generations of music makers.” Previous honorees include last year’s Icon Graham Gouldman, music legend Sir Tim Rice, Queen, Ray Davies, Van Morrison and Bryan Ferry. See bmi.com for complete details.

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



RICK DIAMOND/GETTY IMAGES FOR COUNTRY MUSIC HALL OF FAME & MUSEUM

▲ Rhett Akins Inks with Warner-Chappell Music

Warner/Chappell Music (WCM) has signed a worldwide publishing agreement with award-winning songwriter Rhett Akins. The two-time BMI Songwriter of the Year rejoins with WCM’s Ben Vaughn (EVP, Warner/Chappell Nashville) and Jon Platt (Chairman & CEO, WCM), who worked with Akins while at EMI Publishing. Akins’ recent hits include No.1 songs for acts Luke Bryan, Dustin Lynch and Jon Pardi.



ED RODE

▲ Bentley and King: Number One Country

Dierks Bentley, two-time Grammy-nominee Elle King and the team behind the No. 1 hit single “Different For Girls” were celebrated at an intimate luncheon at Nashville’s Moto, hosted by ASCAP, Global Music Rights (GMR) and Red Light Management. The song was co-written by chart-topping songwriters JT Harding (ASCAP) and Shane McAnally (GMR), and produced by Ross Copperman and Arturo Buenahora, Jr. Pictured (l-r): Harding, Bentley, King, McAnally.

► Swindell: NSAI Honors

Platinum-selling recording artist and CMA New Artist of the Year nominee Cole Swindell received the Songwriter/Artist of the Year award from the Nashville Songwriters Association International (NSAI). The Songwriter Achievement Awards were presented at the sold-out 46th Anniversary Hall of Fame Gala. Since signing his record deal just over three years ago, Swindell has been the writer on eight No. 1 songs including five as a solo artist.



JOSEPH LLANES



▲ Naish Re-signs with 3 Ring Circus Music

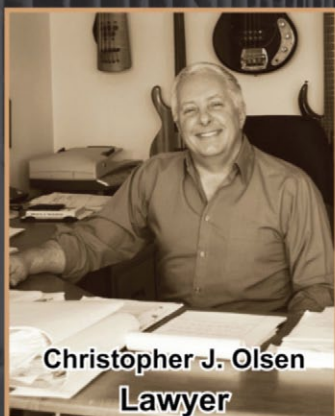
3 Ring Circus Music, the independent company founded by Jeffrey Steele, has re-signed Songwriter Davis Naish to an exclusive publishing agreement. Pictured (l-r): Casey Le’Vasseur, Director of A&R/Artist Management; Darrell Franklin, company GM; Naish; and Jeffrey Steele, 3 Ring Circus Music President. Read more about this company in our publishing feature in this issue, p. 40.

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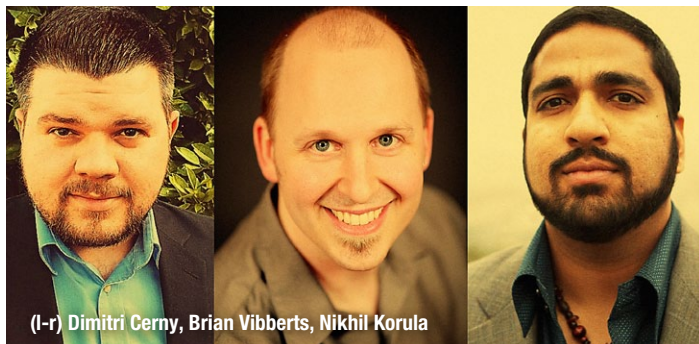
The Element

New Songwriting Team for
Ziggy Marley, Energized, Demi Kanon

It is no secret that the modern pop landscape is increasingly reliant on proven teams of songwriters and producers to generate hits. The Element, a Los Angeles-based collective, is capitalizing on this collaborative trend with an elastic alliance spearheaded by a trio of multi-talents.

Nikhil Korula, the founder and namesake of the NK Band—a global-influenced aggregation that has headlined concerts and clubs, and shared bills with John Mayer, Jason Mraz, Paul McCartney and the Roots, among many others, first envisioned the concept for the Element after a conversation with hit songwriter and producer Dr. Luke. "He said one of the best things you can do is surround yourself with young songwriters," he recalls.

The Element partner Dimitri Cerny says that when he was growing up, he discovered the geniuses behind the hit songs, like Darkchild (Rodney Jerkins), David Foster and Max Martin. "I was a bigger fan of them than the artist. I think everything I did since I was 15 was mainly geared to learning digital production because I wanted to be able to complete a



(l-r) Dimitri Cerny, Brian Vibberts, Nikhil Korula

song from the beginning to its final stage. I was never very music-theory savvy, but eventually knew I had to learn it because it would make me a better writer."

With five Grammys and recording and mixing Multiplatinum artists including Aerosmith, Elton John and Ringo Starr, the third member of the trifecta, Brian Vibberts, is a powerful production force. "As a graduate of Berklee College of Music, I have the music theory but I mostly use my gut instinct on whether the song and production is where it should be. With my experience working with many major artists (Michael Jackson, Mariah Carey), I feel I'm a valuable asset to the Element," he notes.

The Element are co-writers on "Start it Up," the lead track to reggae standard-bearer Ziggy Marley on his latest eponymous release. As the Element is signed to Tuff Gong Worldwide, a division of the Marley-connected company, the trio had access to the artist. Vibberts had worked with Marley in the past, as a recording and broadcast engineer on the television show, *Sessions at West 54th*. "To be a part of his new release on a creative level is a feeling beyond words," he says.

Korula remembers beginning the song on an acoustic guitar. "I sat up in the middle of the night writing something that Bob (Marley) would want me to give to his son. I incorporated a couple of other guys the next day in finishing the song, and it became larger than we ever thought it could be."

Cerny notes, "Nikhil wrote a big chunk of that song on his own. The Element just fine-tuned it together and put the finishing touches on it. Then Ziggy took it, changed a few things and added his genius and talent to it, which turned it into what it is now."

The Element is not a closed shop: they enlist a roster of songwriters for different projects, including songwriter/producer/bassist Jesse Stern (who has played with Jordin Sparks, George Clinton and many others) and vocalist and songwriter Anthony Starble, who has placed songs on television series *The Fosters* and *Pretty Little Liars*.

"Right now the industry is collapsing in a lot of ways," Korula observes. "It's not musician friendly. We wanted to create a model that was different. We all share songwriting credit and everybody is invested in the songs and the music and the opportunities. We want to incorporate singer/songwriters, engineers or singers—whatever it takes to keep the songs flowing. Everyone is invested in the song. If it hits, we all win."

Find out more at theelementsongs.com

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DROPS

The Music of David Lynch, a tribute to the iconic filmmaker's works featuring performances by **Duran Duran**, **Karen O**, **Jim James**, **Lykke Li**, **Wayne Coyne** and **Steven Drozd** of **the Flaming Lips**, **Sky Ferreira**, **Zola Jesus**, **Angelo Badalamenti** and more, is available for the first time for digital download on **Playing Lynch.com**. All donations benefit the **David Lynch Foundation**. The album was recorded live at the one-night-only event held at **The Theatre at the Ace Hotel** in Los Angeles to celebrate the 10th anniversary of the David Lynch Foundation. *The Music of David Lynch* was previously available as a limited edition vinyl, but now a \$5 donation will score buyers a download. Email Linda Carbone at Linda@PressHereProductions.com with questions.



Harmonies from Heaven, a documentary chronicling the life and times of **Phil and Don Everly** of the **Everly Brothers**, has been released on DVD, Blu-ray and digital formats. Highlights include interviews with surviving brother Don and an examination of the duo's relationship with songwriters **Felice** and **Boudleaux Bryant**. First broadcast on **BBC4** earlier



this year, the new release contains additional bonus interviews and a DVD of previously unreleased live performance recorded for Australian TV at **Chequers Nightclub** in 1968. The never-before-seen concert footage includes live versions of **"Bye Bye Love," "Cathy's Clown," "Wake Up Little Susie," "Bird Dog," "(Til) I Kissed You," "So Sad (To Watch Good Love Go Bad)," "Let It Be Me"** and more. Contact Carol Kaye at Carol@KayosProductions.com for more information.

After opening at the **Hollywood Lounge Theatre** on Santa Monica Blvd., the world premiere hip-hop superhero musical **Siamese Sex Show** will run through Nov. 13, featuring music by **John Papageorge** and rap lyrics by **Kool Keith**, **Mistah Fab** and **J Diggs**. Centered around four fallen pop stars plotting vengeance against an evil conglomerate pushing a pseudo-sex product, the show answers the question: what does the future hold for sex? Contact Susan Gordon at SGordon823@gmail.com for more information, and make reservations at Plays411.com/Siamese.

Three-time Grammy winner **Brian Setzer's** new concert film **Rockabilly Riot: Osaka Rocka!** is set for a November release. Filmed on Feb. 18 at **Namba Hatch** in Osaka, Japan, it will release on **Surfdog Records** and capture songs from Setzer's 2014 studio album **Rockabilly Riot!** and hits from his **Stray Cats** days, **Brian Setzer Orchestra** tunes and tracks from his solo albums. For more information on how to

pre-order, visit BrianSetzer.com. For details, contact Mike Gowen at mgowen@msopr.com.

Due out in 2018, **The Big O: Roy Orbison**, is the first dramatic musical biopic authorized by the **Orbison Estate** to chronicle the life and career of the man with the magnetic croon. **Marty Katz** (*The Four Feathers*, *Titanic*, *Lost in America*) partnered with Orbison's surviving children **Alex Orbison** and **Roy Orbison, Jr.** to produce the film alongside executive producers **Wesley Orbison**, **Chuck Fleckenstein** and **Ron Moore**. **Ray Gideon** and **Bruce Evans**, who both scripted *Stand By Me* and *Mr. Brooks*, are teaming to write the screenplay based on the story by Alex and Roy Orbison Jr. For further details, contact Bob Merlis at BobMerlis@BobMerlis.com.



The Art of Recording a Big Band is now available on DVD. The instructional film was captured at the famed **Capitol Studios** in Hollywood, CA over two days during a master class by **Al Schmitt** featuring **Chris Walden's** 19-piece jazz big band. The film focuses on the legendary Schmitt, the most celebrated music engineer, producer and mixer of all time, winner of 22 Grammy® Awards. More details at hal-leonard.com.

The star-studded, groundbreaking music documentary series **Soundbreaking: Stories from the Cutting Edge of Recorded Music** premieres this November and features more



Out Take



Timothy Young

Guitarist

Email: Bobbi Marcus,
Bobbi@BobbiMarcusPR.com
Web: timothyyoungmusic.com

When Timothy Young landed the gig playing guitar for the house band on CBS's *The Late Late Show with James Corden*, he faced a serious musical learning curve.

"We wear ear monitors, and the craziest thing to adjust to is how many voices come over telling you to do this and that. The producers are talking to you, saying, 'We need music now,' the control booth is telling us when to play—it's really disorienting," Young says.

The job also means being a jack-of-all-styles, catering to all musical whims from country and '20s-era jazz, to hip-hop and circus music.

Young got his start working the musical circuit in Seattle while in college. There, he started playing and touring with the guitarist and composer Bill Frisell. Wanting to abandon his side jobs in carpentry and teaching for a full-time shot at music, Young moved to Los Angeles in 2006 where some well-established friends hooked him up with gigs.

Some of those gigs were strange—including playing a mall on a weekday afternoon in Irvine. But Young advises, don't say "no."

"That's fine (turning gigs down) if you live in mom's basement, but if you have to pay the bills, you have to pay the bills, and it's not always going to be what you want," he says. "It's also helpful, because I learned to work with people. That's what it comes down to. It's not just musicians—it's people, humans and you have to communicate with them. You have to be adaptable and somewhat nice to people."

The downsides to the job is that *The Late Late Show* band doesn't get to play full pieces to audiences; it plays in fragments—short musical segments of jingles, music guests can dance to, or whatever the producer needs. But on the plus side: "I have a steady gig, which is an unbelievable blessing for a musician. I know my schedule through February of next year. That's impossible for a free-lance session guy."

than 150 exclusive and original interviews with some of the most celebrated recording artists, producers and music industry pioneers of all time. Produced in association with the late legendary music producer **Sir George Martin**, the highly anticipated eight-part series took over five years to make and features **Paul McCartney, Ringo Starr, Elton John, Roger Waters, Joni Mitchell, Roger Daltrey, Linda Perry, Quincy Jones, B.B. King, Annie Lennox, Dave Stewart, Tom Petty, Willie Nelson, Roseanne Cash, Steve Van Zandt, Billy Idol, Beck, RZA** and many more.

Coming of its acclaimed premiere at **SXSW** earlier this year, *Soundbreaking* premieres on **PBS** beginning Monday, Nov. 14, with next-day availability to buy digitally. **RLJ Entertainment's** Athena brand will release the eight-part series with several bonus features on DVD and Blu-ray on Nov. 29.

OPPS

Los Angeles-based **Easypose**, which lets users book a certified yoga instructor to your home or office by website and mobile app, needs a video and graphic artist to help create social media content. Video editing, Photoshop and Illustrator skills are required, and applicants must have equipment. Easypose has been featured on **Fox, Good Day LA, Self** magazine, **Glamour** and **Vogue**. For details, visit corp.easypose.com/careers/video-graphics-artist.

Hustle Cake, a music video production company in Los Angeles, is seeking a music video producer with experience as the company continues to expand. The CEO has directed more than 100 videos as well as two feature-length films, and worked with artists including **Young Jeezy** and **Wiz Khalifa**. Applicants can submit their contact information, résumé and clips to Ken at wsszb-5817917239@job.craigslist.org.

PROPS

This month, props go to this very magazine: **All You Need Is Me**, a New Media mobile series about an English band that comes to Los Angeles seeking fame and fortune, is using

Music Connection to illustrate the band's rise to stardom. Produced by **Oasis' Noel Gallagher** and **Maverick's Scott Rodger**, and directed by **Simon Aboud**, son-in-law to **Paul McCartney**, the series is currently under edit in London and Paris for a 2017 premiere. The band's ascent to fame includes a magazine cover story, and *Music Connection* was chosen as the publication at the producers' request, to give the story authenticity. The creative team also includes scriptwriter **Simon Halfon** (who has designed famous album

covers for **Paul Walker, the Who** and **John Lennon**) **George Michael, James Corden** and other famous faces slated for guest appearances.

Louisiana-based record company **A&P Records** recently inked an exclusive development and production deal with **Emerald Bay Entertainment** to produce a reality television series for the 10-sibling family group, **the Showers**. Melding family, ministry and entrepreneurship, the Showers have performed for **BET's Bobby Jones Gospel, Gospel Goes to Hollywood Pre-Oscar Event, The New Orleans Jazz & Heritage Festival, Essence Music**

Festival and more. Emerald Bay Entertainment founder **Andy Meyer, Matt Ables** and **Regina Showers Gordon** will exec produce the show. Email Jason@TheJHardyAgency.com for info.

WGN America recently announced that Oscar-, Grammy- and Golden Globe-winning singer/songwriter **John Legend** will guest star in the second season of **Misha Green's** and **Joe Pokaski's** *Underground*. Legend, who is also executive producer on the show, will portray abolitionist, orator and author **Frederick Douglass**, renowned for becoming one of the 19th century's most revolutionary leaders. The second season of the original drama from **Sony Pictures Television** is in production in Savannah, GA and will debut in early 2017 on **WGN America**. Email [Krista Curry](mailto:Krista@ferencomm.com) at kristac@ferencomm.com for details.

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

► Artists Get the DL on the DIY in Chicago

CD Baby hosted its second DIY Musician Conference at the Congress Plaza Hotel in Chicago, IL. The conference featured dozens of workshops and panels, networking opportunities and (shown at right) one-on-one mentoring sessions. Topics discussed were how to go from amateur to pro as a gigging artist, how to make the most of an expanding artist marketing platform, how to self-promote and more. The DIY Musician Conference 2017 is slated for Nashville, TN.



▲ DHDHDI, Burl and Mojave Team Up for ZR Live!

DHDHDI, Burl Audio and Mojave Audio hosted a live Ruminations concert and recording experience at a ZR Acoustics pop-up studio in Marina Del Rey, CA. They will hold their next event Dec. 15. Pictured (l-r): Ruminations: Hamid Saedi, Lili Haydn, Itai Disraeli and MB Gordy. For more product information, visit Deltahdesign.com, Burlaudio.com and Mojaveaudio.com.



◀ Remembering Grimmie in Hollywood

Pictured on the red carpet for *The Matchbreaker*, cinematographer Cory Vetter, co-producer/lead actor Wesley Elder and producer/director Caleb Vetter paid tribute to late singer, Christina Grimmie, who stars in the film with Elder, by making the singer's signature V/ gesture. Grimmie, a YouTube artist who appeared on TV's *The Voice*, was shot and killed earlier this year while signing autographs. *The Matchbreaker*—Elder's character hired by parents to break up their children's relationships—premiered at the Arclight Cinerama Dome in Hollywood, CA. For more info, visit matchbreakerthemovie.com.



▲ AmericanaFest Wraps Up Another Successful Year

The Americana Music Association's Festival and Conference attracted 35,000 attendees to Nashville, TN for music business panels, Q&A's, networking events, intimate showcases and a sold-out, nationally broadcast awards show—NPR's No. 1 streamed event in 2016. Highlights included: T Bone Burnett's Keynote plus conversations with Bob Weir, Dwight Yoakam and much more. The program will be digitally re-mastered for broadcast in an edited form later as part of PBS's *ACL Presents* series on Nov. 19 and in Australia on CMC later this year. Pictured performing is Jason Isbell. For more information, visit americanamusic.org.



▲ Kaleo Go Way Up on the Charts

Elektra/Atlantic Records band Kaleo was presented with a plaque at their first of two sold-out New York City shows for their song, "Way Down We Go," reaching No. 1 on Alternative Mediabase chart and No. 1 on BDS/Billboard Rock Airplay chart. Pictured (l-r): Gregg Nadel, President, Elektra Records; Daniel Kristjansson; Bruce Kalmick, Co-President, Triple 8 Management; JJ Julius Son; David Antonsson; and Rubin Pollock.

MUSIC CONNECTION

Tidbits From Our Tattered Past



2002—EDM Stars—#9

Sasha (a.k.a. Alexander Coe) and John Digweed graced this cover of *MC*, talking about plans for their upcoming, ambitious U.S. tour that they hoped would help turn the tide of moribund ticket sales to EDM shows. "The promoters have viewed the landscape of electronic festivals like a gold rush," said Digweed, "but you have to gain people's trust."



2009—Fabulous—#8

Rapper Fabolous (a.k.a. John Jackson) talked to *MC* about his belief in easing the dark with a little bit of light: "This is a business," he stated, "so you need to include some fun-loving, radio-friendly joints to help sell a dark-themed record." Elsewhere in the issue are interviews with Jimmy Page and Chali 2na, and a profile of Billy Joel producer Sammy Merendino.



JUSTIN MUSEK

▲ Florida Georgia Line Get a '90s Surprise

Music Connection's September 2014 cover band Florida Georgia Line made their first-ever headline appearance at Nashville, TN's Bridgestone Arena. Over the 90-minute set, FGL duo Tyler Hubbard and Brian Kelley dished out nonstop, high-energy entertainment that included surprise appearances by Backstreet Boys (pictured), Nelly and Jake Owen. For further information, visit FloridaGeorgiaLine.com.



JODY DOMINGUE

◀ No Music Limits in Austin

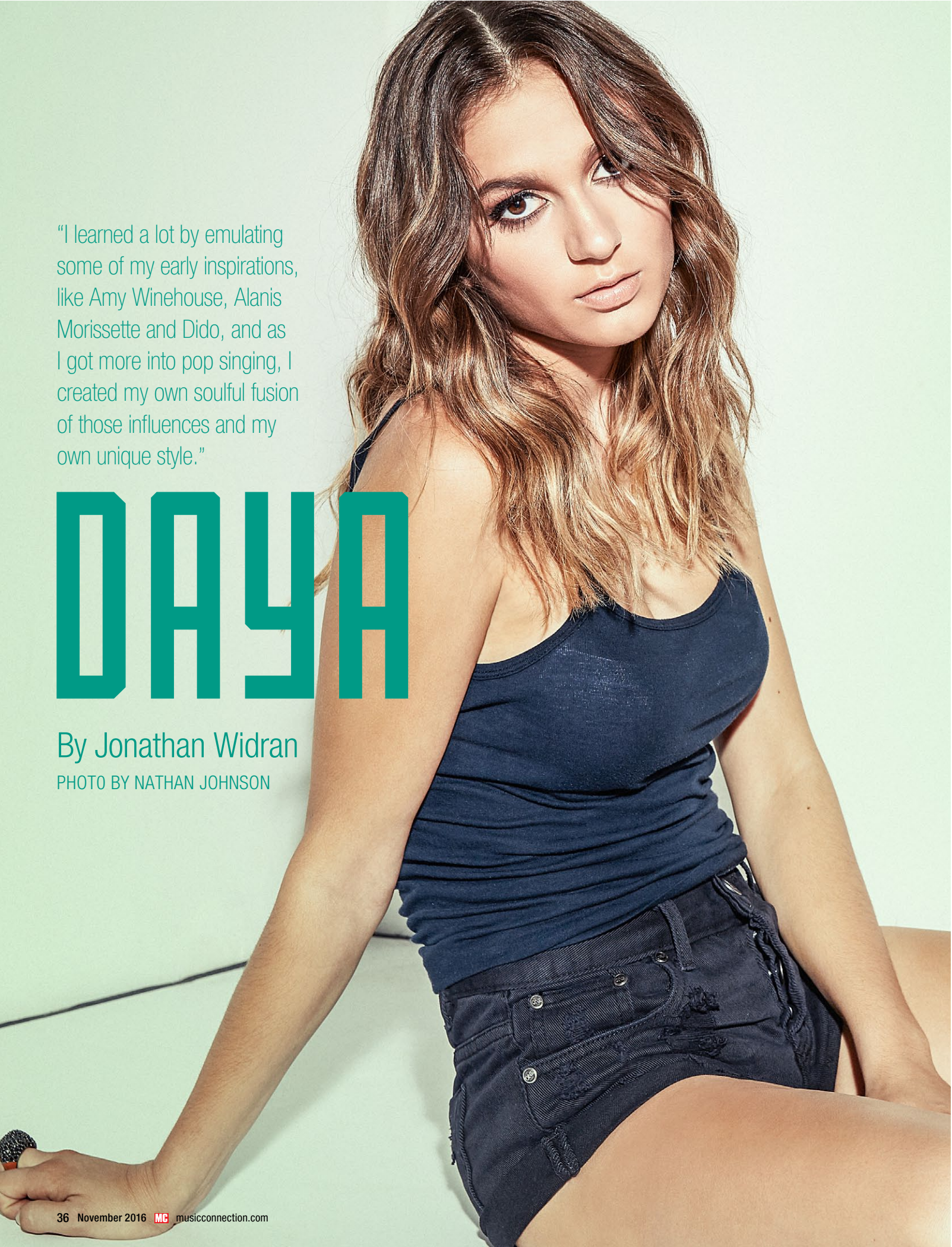
Austin City Limits music festival took over two weekends again in Austin, TX. Thousands of concertgoers gathered to see their favorite artists, which included performances by Local Natives, Kacey Musgraves, the Chainsmokers, Band of Horses, LL Cool J (pictured) and many more. For additional photos from the festival, visit bit.ly/PhotosACL2016.

► Down the Rabbit Hole to Wonderland

Broadcasting live from Downtown Los Angeles with several hundred audience members and multiple performance stages, *MTV's Wonderland*, its weekly music showcase of emerging artists, continues to aim to create a fresh vibe of today's hottest music festivals. Pictured performing are blink-182 and DJ Steve Aoki. For more information, visit mtv.com/shows/wonderland.



GETTY IMAGES FOR MTV



"I learned a lot by emulating some of my early inspirations, like Amy Winehouse, Alanis Morissette and Dido, and as I got more into pop singing, I created my own soulful fusion of those influences and my own unique style."

DAYA

By Jonathan Widran

PHOTO BY NATHAN JOHNSON

Even before the release of her full-length independent debut album *Sit Still, Look Pretty* on Oct. 7, Pittsburgh bred singer/songwriter Daya—who turned 18 on Oct. 24—was enjoying an extraordinary breakthrough year on the charts.

Her platinum-selling debut single “Hide Away” reached No. 23 on the *Billboard* Hot 100 and has scored over 214 million streams on Spotify. Her follow-up track “Sit Still, Look Pretty,” declared one of the “songs of summer” by *Entertainment Weekly*, reached No. 28 and has more than 110 million streams. She was also the featured vocalist on “Don’t Let Me Down,” a Top 5 hit for DJ duo the Chainsmokers.

Daya is not only the first artist signed to Los Angeles-based indie label Artbeatz, but it was her undeniable potential that inspired its principals—veteran promotion manager Steve Zap and songwriter, producer and artist manager Gino Barletta—to form the company. Distributed by RED Distribution, Artbeatz is a joint venture with Zap’s Z Entertainment. The singer, whose given name is Grace Tandon, was a high school junior when she hooked up with Barletta through her longtime Pittsburgh vocal coach Christina Chirumbolo.

Music Connection: First things first. What is the story behind “Daya,” your unique artist name?

Daya: It was inspired in part by my heritage. My grandfather is Indian American. It’s a Sanskrit word meaning compassion, kindness, to sympathize with. Literally, it’s translated as “suffering in the suffering of all others.”

MC: Congrats on the release of *Sit Still, Look Pretty*. As an “opening statement” introducing yourself to pop music fans, how do you think the album and its material reflect who you are as an artist and person right now?

Daya: I think that this collection of songs is a more a full reflection of me than listeners had,

just with the first two singles. It’s the best way for people to get a sense of who I am as a person, songwriter and artist who’s excited to finally be out in the world. Hopefully, they’ll relate to it and love it like I do. The themes on the album reflect the fact that I’m young and have things to say to guys and girls of my generation. It’s about self development and a sense of adventure, starting out a bit naïve about how this journey in the music industry will go, but willing to work hard to succeed because of my determination and passion. Many of the songs talk about empowerment. I really want to inspire young guys and girls everywhere to not compromise their dreams for themselves or based on the opinions of anyone else, and not let society put them in a box based on their gender.

MC: How do you feel it will help you build upon your success with your early singles?

Daya: Those two singles are the perfect foundation to build from. They helped me start a solid fan base and gain a foothold on the industry while introducing a taste of who I am as an artist. The album includes those songs and serves as a continuation, furthering the conversation.

MC: The title track has already been a hit on the charts. Why was this the best title for the album as a whole?

Daya: It comes back to empowerment, which is the most relevant thing in my life right now. I’m able to use this album as a platform to bring positive ideas and encouragement into the lives of younger listeners. It’s all about being authentic and going for your passions and what you want to do in life. The title was important for me because I am not just a young girl who sits still and looks pretty, or acts as an accessory for a guy. I’m my own person and want to find more happiness with who I am, just as I hope my fans will do.

MC: You’ve been playing the piano since age three and took up jazz piano at 11 before picking up many other instruments. When did you first aspire to be a pop singer/songwriter and why is that the course you chose to pursue?

Daya: I was classically trained, but I always had a love for pop music and a knack for singing it. I learned a lot by emulating some of my early inspirations like Amy Winehouse, Alanis Morissette and Dido, and as I got more into pop singing, I created my own soulful fusion of those influences and my own unique style. I didn’t stick with straight pop, however. I love a lot of

indie pop and electro-pop and made sure those vibes were on the album, too. That is stuff that has always interested me and that I listen to and draw from a lot.

MC: Who are your greatest musical influences and why?

Daya: Amy was huge one for me. She was such a talented artist, so authentic and unapologetically herself. And she had a unique sound that no one else had at the time. I wanted to definitely pull inspiration from her. When I was making my earliest recordings, I did covers of Alanis and Dido as well, because they have soulful tones that matched the places I wanted to take my voice.

MC: How did you first meet songwriter, producer and artist manager Gino Barletta, and what made him realize that he wanted to bring you to Los Angeles to work with you?

Daya: Gino was a talented songwriter working in L.A. who went to college with my voice teacher Christina and was still a good friend of hers. I enrolled in her school, the Accelerando Music Conservatory, when I was 11 and was still taking private lessons with her. Gino would come to singing workshops of hers in Pittsburgh and, when he heard me sing, he thought I had potential. So I’m this junior in high school and suddenly he asked me to come out to L.A. to do some songwriting sessions. I don’t think he was specifically looking for a new artist to develop, but he seemed excited to work with fresh young talent. He observed that I was willing to work hard to achieve my goals. The way we clicked was amazing and unexpected.

MC: When you came to L.A. for the first time to work with him, what was the original goal? Was it just to test the waters and help you develop as a songwriter, or more?

Daya: He invited me to join him and some other songwriters at Paramount Recording Studios to test the waters and try some collaborations and see what happened. Of course the idea that I might pursue being an artist was in the back of his mind, but he felt like we might be able to gain a stronger foothold if we started me out songwriting. We emerged from the session with “Hide Away.” The co-writers were Gino, Brett McLaughlin and Britten Newbill, and the track was produced by Scott Bruzenak, who is also known as Noisecastle III. The song came out great, and I really connected with it vocally—to the point where we couldn’t imagine anyone else recording it! So that’s when Gino started thinking of me as an artist as well as a songwriter.



STEVE ZAP

Z Entertainment, Co-Founder of Artbeatz

IN FEBRUARY 2015, songwriter/producer Gino Barletta dropped by the office of his business partner Steve Zap, a veteran promoter and head of Z Entertainment, and played some new music he had been working on. Daya's "Hide Away" was the first song Barletta played and Zap knew instantly that he had a hit on his hands.

"There was something incredibly special about Daya's vocal on the song that excited me," Zap says. "I told Gino right there, 'Don't pitch this song!' I had such a strong feeling about the song and Daya's voice that I said to Gino, 'This song doesn't need to go to a major

artist. This girl could BE a major artist and we can make it happen.' So we decided that if Daya and her parents would get on board with the idea of releasing the song, we would found an independent label specifically to launch her career. That's how Artbeatz was born."

Zap says that the mission of Artbeatz is simple: to pair undeniable music with unique artists, and to stay true to their artists' core identities and creative visions. Echoing Daya, he worries that new artists often get lost in the big machinery of a major label, and that those qualities that make an artist like Daya special can become overshadowed by big business considerations at majors.

He adds that one of the biggest advantages at Artbeatz in terms of promotion is his extensive experience as a radio promoter. "I've been in the business for a long time and have

a strong relationship with many radio stations and program directors," Zap says. "This has opened the door to a huge platform for the artists Gino and I sign to be heard instantly, without even a fan base established yet. People knew 'Hide Away' before Daya had even gone on the road to do promo for it, because we were able to reach millions of listeners through the radio market almost immediately."

Artbeatz recently signed its second artist, Symon, and will be dropping her first official single soon. Zap and Barletta are also focusing on Barletta's own artist project Farago while keeping their eyes open for new collaborative opportunities for their artists. Zap adds, "We want to redefine the 'record label' that a lot of artists have become afraid of by just doing good, honest work—and I think we're doing that."

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MC: Can you take us through the basic process of how the song happened? What elements did you contribute?

Daya: Scott, or Noisecastle, was there for the whole session and had brought in an incredible track for us to build a song around. The concept, lyrics and music all stemmed from there. The others wanted to get to know me and the things that mattered to me, and I opened up about my life, my relationships and how I was just looking for a guy who would be respectful and treat me well. That's how the theme of the song developed. They allowed me to articulate my vision clearly and it turned out to be a great pairing.

MC: How did promotion manager Steve Zap first hear about you, and what do you think he saw in your potential that inspired him, along with Gino, to create the label Artbeatz around you?

Daya: Steve was a veteran promotion manager and friend of Gino's. The two had a manager/songwriter relationship for a while, with Steve shopping some of Gino's songs. Gino took me to Steve and let him hear "Hide Away" and asked if he thought he could do anything with it. Steve was immediately interested in forming a label with me as their first artist. He persuaded Gino not to pitch the song to a major label but instead release it as my debut single on the new label, which they ultimately called Artbeatz. The idea was that he would send the song out to radio stations he had connections with and see what might develop. I didn't think anything would happen immediately, and went back to school the following day. The track got a great reception and I appeared on a bunch of radio shows.

Eventually things got moving. I think Steve liked the fact that I was authentic and the song came out organically. He liked that I was a high school student with talent, willing to work hard. He has been in the business for years and was used to jaded people in the industry, so I think I was a bit of fresh air. At the same time, he and Gino know I'm still growing as an artist and are excited about joining me on my path to self-discovery.

MC: As an emerging artist, what do you think the benefits are to being signed to an upstart indie label as opposed to a major or established company?

Daya: I'm glad I went the indie route, because from the start, they gave me creative control and the freedom to write and record songs that would be authentic and from the heart. They're not trying to mold me into anything beyond who I am and who I naturally will evolve into. A lot of artists, particularly ones my age, get

put into a situation where they don't have that freedom, can't write their own songs, or they are handed songs to record that they don't like. The material I release needs to be true to who I am, centered on my own feelings and points of view. I will also be involved in everyday decisions around doing shows and touring. So I'm very grateful for everything. No one knows what I experience but me, and drawing from that that will keep my music authentic. Also, the small team Gino and Steve put together at Artbeatz is hard working and passionate about what they do. It's a great situation for everyone.

MC: What is your songwriting process? How do you approach collaborating with others?

Daya: I want to give Gino credit for being my "in" into the songwriting world and introducing me to some great collaborators. They're all talented people with no egos willing to work hard with us. Lyrically, the stories we develop depend on the session. I usually come in with a concept in mind and they help me articulate the story from there. But I also have a vast musical background and creating the music is definitely the main thing for me. I contribute a lot of melodies and work on the lyrics as well. But the music is my main strength as a songwriter.

MC: The collaboration with the Chainsmokers on "Don't Let Me Down"—how did that happen?

Daya: Artbeatz and their label are both affiliated with Sony, and someone there let them hear "Hide Away" even before it was released. They liked my voice and reached out and asked me if I wanted to do a feature on their new track. I fell in love with it immediately. I was a big fan of these guys and so it was a dream come true.

MC: In terms of live performance, how have you developed your stage moves so that you're comfortable in your own body?

Daya: Just by doing a lot of practicing, and doing choreography and moves over and over again, which is the best way to learn and grow. Over the past year, since all of this has happened, I've really grown so much as a performer. I'm proud of my stage presentation and I'm looking forward to taking the stage and playing for people.

MC: Do you have a long-term plan for where you want your career to be in, say, five years?

Daya: I definitely do. My main goal is to keep working hard and putting out music that people love and relate to—and potentially touring the world. I dream of playing arenas and stadiums.

MC: How much professional vocal coaching have you had?

Daya: That's what I was doing with Christina [Chirumbolo] for six years. She classically trained me and I also took musical theatre training from her.

MC: Looking back to the very early part of your music development, what has been the best thing you've done to get your professional music career on track?

Daya: The three years I spent taking jazz piano. It was the hardest I've ever worked in music, and to be honest, I didn't love it at first, but it was definitely the most rewarding in the end. It taught me how to improvise, think on my feet and create my own unique style within music.

MC: What has been the most challenging aspect of your career so far?

Daya: The most challenging aspect has been staying healthy while getting little to no sleep,

and dealing with a packed schedule which includes shows, interviews, meet and greets, etcetera on a daily basis. I'm basically traveling to a new city every day and it can be very exhausting—but it's also part of the adventure and thrill of it all.

MC: What has been the most surprising aspect?

Daya: The most surprising aspect is that social media is such a huge part of my life. I'm happy to do it because it means interacting with my fans, but I just didn't expect to be constantly online like I am now—I was never that way before.

MC: What's it like being a teenager from Pittsburgh who's whisked off to Los Angeles to make a record, resulting in all these amazing things?

Daya: It was entirely my decision to go to Los Angeles to pursue this dream I've had for the past 10 years of my life. I've believed in

myself from the start, I'm ambitious and I don't back down for anything, so I'm not completely surprised that it's all happening for me now. I'm just very, very grateful for the support I've received from the hometown and people everywhere. It's what fuels me and keeps me going for more.

MC: Any advice for other artists who are striving to forge a music career, beyond the usual "go for it," "follow your dreams" clichés?

Daya: Sure. Make the decision that you want to go for it and then treat it as if that's the only option you have. Don't leave room for any kind of a back-up plan. Put yourself out there, make connections, and then—and yes, I'm going to say it six times because that's how strongly I believe in it—work work work work work work!

Contact Natasha.Desai@pmkbn.com

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RAMONES

AND THE BIRTH OF PUNK

SEPTEMBER 16, 2016 THROUGH FEBRUARY 2017



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Music Publishing-The New Breed



Platforms for New Diversity

By Dan Kimpel

As traditional revenue streams of the music business dry up, modern music publishers are innovating accordingly. Noted in descending order: Sony/ATV, Warner/Chappell, Universal Music, Kobalt and BMG, monolithic companies dominate the business. But this is only part of the equation. A new generation of companies is inventing advanced business models for success.

In this feature, *MC* speaks with representatives from four such entities as they explain how their respective firms are contributing to robust new income streams for songwriters through talent development, media platforms and branding.

JUSTIN SHUKAT

Company: Primary Wave Music Publishing
Songwriters and Artists: John Lennon, Smokey Robinson, Steve Cropper, Kurt Cobain
Web: primarywave.com

Describing itself as one of the largest independent music publishing, talent management, production and entertainment and branding companies in the United States, Primary Wave was founded in 2006. Two core businesses, Primary Wave Publishing and Primary Wave Entertainment, came together in 2015, and the company has a roster of artists across multiple genres. Justin Shukat is a founding partner and President at Primary Wave Music Publishing. He is responsible for new writer signings, content acquisitions and works closely with the current writer roster to facilitate recordings within the industry. Additionally, he oversees all areas of Primary Wave's synch exploitation and is General Manager of the Primary Wave stable of companies.

Primary Wave has morphed into a diverse company. How is the publishing company integrated into the overall structure?

It's been an interesting ride. I've been very excited, the past couple of years, with David Guilloid and Mark Burg and the TV/film side; it feels like there's a mass progression. I was a label guy for a lot of years. We've watched companies like CAA, and Paradigm, how they've grown to offer their clients that many more services. We've taken from that model, rather than just being a publishing acquisition company.

It was recently announced that Jeff Gaspin, former NBC Universal TV Entertainment chairman, is now president of Primary Wave.

We're an entertainment company. I run the publishing aspect of the company, but it does give us a lot of different areas to place music. If you're going to make TV shows, we know there's going to be music on those shows. It feels very natural.

From a publishing standpoint, how has Primary Wave adjusted to the music business being increasingly singles-driven?

This is a hit-driven business. From an album perspective, in the songwriter world, that opportunity to make money, which used to be great

from just an album cut, doesn't exist anymore. And what is paid for, individual streams from any of the digital providers, is so small that it's tough to be a songwriter with album cuts. At Primary Wave we're concentrating on two parts. We're continuing on catalog acquisitions, because there is a value in owning great songs in the long term. And I'm working with my writers to achieve radio hits. When you have pieces of those songs, they do pay off handsomely.

In the classic mode, you represent Steve Cropper, co-writer of "Dock of the Bay." What opportunities do you see for his catalog?

Steve has written "Green Onions," one of the greatest instrumentals out there, so there will always be opportunities in the licensing world. When you have such familiarity with a song, it helps from a sync perspective. We've had conversations with supervisors and we have

fourth and fifth most Shazamed song in the world right now ("Lost on You.") We've got artist development stories. Brayton Bowman, whom we represent on the management side, is a fantastic songwriter. We look for partnerships that provide great opportunities. We may not want to be his publishing partner; we'll take a look at that opportunity—we'll keep everything open for our clients. It opens us up to more possibilities. •

DARRELL FRANKLIN

Company: 3 Ring Circus Music
Songwriters and Artists: Jeffrey Steele, Adam James, Davis Naish
Web: 3ringcircusmusic.net

Based in Nashville, TN, 3 Ring Circus Music is an independently owned and operated music publishing company established

by multiple award-winning songwriter and producer Jeffrey Steele, who has had 10 No. 1 singles and has written for some of today's top artists including: Tim McGraw, Keith Urban, Rascal Flatts, Montgomery Gentry, Zac Brown Band, Cher, Miley Cyrus and many others.

Darrell Franklin is the General Manager of 3 Ring Circus Music. Previously he handled A&R duties for producer Dann Huff, and together they formed Crosstown Songs, which was acquired by BMG Chrysalis in 2009 when Franklin joined BMG as Executive VP. In March 2013 Franklin launched Franklin Publishing as a joint venture with BMG Chrysalis.

Please describe what makes 3 Ring Circus Music distinctive.

First, the company is totally independent. We're self-administered. Jeff has been that way for 11 or 12

years now. There is no outside funding. Having come out of corporate publishing, and several joint ventures before this, your hands are a bit tied, and you've always got someone looking over your shoulder, saying, "Are we where we need to be? We're a year into this writer." Jeff totally understands the time that it takes to develop these guys.

How do your songwriter signings relate to the changes in modern country music?

Jeff is not a chaser of what's going on right at the moment. He looks at what's coming next. The writers we sign are that way too. Having that flexibility means they're not saying, "I've got to write a 'bro-country' thing which isn't my

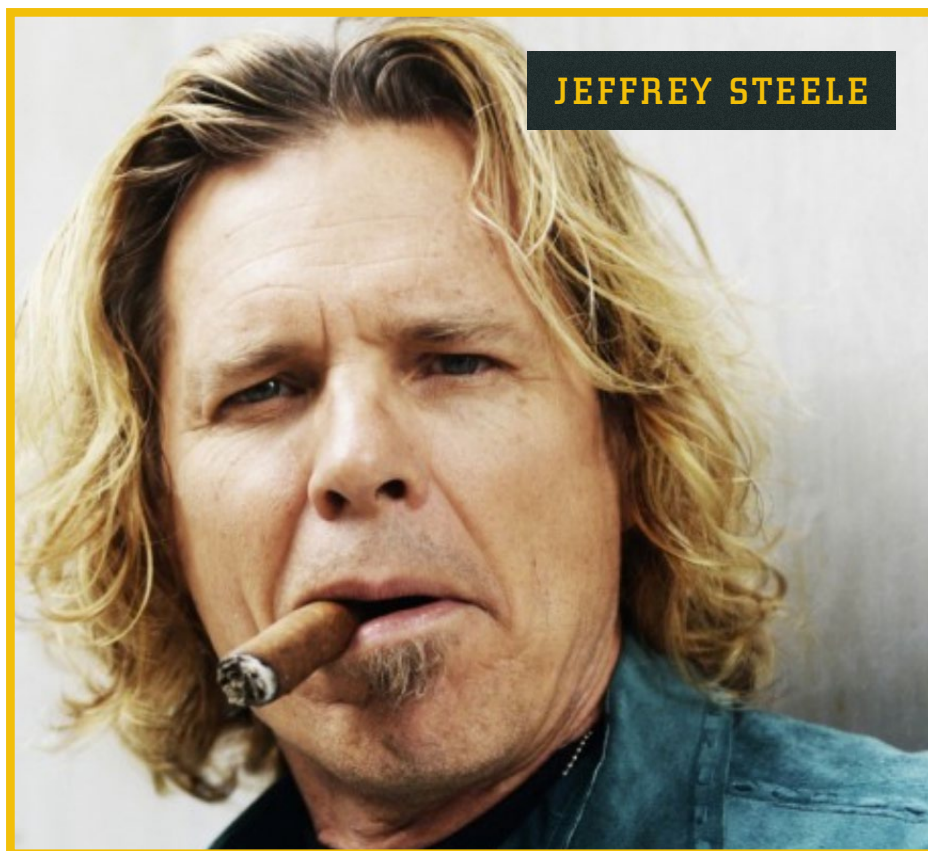


great things lined up for this year. He's one of the greatest living songwriters.

Who else have you signed with that perennial impact?

We just closed a deal with Smokey Robinson. He's an icon. We look for songs that will have an inherent ability to last longer than the disposable pop songs that are being written today. Smokey wants to write contemporary pop songs. The guy has been honored with every award and honor. It makes it difficult, what else do you look for? But we have new products from a name and likeness perspective as well.

LP has made a significant impact as an artist. What success she's having now! She's had



JEFFREY STEELE

cup of tea as a writer.” We sign these writers because of their unique styles and this environment allows them to develop.

We are well aware of how the changes in the music industry affect songwriters. How do they, in turn, affect publishers?

Obviously the biggest impact is the money. We were all so used to seeing it come in from big cuts. Now, you can get two or three cuts on a high-profile artist, but if you don’t have a single it doesn’t yield much in terms of financial benefit.

How has 3 Ring Circus adjusted accordingly?

It’s impacted us in that we have to be a lot more than a publisher now. We have to get product out ourselves. This biggest revenue stream is when you not only control the publishing but you own and control the master. We have to be thinking like a record label or a management company where we have ownership to make some money.

Is this reflected in the songwriters that you sign; that they are also performing artists?

Not every one, but we definitely have to have that artist development component going on. The artist we currently have, Adam James, is a tremendous writer aside from his artist side. He has a Dierks Bentley cut called “Roses and a Time Machine,” and we’re hearing rumblings of a single. Adam also has a Darius Rucker cut. It’s called “Mamma’s Boy.” It will be on the upcoming record.

Who are your writers making inroads?

We have another writer, Davis Naish. He might now be a major record label guy, but he’s going to see some inroads on the indie market. He just did his first album. We have a single with Jeffrey and a writer/producer named Brandon Hood on Jana Kramer. The third writer on it, Alyssa Bonagura, was signed to a short deal with us so we control that whole song. •

KIM NIEVA

Company: Deep Well Records

Songwriters and Artists: Adam Anders, Nikki Anders, Shane Harper, Cooper & Gatlin, Caitlin Crosby

Web: deepwellrecords.com

Since the 2011 launch of Deep Well Records, the Capitol Music Group label imprint has

acted both as an independent talent incubator and as a label that specializes in developing original music-driven content.

Co-founded by producer Adam Anders (best known for producing music for *Glee*) and Nikki Anders, a songwriter, artist and producer, the company has both a record and a publishing division. Kim Nieva, Vice President of Operations, oversees all administration and creative, deal structures with artist/writers, album agreements as well as setting up co-writing sessions for all talent signed to both the label and publishing company. She also oversees music supervision for all AMI Productions, as well as soundtracks, social and digital media coverage, and Deep Well’s co-publishing partnerships.

How are strategic alliances part of the Deep Well equation?

We have the label through Capitol Music Group and publishing with Kobalt, both of whom have been great collaborators so far.

Given Adam’s success with *Glee*, it would seem a natural step to continue in the television area.

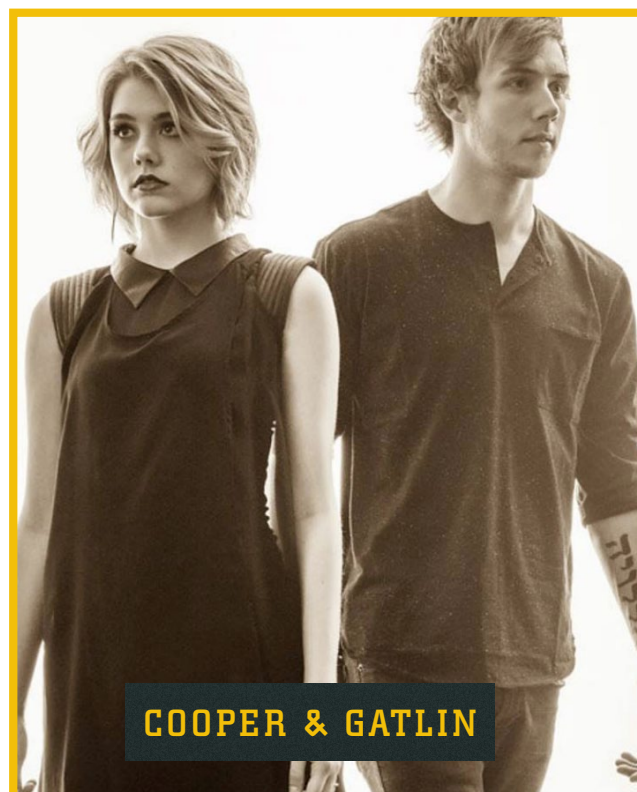
Our model is music and media, and media as a main conduit to present music. And Kobalt has such a strong sync team—they understand the importance of delivering music through media. We’re doing a lot of new television programs as well. We just did *The Passion* with Fox, *Dirty Dancing*; all of that is our music, coming out of our label. We also have original programming through which we will be in partnership with Kobalt and Capitol Music Group. Kobalt’s sync team has such a great reputation already. I’ve had relationships with their creative team for years. Now that we’re signing writers and producers, it was an easy transition to send them our creative and they operate the wheel.

So music is ingrained in the television shows from the inception?

With our model, the soundtrack is built in sync. We have original music that we pitch out, but a lot of our content is already written into the story lines. It is made for the sync and the soundtrack—it covers both sides. The songs are written with the editorial in mind. It’s like the way that Justin Timberlake wrote specifically for *Trolls*, but without it being just a single song. It’s writing from scratch for the entire storyline. In 2017 we have a lot of shows coming out with that model, television shows, international content and the music will be built in.

Is artist development part of the scenario?

Artists are being developed within the show, rather than a regular development period. Adam is heavily involved in the casting because he is picking an artist. It’s a holistic method of media and artist and songwriter—almost like the Disney model of a triple threat. Sometimes it’s hard for an artist to break out of that model. We’re going to make sure that



COOPER & GATLIN

the artist has their artist persona as well as the character simultaneously.

Can you give us an example of how Deep Well defines an artist both as an individual and as a television character?

Our priority artist with Capitol has been Shane Harper—he's been an actor for years and we're sending out his mainstream pop video. Check out his video "Like I Did" that features Sarah Hyland from *Modern Family*. He's 23, and he's writing about adult relationships and heartbreak. It's relatable, but it's on an adult level.

How are songwriters brought into that mix?

We have a duo called Cooper & Gatlin out of Franklin, TN. They moved to Los Angeles and are super-talented at 19 and 21. We put them in the room with so many established writers already and they are really holding their own—they know melodies and lyrics, so right now we're concentrating on their writing side, developing their sound, what their songs are, defining what's going to be a song for their Cooper & Gatlin brand and what's going to be a song that we could pitch out to different artists.

We note that Cooper & Gatlin wrote a hit for an artist in Indonesia. How did that transpire?

I did a songwriting camp in Bali for the last two years. I worked with the Invitational group and Michael Taylor from Universal Australia and Peter Coquillard from Milk and Honey Management. We've had Jason Derulo stuff cut, Nick Jonas, Bonnie McKee, Ke\$ha, Hot Chelle Rae, all pop artists. Adam wants to bring that into the fold, so I do it on behalf of Deep Well. I met with one of the Indonesian pop stars over there. It's spiritual, it's creative, it's bonding—a great set-up.

Nikki Anders also plays a principle role in the company, correct?

Yes, she vocal produces a lot of the content that we're doing and she will be writing on upcoming projects. She and Adam are amazing people. They are super-hip too, which is fun. Deep Well is a family company. I think that's why I was drawn to it. Yes, the creative energy inside the Capitol tower is palpable, it's something I've always wanted, but being a woman in the industry, I've had to navigate my way through what I'm comfortable in. With Deep Well and Adam, it's been very welcoming. •

JOHN OZIER

Company: ole

Songwriters and Artists: Timbaland, Charlie Worsham, Jordan Davis, Jeff Trott

Web: majorlyindie.com

Now in its 12th year, ole has completed more than \$520 million in acquisitions and controls over 50,000 songs and 60,000 hours of TV/film music across all genres, making it one of the largest independent rights management companies by revenue and one of the most profitable. ole has achieved a three-year compound annual growth rate (CAGR) of 55%.

John Ozier, based in Nashville, is the company's VP of Creative. He is also an award-winning songwriter with a BMI award and gold credits.

What makes ole so different?

It all starts with our slogan, "Majorly Indie." We set out to have that reach and effectiveness and funding of a major, but we still maintain that conscience service and qualities of an

indie. Since I've been at the company just over three years, we've grown to 180 employees in London, Nashville, L.A., New York and Toronto. What sets us apart from other publishing companies is that we're really diverse: publishing label services, AV (Audio/Video) Publishing, AV secondary rights neighboring rights, digital. Now we've got a multi-channel network for AV and masters. We're in a position to grow in 2017.

We know how changes in the music business affect songwriters—how do they impact publishers?

One of the key ways is the fragmentation of revenue streams, which makes managing rights and collecting them ultimately a lot more complex. ole has been ahead of that trend and has invested heavily in data analytics and business intelligence technology to monitor

born and raised in Nashville and I've seen the amount of writers going from L.A. to Nashville and Nashville to L.A.

What about developing songwriters or artists?

When I came to ole three and a half years ago I looked at the charts and I think 17 of the top 20 songs were artist co-writers. So I went to Robert Ott (ole co-founder, chairman and CEO) and said, "We've got to get into the artist business." And we did. Last year we launched our label services division, called red dot, out of Nashville. It's not our intention to compete with the majors; it's simply the plan to develop an artist from point a to point b, so that we can then upstream them to the majors. We've been really successful like that with artists like Charlie Worsham, and most recently with Jordan Davis who we just signed to Universal Records.



Robert Ott, ole Chairman and CEO, presents plaque and ole #1 iPad to artist Kelsea Ballerini, with John Ozier, ole, VP Creative and Gilles Godard, ole, VP Corporate Affairs and Development.

royalties worldwide. Our proprietary technology is a system called Conductor. I think in the next couple of months there's going to be some exciting news about that technology.

How do you determine who to sign?

We don't have two writers who are alike at ole. And because we are independent we don't sign everything. We want to keep our roster to a very manageable level so we can compete with the majors and do it with a fraction of the writers, especially here in Nashville.

I've had a lot of success whenever my staff all agrees on a writer. I've never seen it not work. It's hard to fail when there are five people pushing in the right direction.

Nashville is a song town, while Los Angeles is a package town. Do you adjust for diverse song landscapes?

That's the main reason we did that Timbaland deal several years ago. As soon as we did that deal, Timbaland had big hits with Jay Z, Beyoncé, the television show *Empire*. I was

And songwriters?

We have legendary writers like Tony Martin, Brett Jones and Phil O'Donnell, and new writers who are beginning to have tremendous chart success, like Adam Hambrick and Josh Dorr. Jeff Trott is on our roster. So we have a good balance of those legendary "writer of the year" guys, but we also have that young crop of writers. And when we mix them together it's magic.

What highlights has ole noted in 2016?

Specifically out of Nashville we will have had over 20 singles on the charts this year. We're celebrating a Number One this afternoon for Kelsea Ballerini, Number One for Andy Hauser and we're in a Number One race as we speak with a band called Low Cash. We've got Jason Aldean's new single; Tim McGraw's new single, the activity coming out of Nashville is incredible. It's equally successful in Canada where we've had over 12 singles this year. We've had songs on five albums that debuted at Number One, so it's been a banner year. 📺

THE FUND: AFM & SAG-AFTRA IPRDF

It Has \$50 Million to Pay Out. Is Some of That Money Yours?

Imagine receiving money—money you once earned—that you never knew existed.

Many artists find themselves in exactly that position when they're contacted by The Fund. Indeed, some are so shocked they suspect it's a scam. But in fact, The AFM & SAG-AFTRA Fund (aka The Fund) is a nonprofit organization that pays session musicians and background vocalists for their performance on recordings that appear on satellite radio, webcasting and other digital formats.

Officially called AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund (a mouthful for sure), The Fund's mission is to collect money owed non-featured artists pursuant to U.S. Copyright Law for digital broadcast (e.g. web casting, subscription services) of their performances and royalties



DENNIS DREITH

stemming from agreements with foreign collecting societies.

The Fund focuses on payments from three areas: (1) Sound Recordings, (2) Audio-Visual productions in select foreign markets, and (3) Symphonic, Opera and Ballet concerts. Notably, those payments can sometimes be significant, i.e. five to six figures.

Because many artists have no idea The Fund even exists, *Music Connection* contacted Dennis Dreith, The Fund's Executive Director, to discuss the organization's operations and to see how our readers could benefit.

Music Connection: Most of us know about Performing Rights Organizations (PRO's), like BMI, ASCAP and SESAC. What is the difference between The Fund and those PRO's?

Dennis Dreith: Most PRO's pay songwriters and publishers. We pay performers, non-featured artists like session players and background singers. We also pay featured artists for audio-visual uses in foreign markets (i.e. song placements in film, television, etc.).

MC: Why are so many artists not getting the royalties they're entitled to?

Dreith: They may not know they even exist. Additionally, some royalties are based on work they did years ago on projects they might have forgotten about. But, most often, artists will move and leave no forwarding address. And, if they don't have an online presence with contact information we have to search for them in order to pay them.

MC: Do artists need to be union members to receive royalties?

Dreith: No, union membership is not necessary. The only exception involves foreign royalties. Certain foreign markets require union membership. You can find who they are on our website.

MC: How can artists find out if they're owed money?

Dreith: Go to our website and check our list of Unclaimed Royalties to see if their name is listed there. Performers should also check our "Covered Recordings" list to see if there are recordings on that list that they are on, but not credited for.

MC: What if a player is not properly credited on a recording?

Dreith: The website contains detailed instructions on how to make a claim for any covered recording from which you are



STACY BARTHE

"When I saw the amount [of the royalty check] I was like, 'I thought this was gonna be for a few dollars—not thousands!'"

omitted. Our Participant's Services staff researches each claim received and relies on any reasonable documentation (including affidavits from a producer or other performer on the session) to validate credits.

MC: How many recordings do you cover a year?

Dreith: We research a minimum, 20,000 recordings a year, often more.

MC: The Fund obviously covers recordings from major artists, but do you also include indies?

Dreith: Yes, we cover smaller names and genres, including independent artists. The only criteria is that a recording must be broadcast in some manner. A broadcast creates payment by way of statute or licensing arrangement.

MC: How are payments determined? Is there a formula?

Dreith: Most are statutory royalties with rates set by an independent panel of judges. Others are the result of the rates set by the regulatory agencies in the foreign territories where we have agreements.

MC: How much money do you collect each year?

Dreith: The Fund collects approximately 50 million dollars a year.

MC: How long do these royalty payments last?

Dreith: Royalties last as long as the song is played over digital broadcasts/webcasts. With classic songs, that could be forever.

MC: The Fund supports the "Fair Play Fair Pay Act." What does that involve?

Dreith: Currently, U.S. performers do not get royalties for airplay on AM/FM radio. That is not the case in other countries. The Fair Play Fair Pay Act would provide for those (performer) royalties in the United States and consequentially open up a floodgate of neighboring rights royalties in foreign territories.



JAMES LEE JAMERSON

MC: Can you give examples of artists who were surprised to find out they were owed money?

Dreith: There are many, but two recently occurred that I can share. Several years ago, Stacy Barthe sang on a Frank Ocean song, "Thinkin Bout You." She had no idea who we were when we contacted her. In fact, she thought it was a scam. We finally convinced her to come in, verify her information and get a check.

Another involved James Lee Jamerson, a bass player with the Funk Brothers who played on many classic Motown hits. He died years ago, but his widow was still alive and living on Social Security. We tracked her down and paid her the royalties her husband had earned. With those royalties she now lives more comfortably.

MC: Those are great stories—where do I sign up?

Dreith: Go to our website, and make sure you check to see if you're owed any royalties.

Check it out at afmsagaftarafund.org



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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AES Week 2016!

The Audio Engineering Society kicked off its trade show at the Convention Center in Los Angeles with a Grammy P&E Wing event at the Iron Mountain facility in Hollywood where music industry luminaries mingled with some of the most iconic producers and engineers in the business. *Music Connection* also spotted some of the hard working folks behind the scenes on the Convention Center floor at AES, checking out the latest and greatest recording equipment. The EastWest Studios bash was a sensation that included the ironic Richard Cheese lounge act performing reworked pop hits to a room filled with music industry movers and shakers.



Producer/engineers Bruce Botnick and Al Schmitt with Grammy P&E Wing Managing Director Maureen Droney.



KMD Productions' Karen Dunn; producer/engineer Nate Kunkel; Rock + Roy Entertainment's Lisa Roy.



AFM & SAG-AFTRA Fund's Eric Cowden; steel guitarist Chris Lawrence; producer Eddie Kramer; AFM & SAG-AFTRA Fund's Colin Gilbert.



EastWest Studios Manager Candace Stewart; The Recording Academy's Marketing Manager Shannon Huber; Senior Membership Manager Yvonne Faison.



Mastering engineers Steve Hall and Gavin Lurssen.



Westlake Pro CEO George Adjieff with Mojave Audio President Dusty Wakeman.



Producer/engineer Spike Stent with EastWest Studios owner Doug Rogers.

All Photos by Brian Stewart

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OWEL

Dear Me

Equal Vision Records

Producer: Jay Sakong, Kevin Dye

Taking introspective lyrics and layering them with up to five-part harmonies, along with a violin and spacey guitar licks, OWEL's debut LP *Dear Me* takes listeners on a rollercoaster of emotions that never rushes, while still leaving us wanting more. Think early As Tall As Lions (R.I.P.). "Slow" and "Pale Soft Light" perfectly introduce what to expect throughout, while "I Am Not Yours" brings some feel-good vibes. Once in a blue moon, a group has a sound so captivating, it can take the stage with just about any artist or genre. Equal Vision seems to have found such a sound in OWEL. — **Andy Mesecher**



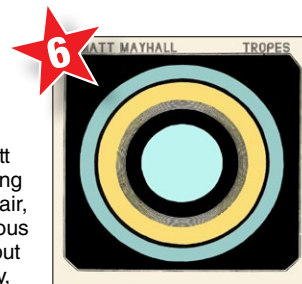
Matt Mayhall

Tropes

Skirl Records

Producer: Paul Bryan

One of our most versatile drummers, Matt Mayhall has toured with the Both (featuring Aimee Mann) and performed with Liz Phair, Dar Williams, Susanna Hoffs and numerous jazz greats. His eclectic instrumental debut is an introspective "liquidy" mix of dreamy, expansive and experimental jazz fusion, dark and esoteric moods, seductive skinning and trippy exotic touches. Though meandering and melody-challenged in spots, it's rhythmically innovative and sonically interesting thanks to guitarist Jeff Parker, bassist Paul Bryan, keyboardist Jeff Babko and tenor saxman Chris Speed. It takes the listener far off the beaten path. — **Jonathan Widran**



Highly Suspect

The Boy Who Died Wolf

300 Entertainment

Producer: Joel Hamilton

Nearly exceeding sky-high expectations, the third LP from Cape Cod's Grammy-nominated Highly Suspect might possibly elevate the cacophonous trio from merely notable players into performers of note. Finding equal inspiration in smarty-pants punk, snotty alternative and nihilistic new wave, their vibe occasionally recalls that of Pearl Jam, at others the psychedelic soar of Pink Floyd. They inhabit an easily digestible flavor profile, yet come thick with sophistication and élan. "Wolf," the disc's epic finale, registers like a down payment on even better things to come.



— **Andy Kaufmann**

Martin Tillman

Superhuman

Martinizing Music

Producer: Martin Tillman

Electric cellist Martin Tillman has been diligently working on his studio tan, while contributing to a number of contemporary film soundtracks, these past few years. On *Superhuman* the Swiss-born musician steps out into the light, with a life-affirming dedication to his wife Eva. The overall ambience of the album reflects his love of electronica, epic rock and classical themes. And the production is vast and appropriately cinematic in scope and design. Top cuts include the EDM-inspired "Wonder," the exotic-tinged "Involuntary Midnights" and the soul-stirring title track. This is an impressive look into the mind of a unique and gifted artist. — **Eric A. Harabadian**



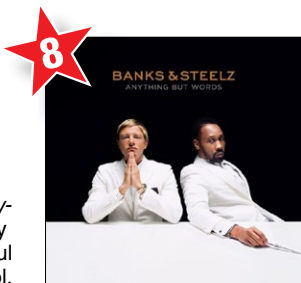
Banks & Steelz

Anything But Words

Warner Bros. Records

Producer: The RZA

Banks & Steelz are like "buddies playing chess" according to The RZA, which is apparent on their collaboration record *Anything But Words*. RZA, from the legendary hip-hop group the Wu-Tang Clan, and Paul Banks, of the American rock band Interpol, come together like milk and Oreos as heard on ill songs like "Giant," "Ana Electronic" and on the title track "Anything But Words," but the duo turn lukewarm on "Speedway Sonora" and "Conceal." Raw, timely, reflective and genuine is what *Anything But Words* is all about, something the infused hip-hop/rock genre has been missing for quite some time. — **Adam Seyum**



Jim Messina

In the Groove

Jasperilla Music Co.

Producer: Jim Messina & Paul Wolff

Recorded live in September 2015 at The Clark Center and The Lobero Theatre, the legendary singer/songwriter captures moments in time with these superbly rendered and lively performances. It's a nice cross-section that spans the artist's career from his time with Poco and Loggins & Messina to solo work. In addition to a core ensemble, Messina is joined by former Poco steel guitarist Rusty Young, who adds spice to modern classics like "Kind Woman" and "Listen to a Country Song." And tracks like "Mojito Moon" and "Keep Me in Mind" possess a subtle jazzy element providing something for everyone. — **Eric A. Harabadian**



Alter Bridge

The Last Hero

Caroline Records

Producer: Michael "Elvis" Baskette

The fifth full-length album to spring from the cinders of Creed's original disbandment crackles with boffo guitars, whooping harmonies and savvy arrangements topped by '80s-style power vocals. Ultimately, *The Last Hero* is a record that remains stuck between two polar vertexes—although weighed down by dour seriousness, it also lacks the raw brutality presented by their heavy metal contemporaries. Despite that paradoxical handicap, redemption is found via expert layering, durable choruses and some of the slipperiest, most transcendent axe bridges this side of Sunset Boulevard. — **Andy Kaufmann**



Rachael Yamagata

Tightrope Walker

Frankenfish Records/Thirty Tigers

Producer: Rachael Yamagata and John Alagia

Singer/songwriter Rachael Yamagata returns with a collection of tunes that almost feel like a series of dreams. There is a surreal and cinematic quality to the production and the artist's delivery that is stark and ethereal. Each track on the album takes on a very personal tone where sound design is as important as lyric content. Top cuts include the torrid torch song "Nobody," the Tom Waits-meets-Jonatha Brooke-ish "EZ Target" and the traditionally bluesy number "Let Me Be Your Girl." The songs flow freely in a sequence that is both otherworldly and enchanting.



— **Eric A. Harabadian**

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

Look Who's Reading **Music Connection!**



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The Indie Artist

"Definitely check out Music Connection magazine. The directory; everything you need to know; everyone you need to contact; everything is there. There's tips in there! Man I wish I had known about it five years ago!"

— Kevin Galloway (Uncle Lucius)



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"I read every issue. It's wonderful for new artists and supremely valuable for anyone in the biz. Thank you Music Connection for over 30 years of help to artists everywhere!"

— Billy Sheehan (The Winery Dogs, Mr. Big, Niacin)



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"Music Connection magazine is my barometer for staying on top of industry trends. The latest issue of Music Connection has a permanent home in my teaching studio!"

— Chris Sampson, Vice Dean for Contemporary Music, USC Thornton School of Music



The Indie Artist

"My Music Connection live review and placement in the Top 25 New Music Critiques of the year have been big highlights in my singer songwriter career, giving me a bigger platform to share my music."

— Alfa



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Bittersweet Machines

Contact: mmocharnuk@gmail.com
Web: bittersweetmachines.com
Seeking: Label, Film/TV
Style: Alternative

A one-man project by Matt Mocharnuk delivers deft, impactful recordings that could nestle quite well on radio playlists with the likes of Imagine Dragons and Bastille. The big synth beat of "Fire In The City" takes the listener on a melancholy, technicolor trip with deft dynamics that swell into a satisfying, all-out finale. "...Bee Stung Lips" has predictable lyrics but its "mystery girl" scenario could make for a vivid video. The hooky "Haunting Me" is a strong single, one that rides the artist's sad, sympathetic tenor to a gushing climax that's buttoned up by a calming piano outro. Bittersweet Machines hums at a high level, the production allowing every word and chord to connect. Labels and film/TV folks should take heed.

Production 9
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.2



Amy Holland

Contact: jgeffen@jagpr.com
Web: amyhollandmusic.com
Seeking: Mgmt, Booking
Style: Pop, Blues, Jazz, Country

With a significant record of accomplishment already behind her, it's no surprise Amy Holland has the whole package at work here, including pristine production and excellent players (guitar, sax, drums, organ, piano) who contribute terrific tone and touch and know how to stay out of the singer's way. Material is mellow and melodic, with a mature/grownup glow, such as the confiding "Walking On A Wire," dealing with interpersonal relationships and how we either survive or succumb to them. "Bridge of Sighs" is a showcase for the singer's tonal range, while "Me, My Heart and I," though trite lyrically, has a piano-bar vibe that's easy on the ears. Film/TV could be the right target for these recordings.

Production 9
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 9

SCORE: 8.2



Terraplane Special

Contact: mike@terraplanespecial.com
Web: terraplanespecial.com
Seeking: Label, Booking, Film/TV
Style: Blues, Folk-Blues

A vintage warmth oozes from the speakers as this seasoned crew delivers a set of time-honored covers. "Why You Been Gone So Long," "That Nasty Swing" and "Lead Pencil Blues" are just a few of the home-cooked treats. The vocals, though hardly dazzling, are solid, and the chops exhibited by fiddle player Scarlet Rivera and blues harp blower Chet Dixon are a major part of the fun. Topping it all off is a distinctive scratch-and-crack quality from the trash-can drummer and washboard player. Whether generating an easy, downhome vibe or a spirited roadhouse stomp, this band captures the heart and soul of the music. Their recordings could work well in the right film/TV setting.

Production 8
 Lyrics x
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



Young Foe

Contact: youngfomusiciv@gmail.com
Web: soundcloud.com/officialyoungfoe
Seeking: Booking, Film/TV, Publicity
Style: Hip-Hop, Rap

Rapper Young Foe dispenses with bling and boasting and gets to the meat of the matter, namely how a mad amount of scepticism is needed to combat the B.S. that's in our faces on a daily basis. On "Tell-A-Vision" the rapper drops a captivating cascade of Biblical imagery on us in a screed about the lies and deception perpetuated on our screens. The artist's urgent, alarmist flow stays strong on "Encrypted," rising atop a stark, effective track that helps convey a haunting nihilistic worldview. He changes it up with the jazz/gospel/spirituals vibe of "Justified," which dramatizes the street-corner sex trade and its compromising life choices. We can envision Foe's flows on a film or *GTA* videogame soundtrack.

Production 8
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



Brandon Wildish

Contact: info@brandonwildishmusic.com
Web: brandonwildishmusic.com
Seeking: Booking, Film/TV, Label
Style: Indie Pop

Like Jack Johnson and others, singer/songwriter Brandon Wildish achieves an appealing, full-bodied sound with his propulsive acoustic guitar technique and smooth, endearing voice. He's an artist whose chiming harmonies can bring a sunny lilt to heartache. "Crossing The Line" and "Other Side" have a similar sound—the former is an easygoing tropical-flavored tune, the latter a more uptempo, top-down-at-the-beach song whose hookiness could work well for a TV commercial. Wildish shifts gears with "Take What You Want," which has a dusky, nighttime aura and evocative cinematic sounds in its fabric while allowing the singer to show some explosive energy at the mic. Wildish is a talent to watch.

Production 8
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



Braindead Romeo

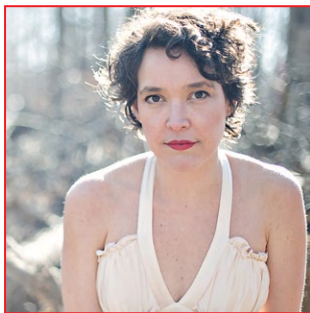
Contact: braindeadromeo@gmail.com
Web: braindeadromeo.net
Seeking: Booking
Style: Hard Rock

Decent riffs, tight licks and relentless attitude describe Braindead Romeo, whose high-pitched singer Andrew fronts his hard rock squad with mad amounts of eccentric energy. Though not as hard as we expected, the band brings plenty of go power to anarchic, play-it-loud tunes like "Up & Atom." We get a whiff of prog/metal in their "Music in Yer Head" and were won over by the song's kick-ass drumming, ax-slinging and shouted chorus—it's a crowdrouser for sure. "Flies On the Horses" is a catchy enough gallop of defiance ("nobody owns us!"), with tight up/down dynamics. There's no question this Canadian band rocks, and they should definitely hop on a good tour at the first opportunity.

Production 8
 Lyrics 7
 Music 8
 Vocals 9
 Musicianship 8

SCORE: 8.0

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



Kristin Larkin

Contact: klarkinmusic@gmail.com
Web: reverbnation.com/kristinlarkin
Seeking: Film/TV, Booking, Label
Style: Folk/Americana

Despite an overall need to tighten her recordings, we're taken with soulfully incisive Kristin Larkin who explores the dysfunctions and disappointments of love with a unique vocal rasp that conveys an affecting sadness. "Save Yourself" is a good example of this artist's strengths and weaknesses: The song is catchy, the lyrics unsettling, the stately string-section is inspired, yet the whole enterprise goes on too long. "Regardless" and "Springtime Sky" are compelling, and benefit from a gentle twang delivered by her supple support players, but these songs tend to drag, as well. Full of soul and substance, these recordings would really zing if given a deft trim here and there.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	8

SCORE: 7.8



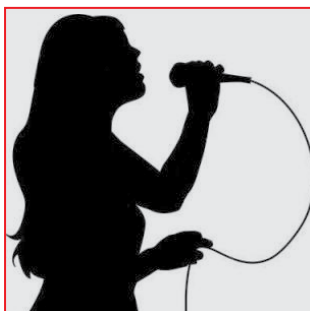
Gibrilville

Contact: gibrilville@gmail.com
Web: gibrilville.com
Seeking: Booking, Film/TV, Distrib., Label
Style: Reggae, World Music

A generous emcee, Gibril opens up his heart and his art to a host of guest singers on these catchy ensemble recordings. "Freedom," a typically optimistic, worldbeat rallying cry for peace, love and harmony, is a rousing tune, but it ultimately gets a bit congested, with too many folks at the mic. Gibril showcases a percussive hip-hop flow on "Microphone," a song that is perhaps his signature boast ("I'm the master...") that would make a good live tune. Best of all is "A Long Way." Powered by a meaty bass beat with a classic reggae touch, the song is catchy, engaging and allows him to channel his Ghanan roots with French lyrics. This artist's penchant for sharing the spotlight probably strengthens his live show.

Production	8
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.6



NEPHARI

Contact: nephi.ent@gmail.com
Web: soundcloud.com/nephari
Seeking: Film/TV, Booking
Style: Soul, Pop, R&B

St. Louis native NEPHARI has a nice, rangey voice and she brings a convincing passion to each performance on original songs that explore the disappointments and disturbances of love gone wrong. Like all the songs here, "Make Up Your Mind" is spearheaded by strong vocal harmonies that bring added richness to the artist's vision, one that echoes here to a 4/4 dance beat with old-school vibes. Perhaps most affecting is "Free," a sweet, gentle song of acceptance and optimism in the face of a lying, cheating lover. The jazzy "Ready-Made Family" shows NEPHARI to be a captivating storyteller and it leads us to believe that this artist would do well to craft these songs into a live theatrical presentation.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2



Lucid Sound Driver

Contact: lucidsounddriver@gmail.com
Web: lucidsounddriver.bandcamp.com
Seeking: Label, Booking, Soundscape, OST
Style: Ambient

Themes by Lucid Sound Driver are simple yet evocative, quite like the ambient works of Brian Eno and Harold Budd, deploying dense, weighty synth tones that resonate like epic, imposing gongs. With subtle modulations, the artist conjures and sustains atmospheres that convey realms that are ancient or futuristic, subterranean or sub-aqueous. The repetition of these monolithic tones can be alternately hypnotic, uplifting or menacing as the composer tweaks the key and pace. We can imagine tripping to LSD's themes ("Transcending Temporal Planes," "...Spiritual Corridors" and "Approaching a Doorway") at a midnight museum event, in a videogame like *Silent Hill*, in a sci-fi fantasy flick or Cirque du Soleil.

Production	8
Lyrics	x
Music	8
Vocals	x
Musicianship	7

SCORE: 7.7



SiddTheKidd

Contact: officialsthekidd@gmail.com
Web: soundcloud.com/akiddnamedsid
Seeking: Label
Style: R&B, Rap

Artist SiddTheKidd collabs with a variety of producers on these indie/lo-fi recordings and the results vary. Our fave is "Solo Type." Its desolate, deep-space vibe and Sidd's lonely, echoing lament ("Always been the solo type...") is a stunner as it conveys an introvert's struggle to stay connected with her lover. However, "Pretty In Pink" suffers from muffled vocals, both in the mix and in the singer's distance from the mic. The love song "Already Know" is handicapped by jarring production, including ear-piercing drum cracks. Bottom line: Sidd has something—there's a certain appeal in her voice that we really like—and we urge her to continue to develop consistency as a vocalist and recording artist.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	7

SCORE: 7.2



The Audiots

Contact: meganvalvanomgmt@gmail.com
Web: theaudiots.com
Seeking: Label
Style: Indie Rock

Hard to believe a band would release such poor sounding recordings, but that is what the Audiots have done, where, on every song, singer Isaac Kahn is all but buried in the mix. On "Boogie," for example, the sound mix seems off kilter, if it even exists at all. Doesn't get much better with "You All Night" (drums and cymbals way too loud!) and the muffled "Homesick" either. Instrumentally, the band members sound tentative, lacking in confidence. Guitar solos are conservative and timid. And it's a shame, because there actually seems to be something to these songs, which show a distinct Strokes influence. We urge the Audiots to beat it back to the drawing board—and the rehearsal room.

Production	5
Lyrics	7
Music	7
Vocals	6
Musicianship	7

SCORE: 6.4

LIVE REVIEWS

E Spot Lounge @ Vitello's Restaurant Studio City, CA

Contact: CLM Management, bandbiz@sbcglobal.net

Web: andrewpettit.com

The Players: Andrew Pettit, vocals; Duke Anderson, drums; Alonzo Freeman, bass; Jimmy Heberling, guitar; Nathan Hemmens, keys; Candace Coles, backup vocals; Tia Simone, backup vocals; Ronnie Ohannon, backup vocals.

Material: With a sound that seems to ignore everything that is cynical and over-polished about contemporary R&B, Andrew Pettit prefers to dip back into the glory days of Motown and Stax, as well as a little '80s pop & soul. As a result, there's an authenticity to Pettit's music sadly missing in a lot of modern soul. His faith, his family and, naturally, romantic love all play a big part in the subject matter and, again, it's tough not to believe every word that the man says and sings. What we have here is a soul singer who truly has soul, and who will gladly rip it out and put it on display when he performs.

Musicianship: While Pettit's name is on the ticket, while he has a stunningly rich voice and while the focus is on him, he has assembled a band that any of the soul greats should and likely would be proud to have behind them. Duke Anderson and Alonzo Freeman make for a magnificent rhythm section who know not to overplay but do absolutely everything right and, when called upon, can add a little magic. Guitarist Jimmy Heberling is a potential guitar hero in the making and, during an



instrumental Prince medley at the start of the evening, he practically makes his instrument sing. Any one of the three backup singers is capable of performing solo, and Nathan Hemmens is a naturally gifted keys-man.

Performance: The E Spot Lounge can hold upwards of 150 people, and for Pettit it was sold out. And while there's a touch of "cruise ship" about the room, with people eating dishes like capellini alla checca, dressed to impress, while Pettit performs in front of them, it works quite nicely. Pettit isn't one to leap around, but he moves where the music takes him, and that aforementioned authenticity trumps elaborate showmanship. Tears are shed by Pettit just before gospel song "Jesus

is Love," and they're genuine too, with the singer telling us (with difficulty) that the song reminds him of his recently deceased grandmother. Meanwhile, his version of John Lennon's "Imagine" takes an already emotional song and dials up the passion.

Summary: Above all, Pettit's performance is natural and flowing. If there's any criticism at all, it's that Pettit could stand to hold back with the vocal gymnastics a touch. When he allows his voice to soar and doesn't feel the need to fit 20 notes into a space perfectly suited to two, he sounds amazing. But this is a singer who feels comfortable with himself and he's clearly learning his craft.

— Brett Callwood

Crossroads Garwood, NJ

Contact: samguyer@aol.com

Web: samsherwin.net

The Players: Sam Sherwin, lead vocals, guitar, harmonica; Peter Vitalone, accordion, melodica, backup vocals; Bert Blind, bass, backup vocals; John Oakes, drums.

Material: Detroit by-way-of-NYC native Sam Sherwin is now a New Jersey-based singer/songwriter who brings a wealth of emotional gravitas and personal experience to his songs. His action-packed original set features a seamless cross-section of tunes that run the gamut from ballads and blues to straight-up rockers. Of particular note are selections like the jazzy and bop-filled "Get Close," the rousing rockabilly-flavored "Lick Your Lips" and the introspective Dylan-esque "Well OK." Sherwin is a compelling lyricist, with tales of inner struggle and love lost and found filtered through his unique poetic lens.

Musicianship: Sherwin's name may be up on the marquee, but this quartet is a band in every sense of the word. The rhythm section of bassist Bert Blind and drummer John Oakes is intuitive and air-tight. Blind has a smooth round-wound tone, and his ability to lock into a variety of grooves with Oakes is impressive. Conversely, Oakes keeps it strong and steady as keyboardist Peter Vitalone and leader Sherwin volley solos and ideas back and forth. Vitalone brings a rustic and ornate aspect to the overall



sound, with lush accordion swells and lithe melodica passages. Sherwin boasts a beefy and illustrative tenor accompanied by wicked Telecaster leads and solid rhythm work.

Performance: The band erupted out of the gate with the vibrant and swinging "Get Close." They began on an appropriate high note and kept the set's energy evenly balanced throughout. Sherwin was a gracious and personable frontman who seemed to connect with the crowd between songs. The pacing of the band was natural and relaxed, with smooth transitions; whether it was the mid tempo Springsteen-inflected "You Got it Wrong" or the cinematic jail house romp "Sittin' on a Bench." Also, Sherwin and

Vitalone's call-and-response rapport during solos became infectious.

Summary: The Sam Sherwin Band seem to draw from a rich musical well occupied by everyone from the Kinks to the Rolling Stones, David Bowie, Buddy Guy, the Band and the Pretenders, among others. And Sherwin writes catchy and captivating tunes that not only reflect these classic rock and blues influences, but reveal a humanistic and pensive point of view as well. This is music that is extremely well crafted and supremely played, easily enjoyed with a beer at a local pub or under the footlights of some capacity-filled theater or concert hall.

— Eric A. Harabadian



The El Rey Theater Los Angeles, CA

Contact: emilyz.heart26@gmail.com

Web: lauramichelle.com

The Players: Laura Michelle, vocals; Al Berry, bass; Jim McGorman, guitar; Marc Slutsky, drums; Steve Fekete, guitar; Steve Ferlazzo, keys.

Material: Laura Michelle's nine-song set list featured a diversity of influences. "Chameleon," the sixth song of the night,

began with a retro synth line reminiscent of the soundtrack to Netflix's *Stranger Things*, whereas fourth song, "Save Me," was a more conventional pop ballad, heavy on emotion and anchored by string accompaniment. Sometimes Michelle rocked out, like in opening track "Cigarette," which included the attitudinal refrain "I'm gonna put you out like a cigarette." Given that the artist's pop star exterior is decidedly safe, the musical diversity on display helped make for a fun and varied performance.

Musicianship: In order to do justice to the range of sounds from song to song, Michelle's band had to wear many hats, whether playing upbeat power chords on breakout hit "Chuck Norris," or supplying melancholic piano accompaniment to title track "Novel With No End," written in memory of her late father. Michelle's vocals were powerful, and suitably guided the performance. Each song felt well rehearsed, and the band looked completely at ease playing with one another.

Performance: As a lead singer, Michelle fronted her band with equal amounts of charisma and nervous energy. For example, Michelle did a stage move she described as her "slow-mo thing," which she then explained her band would make fun of her for doing. This and other moments felt both genuinely human and calculatedly confident. A certain amount of atypical-ness has become par for the course for pop singers, and Michelle seems to have naturally found her schtick in awkward relatability.

Summary: At certain points, Michelle's material can sound more like musical theater than pop music, but she peppers her songs with enough flavor to keep them interesting. She's a Disney princess with just a dash of vindictiveness, like in her closing track, about people with an inflated ego.

Success as a pop star depends on immense success, and Michelle is part of the way there, having had a viral hit with the "Chuck Norris" video. Her natural stage finesse could very well take her the rest of the way.

— Sam Skopp

The Plough and Stars Cambridge, MA

Contact: slevecque@comcast.net

Web: sarahlevecque.com

The Players: Sarah Levecque, vocals, guitar; Peter Zarkadas, guitar, vocals; Johnny Sciascia, upright bass; Scott Sherman, drums.

Material: Exploiting the commonalities between blues, roots rock and country, Sarah Levecque and her supporting players weave a delicate tapestry that soars to ethereal heights yet forever remains grounded in songs of the past. Covers constitute three-quarters of their live repertoire, featuring tunes by Johnny Cash, Lucinda Williams, John Lee Hooker and more. Levecque's take on Hank Williams' "Cold, Cold Heart" remains a standout. The set's balance explores compositions from her independent releases, *Crooked with Me* and *Beautiful Defeat*.

Musicianship: Exceptional players all, Levecque and company blend seamlessly, stitching a cohesive sound that's balanced to perfection and polished to a shine. Expertly utilizing their interrelated influences, songs are skillfully interspersed, adding stylistic variety that boosts their set's momentum. Sciascia's slappy upright bass bleeds with earthy glow and Levecque's guitars earn praise, but Zarkadas' incandescent guitar bridges burn down the house. Unique moments include a guest vocalist and percussionist, Sherman, doubling maracas as drum sticks.



Performance: Serving a full hour and 40 minutes of musical bliss, Levecque's soulful aesthetic makes the perfect Sunday afternoon salve for the soul.

Her offhand demeanor offers comfort and honeyed vocals pierce the heart, yet Levecque fails to make eye contact with her audience and while introducing the other players by name fails to trumpet her own. Sticking to a predetermined set list would reduce confusion and prevent their set from stalling. One ponders whether they could elicit equivalent results inhabiting a larger venue.

Summary: Levecque and her fellow travelers deserve recognition for their outsized abilities and sound that soars to new heights every bit as much as it remains grounded in the American zeitgeist. Increased focus on original material and a few trimmings, such as visual appeal, would push the needle toward greater notoriety. Without an effort to move beyond the artistic confines of their well-heeled musical ancestors, they remain another extraordinarily talented gaggle of virtuosos likely to be passed over in the face of today's hypercompetitive music industry.

— Andy Kaufmann

Rockwood Music Hall New York, NY

Contact: alexa@alexawilding.com

Web: alexawilding.com

The Players: Alexa Wilding, vocals, keyboards; Justin Craig, guitar; Jeremy Wilms, bass; Brian Kantor, drums; Christina Ewald, backup vocals.

Material: Returning to her musical roots after some personal struggles, Alexa Wilding, who the New York Times dubbed “the neo Stevie Nicks,” performed material from her newly released EP *Wolves*. Songs written while nursing her sick child back to health have yielded a collection that is highly poetic, exploring vulnerability, soul searching and resilience. Somewhere on the spectrum of alternative and indie, Wilding finds expression and a solid niche.

The title track, “Wolves,” deals with the dichotomy of fear versus survival. How do we keep from falling prey to the forces that conspire to consume us?: “What are you gonna do, she’s lookin’ at you, you had so many chances, why oh why can’t you do what the wolves do?” In “Eden,” Wilding grapples with the fallout of being blindsided by life: “I tried to keep you in Eden, I did not know, that even with water, some things do not grow.” Though the hooks don’t jump out at you, the songs are well crafted and catchy in their own right.

Musicianship: Wilding’s voice and delivery are soft sell, no oversinging or pyrotechnics, just straight-ahead communication. Her lower register has a similar tonality to Stevie Nicks, but in the upper range, the quality is lighter and more airy. She’s proficient on guitar and



piano, and has surrounded herself with a band that supports her creative nuances, never overshadowing them.

Performance: An artist can be appreciated on many levels. In the case of Wilding, there was the visceral level, which was pleasing, serene and often contemplative. Her stage persona accurately reflects her material while the arrangements were laid-back and accessible. Then there were the songs. From a lyrics standpoint, if you didn’t pay close attention, you might have left scratching your head as these were not chronological story songs or songs with concrete statements. But if you decided to

jump into the pool with Wilding, who embodied what she was singing, it was an extremely satisfying experience.

Summary: With a history of intense personal battles that led to this collection of songs, Alexa Wilding has demonstrated that not only can creation come out of conflict, but it can lift us out of a dark place and teach us many important lessons about ourselves and our ability to overcome obstacles. While she does this with somewhat shrouded messages, even if you supply your own interpretation, there is something for the listener to take away.

— Ellen Woloshin

Silverlake Lounge Los Angeles, CA

Contact: Dustin Hanusch, dustin@blockchords.com

Web: facebook.com/gutter.bravado

The Players: Ethan Whitaker, vocals; Justin Little, drums; James Snyder, bass; Dustin Hanusch, guitar; Sam Eggenschwiler, guitar.

Material: Born out of a desire to figure out how to play Miley Cyrus’ “Wrecking Ball” punk-style, Gutter Bravado’s dark vibe pulls heavily from the demons of singer Whitaker, a man all-too-familiar with the gutter and now, in his sobriety, pulling himself up with a healthy dose of bravado.

It’s rooted in ’90s alt-rock and heavy grunge, but dig a little deeper and the quirky melodies expose themselves. Think the joyous jangle of London indie darlings Kingmaker disguised by the drone of Washington D.C. arty types Girls Vs. Boys, all put together in an Alice in Chains-shaped package.

Musicianship: While it is at times very apparent that this group of musicians have only recently found each other, individually all five are clearly skilled and there are enough signs of collaborative potential on display to hint at some great things to come.

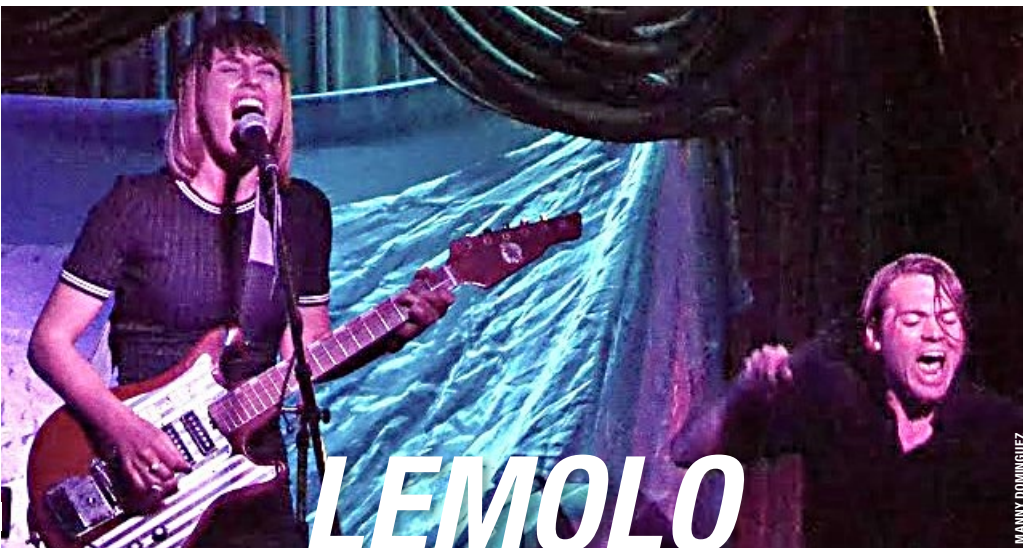
Whitaker’s voice is solid and, once he allows himself off the leash a little, could reach great heights. As a band, it is a little patchwork right now—the two guitarists, for example, haven’t hit a shared groove yet. But one suspects they simply need a little time.



Performance: At the Silverlake Lounge, in front of a modest crowd, Gutter Bravado performed with all the energy and enthusiasm of a band at the Hollywood Bowl. All of the showmanship came from Whitaker, whose sunglasses were on and off with alarming regularity. He has visions of “rockstar” in his eyes and he’s not without charisma. His band, meanwhile, simply got on with the task of playing, happy to let their frontman revel in the limelight. That in itself made for compelling viewing, as this seed of a band shared concerned glances, smiling

when something went well. We’re watching something grow, and that’s quite special.

Summary: There’s enough skill, passion and apparent pain among these five men to suggest that this could be the beginning of something worth paying attention to. The band is far from the finished article, but that’s okay—there’s pleasure to be taken in the process and the songs they have, like “Shooting Your Life Away” and “Memoirs of a Demon,” are fascinating musical journals. — Brett Callwood



MANNY DOMINGUEZ

The Mint Los Angeles, CA

Contact: lemolomusic@gmail.com

Web: lemolomusic.com

The Players: Meagan Grandall, vocals, keyboards, guitar; Adrian Centoni, drums, bass.

Material: If Annie Lennox fronted the Smiths you might get the dream pop sound that is Lemolo. There is a fairly consistent formula to their music that is overall very soothing. The composition of songs like "Letters" have a masterfully built-in crescendo thanks to cymbal work, keyboard

sustain and clever lyrics. "Watch the Moon" is the one song with an edge that proves to be the definite highlight of their set.

Musicianship: Lemolo fills the gaps of being just two people with keyboard loops as Grandall layers this with her effect-heavy guitar work. The timing of this is always a challenge when done live and can always stand to be improved. The primary concern here is just how long to let a loop run. At points the loops do tend to go on just long enough to make the audience antsy, but Grandall wisely uses the time to get her

guitar in tune. Also filling that space is the sound of Centoni's atmospheric mallets. While these are easily heard in the mix, there are moments when the choice of just using sticks on his rims surprisingly does not project well in the venue. This probably could have been remedied with a different mic placement, as his kit is slightly larger than standard.

Performance: Grandall and Centoni proved to be personable stage performers. Hailing from Seattle they commented on the excitement of touring the Hollywood Hills. Unfortunately once they brought up the topic of Pokemon there was an audible buzz in the venue that overpowered the following song. While Grandall did perform some songs specifically on the keyboard, which added some variety to their set, it was her guitar work that really excelled. In particular, for the song "Watch the Moon" she demonstrated an interesting guitar strumming technique that was both theatrical and dovetailed nicely with her echo effect.

Summary: The primarily guitar-based songs are the most interesting here, largely due to some very unique effects from Grandall. Again, "Watch the Moon" is the most engaging song of their set. While the group has their dynamics down well, they may consider tightening up these extensive compositions and shortening their banter segues to further energize the performance. As a whole Lemolo's music is extremely cinematic and could easily be transitioned into a music score for film or television.

— Brooke Trout

Bar Lubitsch West Hollywood, CA

Contact: Wendy Brynford-Jones, wendy@hellowendy.com

Web: hellowendy.com

The Players: Camille Bloom, vocals, guitar, piano.

Material: Bloom is currently touring her excellent *Pieces of Me* album, so this intimate set at the wonderful Bar Lubitsch was heavily weighted toward that material. The songs all seem to be deeply personal, telling tales of both woe and glee with equal enthusiasm. The title track from the new record, for example, is a story all too familiar to most, about a relationship in-fighting. "I'm tapping out, you won this round," she sings, before later adding, "No one will win this fight tonight." "Zombie Song" is about society's addiction to social media, with Bloom admitting that she's as guilty as anyone. It's not all stern depth, though. Toward the end of the set, she plays a cover of Johnny Cash's "Ring of Fire," plus a medley that includes Bon Jovi's "Living on a Prayer."

Musicianship: Clearly an accomplished guitarist, Bloom also sits at the house piano at one point, despite her own concerns that it was out of tune. Still, that only adds an extra melancholy edge to the gorgeous "Everywhere But Here." Bloom does the simple things beautifully, using her instruments to frame her songs. Her voice, meanwhile, soars.

Performance: Besides a spot of foot-tapping and the occasional Elvis-style hip-twist,



BRETT CALLWOOD

Bloom stands solidly at the microphone throughout the performance. This is perfectly fine, because it is exactly what the music demands. She shines in between the songs, when she throws out witty anecdotes, either to introduce the next song or simply for her own and our amusement. The fact that the audience at Bar Lubitsch was pretty thin only added to the feeling that this was a very personal performance from an artist who kind of likes it that way.

Summary: Back in 2012, *Music Connection* listed Bloom in our "Hot 100 Live Unsigned Artists & Bands." We clearly knew what we were talking about, because she's still well-worth looking out for. *Pieces of Me* is her sixth full-length album by our reckoning, her ninth if you include EP's, and in the 15 years since the debut *Your Only Warning* EP release, she has surged ahead as a songwriter, musician and singer.

— Brett Callwood

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Web: 3ringcircusmusic.net
Contact: Darrell Franklin, General Manager

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411 E. Huntington Dr., Ste. 107-372
 Arcadia, CA 91006
Web: abetmusic.com
Styles: easy listening, chill, rock, world music, alternative
How to Submit: submit via website

AIR DELUXE MUSIC GROUP

23 Music Sq. E., Ste. 301
 Nashville, TN 37203
 615-726-1204
Email: bob@airdeluxemusic.com
Web: airdeluxemusic.com
Contact: Robert W. Berg
Styles: country, pop and blues
How to Submit: no unsolicited material

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 Chicago, IL 60607
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 Los Angeles, CA 90027
 323-906-1500
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Web: avatardigi.com
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How to Submit: unsolicited materials accepted via U.S. mail or electronically (MySpace)

A WRITER'S PARADISE

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

BEST BUILT SONGS

1317 16th Ave. S.
 Nashville, TN 37212
 615-385-4466
Email: larry@bestbuiltsongs.com
Web: 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
Email: Jake@bicyclemusic.com
Web: bicyclemusic.com
Contact: Jake Wisely
How to Submit: no unsolicited material

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Web: facebook.com/bigfishmusicbuilding
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 Nashville, TN 372120
 615-327-0808
Email: randy@bluwatermusic.com
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 Calabasas, CA 91302-3630
 818-222-1727
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Styles: all styles
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 New York, NY 10001
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Web: boosey.com
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P.O. Box 120547
 Nashville, TN 37212-2105
 615-327-4590 Fax 615-327-4639
Email: jwilkin@mac.com
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 New York, NY 10019
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 615-329-3999
Email: info.us@bmgchrysalis.com

BUZZART ENTERPRISES, INC.

611 1/2 Ocean Park Blvd.
 Santa Monica, CA 90405
 424-216-6105
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Contact: Arthur Berggren
Styles: Rock
How to Submit: no unsolicited material

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Web: caratrecords.com
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CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING

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 Colorado Springs, CO 80903
 719-632-0227 Fax 719-634-2274
Email: rac@clr.net
Web: oldpants.com, 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
Email: justinwilde@christmassongs.com
Web: 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
Email: julie@lipservices.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

CORNELIUS COMPANY, THE

Gateway Entertainment
 9 Music Square S., Ste. 92
 Nashville, TN 37203
 615-256-9253
Email: terry@gatewayentertainment.com
Web: corneliuscompanies.com, 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
Email: 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
Email: music@cupitmusic.com
Web: 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: curb.com
How to Submit: no unsolicited material

DEEP WELL RECORDS

1750 Vine St.

Los Angeles, CA 90028
Email: info@deepwellrecords.com
Web: deepwellrecords.com

DEFEND MUSIC, INC.

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

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6607 W. Sunset Blvd.
 Los Angeles, CA 90028
 323-464-7467
Email: contact@deliciousvinyl.com
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Contact: Rick Ross
Styles: hip-hop, reggae, rock

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 Studio City, CA 91604
 818-308-6829
Email: bud@deloromusic.com
Web: 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

5507 Carpenter Ave.
 Valley Village, CA 91607
 626 763-6995
Email: zigwal@pacbell.net
Web: dewaldendmusic.com
Contact: Christian de Walden
Styles: pop rock, Latin pop, Eurodance
How to Submit: call before submitting material

DIMENSIONS GATE (BMI)

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 Los Angeles, CA 90025
 310-477-4000
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Contact: Brian Perera
Published: Cleopatra Records artists only
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DISNEY MUSIC PUBLISHING

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 Burbank, CA 91521-6434
 818-560-1000
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DON WILLIAMS MUSIC GROUP, INC.

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Email: gbrmusic@frazmtn.com
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Contact: Ronda Espy, Kim Espy
Styles: pop, country, blues, alternative
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FIRSTCOM MUSIC

2110 Colorado Ave., Ste. 110
Santa Monica, CA 90404
800-778-1574, (local) 310-865-4477
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Additional location:

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800-858-8880, (local) 972-446-8742

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Los Angeles, CA 90013
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FOX MUSIC PUBLISHING

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Los Angeles, CA 90035
310-369-2541 Fax 310-969-1359
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FRETBOARD PUBLISHING

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Web: funzalorecords.com
Contact: Dan Agnew
Styles: all styles
How to Submit: accepts unsolicited material, prefers CD's

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4383 Cofax Ave.
Studio City, CA 91604
818-752-7770
Web: geneautry.com
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661 N. Harper Ave., Ste. 205
Los Angeles, CA 90048
323-966-4433 Fax 323-653-5111
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Contact: Tony Gimbel, Managing Member Words West LLC/Tony Gimbel, President Generation Music, Inc.; Helen Mallory, Music Licensing

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Los Angeles, CA 90048
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Additional location:

Los Angeles, CA
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310-470-6005
Email: la@horipro.com

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5 W. 37th St., 6th Fl.
New York, NY 10018
212-391-4200
Email: info@internationalmusicco.com
Web: 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

Email: jambomail@aol.com
Web: michaeljaysmusic.com
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

KEATON MUSIC VENTURES

2301 21st Ave., S., #300
Nashville, TN 37212
615-750-3883
Web: chrisketon.com
Styles: Country, AAA, Pop
How to Submit: see website

LAKE TRANSFER MUSIC

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

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

P.O. Box 1415
Burbank, CA 91507-1415
818-748-0001 Fax 818-748-0003
Email: info@lwbhmusicpublishers.com
Web: 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
Email: peter.stoller@leiberstoller.com
Web: leiberstoller.com

LOVECAT MUSIC

142 W. End Ave., #23W
New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com, facebook.com/LoveCatMusic
Styles: all styles of vocal music
How to Submit: email to submit

MAGNA CARTA RECORDS

A1 Country Club Rd.
East Rochester, NY 14445
585-381-5224
Email: info@magnacarta.com
Web: 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: majorbob.com
Styles: country
How to Submit: no unsolicited material

MAKIN' MUSIC

3002 Blakemore Ave.
Nashville, TN 37212
615-479-7917, 760-267-3832
Web: makinmusiconline.com
Styles: country
How to Submit: no unsolicited material

MAYFLOWER MUSIC

1951 N. Wilmot Rd., Bldg. 2, Unit 7
Tucson, AZ 85751
520-326-4400
Email: celestial@harmonies.com
Web: 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
Email: info@memorylanemusicgroup.com
Web: 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
Email: assistant@milescopeland.net
Web: copelandinternationalarts.com
How to Submit: no unsolicited material

MORAINÉ MUSIC

500 E. Iris Dr.
Nashville, TN 37204
615-383-0400
Email: info@morainemusic.com
Web: 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
Email: songmerch@aol.com
Web: dennismorgansongwriter.com
Contact: Dennis Morgan
Styles: pop, country, rock
How to Submit: no unsolicited material

MOUNTAIN APPLE COMPANY, THE

905 Kalaianale Highway
Kailua, HI 96734
808-597-1888, 800-882-7088
Web: 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
Email: contact@mplcommunications.com
Web: mplcommunications.com
Styles: all styles
How to Submit: no unsolicited material

MUSCLE SHOALS RECORDS / FAME MUSIC GROUP

603 E. Avalon Ave.
P.O. Box 2527
Muscle Shoals, AL 35662
256-381-0801
Email: info@fame2.com
Web: 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. Francisca Ave.
Redondo Beach, CA 90277
310-316-4551
Email: mrp@aol.com
Web: musicroomonline.com, musicroom.us, 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
Email: durn.gentley@musicsales.com
Web: musicsalesfilmtv.com
Styles: all styles
How to Submit: accepts unsolicited material via mail

Additional location:

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

NEW HEIGHTS ENTERTAINMENT

New York City
Email: info@newheightsent.com
Web: newheightsent.com
Styles: all styles
How to Submit: no unsolicited material

NEW WEST MUSIC

Nashville, TN
Email: bob@bobbullock.net
Web: 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
Email: info@northstarmedia.com
Web: 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

OH BOY RECORDS

33 Music Sq. W., Ste. 102B
Nashville, TN 37203
800-521-2112 Fax 615-742-1360
Email: jon@ohboy.com
Web: ohboy.com

Published: see web
How to Submit: no unsolicited material

OLE
120 Bremner Blvd., Ste. 2900
Toronto, ON, Canada
M5J 0A8
1-416-850-1163,
1-866-559-6825 (toll free - North America)
Fax 1-416-850-1173
Email: majorlyindie@olemm.com
Web: majorlyindie.com

Additional locations:

Nashville
1227 16th Avenue South
Nashville, TN 37212
1-615-327-2605 Fax 1-615-327-2643

Los Angeles
9000 W. Sunset Blvd., Ste. 806
West Hollywood, CA 90069-5808
1-310-859-7450 Fax 1-310-288-2133

ONLY NEW AGE MUSIC (BMI) / LUCID DREAMS (ASCAP)
8033 Sunset Blvd., Ste. 472
Los Angeles, CA 90046
323-851-3355
Email: info@newagemusic.com
Web: newagemusic.com
Contact: Suzanne Doucet
Styles: new age
How to Submit: no unsolicited material

PEERMUSIC
901 W. Alameda Ave., Ste. 108
Burbank, CA 91506
818-480-7000
Email: losangeles@peermusic.com
Web: 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
Email: sfcorp@peermusic.com

PEN MUSIC GROUP, INC.
12456 Ventura Blvd., Ste. 3
Studio City, CA 91604-2484
818-766-9200
Email: michael@penmusic.com
Web: 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
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Cheyenne Phoenix
Styles: all styles
How to Submit: write for permission, no phone calls

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

Additional location:

10850 Wilshire Blvd., Ste. 600
Los Angeles, CA 90069
424-239-1200

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

QUINCY JONES MUSIC PUBLISHING
6671 Sunset Blvd., Ste. 1574A
Los Angeles, CA 90028
323-957-6601
Email: info@quincyjones.com
Web: facebook.com/QuincyJones
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

RADAR MUSIC PUBLISHING
2600 W. Olive, 5th Fl.
Burbank, CA 91505
818-333-5010
Email: info@radarmusic.com
Web: radarmusic.com

Additional location:

25852 McBean Pkwy., #865
Valencia, CA 91355
661-255-9494

RAINEYVILLE MUSIC
8500 Wilshire Blvd., Ste. 525
Beverly Hills, CA 90211
310-277-4050 Fax 310-557-8421
Email: rrmgmt@aol.com
Web: raineyville.com, ronrainey.com
Contact: Ron Rainey
Styles: all styles
How to Submit: no unsolicited material

RBC MUSIC
4415 Centerview Dr.
San Antonio, TX 78229
800-548-0917, 210-736-6902
Email: sales@rbcmusic.com
Web: rbcmusic.com
Styles: concert band, marching band, orchestra, choral, piano
How to Submit: no unsolicited material

REAL CURES MUSIC
11900 Metric Blvd., #J-195
Austin, TX 78758
512-532-6157
Email: realcures@yahoo.com
Web: 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
Email: dave@davetough.com
Web: 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.

REALSONGS
323-462-1709
Email: jhorton@realsongs.com
Web: realsongs.com
Styles: pop, R&B, rock, country
How to Submit: no unsolicited material, publishes Diane Warren exclusively and does not sign outside songwriters.

ROBBINS ENTERTAINMENT
35 Worth St., 4th Fl.
New York, NY 10013
212-675-4321
Email: info@robbinsent.com
Web: robbinsent.com
Styles: Dance
How to Submit: accepts unsolicited material, see "demos" section on web for full details

ROGERS & HAMMERSTEIN
229 W. 28th St., 11th Fl.
New York, NY 10001
212-541-6600 Fax 212-586-6155
Email: editor@rnh.com
Web: rnh.com
Styles: Show Tunes, Concert, Pop
How to Submit: No unsolicited material

RONDOR MUSIC INT'L, INC.
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 Bandit
How to Submit: no unsolicited material

ROUND HILL MUSIC
1802 Grand Ave.
Nashville, TN 37212
615-292-5100
Web: roundhillmusic.com
How to Submit: no unsolicited material

Additional locations:

400 Madison Ave., 18th St.
New York, NY 10017
212-380-0080

520 Broadway, 2nd Fl.
Santa Monica, CA 90403
310-428-0859

ROYALTY NETWORK, INC., THE
224 W. 30th St., Ste. 1007
New York, NY 10001
212-967-4300
Email: kathy@roynet.com
Web: 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

Additional location:

12711 Ventura Blvd., #170
Studio City, CA 91604
818-508-3303
Email: steven@roynet.com
Contact: Steve Weber, West Coast Director

RUMBLEFISH
107 S.E. Washington St., Ste. 700
Portland, OR 97214
800-293-9102, 503-248-0706
Email: info@rumblefish.com
Web: rumblefish.com
Styles: all styles
How to Submit: accepts unsolicited material. See website for details.

RYMATICA ENTERTAINMENT
P.O. Box 640337
Miami, FL 33164
786-354-1770
Email: RichardJohn@rymatica.com
Web: rymatica.com
Contact: Richard John
Current Affiliate: ASCAP

SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.
254 W. 31st St., 15th Fl.
New York, NY 10001
212-461-6940
Email: ny@schott-music.com
Web: schott-music.com/about/worldwide/new_york
Contact: Norman Ryan
Styles: classical, pop
How to Submit: No unsolicited material

SECOND FLOOR MUSIC
130 W. 28th St., 2nd Fl.
New York, NY 10001
212-741-1175
Email: don@secondfloormusic.com
Web: secondfloormusic.com, jazzleadsheets.com
Styles: Jazz
How to Submit: call or email first

SHAPIRO, BERNSTEIN & CO.
488 Madison Ave., 12th Fl.
New York, NY 10022-5718
212-588-0878 Fax 212-588-0620
Web: shapirobernstein.com
Styles: all styles
How to Submit: no unsolicited material

SHELLY BAY MUSIC
423 Mountainview Rd.
Englewood, NJ 07631
201-227-6126
Email: michelle@shellybay.com
Web: shellybay.com
Contact: Michelle Bayer
Styles: pop, rock, Americana, hip-hop
How to Submit: no unsolicited material

SILVER BLUE MUSIC / OCEANS BLUE MUSIC
3940 Laurel Canyon Blvd., Ste. 441
Studio City, CA 91604
818-980-9588
Email: jdiamond20@aol.com
Web: joeldiamond.com
Contact: Joel Diamond
Styles: pop, R&B
How to Submit: unsolicited material accepted, does not return materials

SIMPLY GRAND MUSIC, INC.
P.O. Box 770208
Memphis, TN 38177-0208
901-763-4787
Email: info@simplygrandmusic.com
Web: simplygrandmusic.com
Styles: all genres welcome
Published: Elvis Presley, Jerry Lee Lewis, Etta James, Leela James, George Jackson, the O'Jays, Barbara & the Browns
How to Submit: limit three songs per submission. 2-4 weeks for a response. Include Lyrics and a SASE if you want any material returned.

Additional location:

1507 16th Ave. S.
Nashville, TN 37212
615-515-7772

SONG GARDEN MUSIC GROUP
301 Spring Hollow Rd.
Goodlettsville, TN 37072
615-294-2866
Email: contact@songgardenmusicgroup.com
Web: songgardenmusicgroup.com
Styles: all styles of country

SONGS FOR THE PLANET
P.O. Box 40251

Nashville, TN 37204
615-269-8682
Email: songsfortheplanet@songsfortheplanet.com
Web: songsfortheplanet.com
Styles: rock & roll, reggae, R&B, alt.
How to Submit: Email to request submission policy

SONGS PUBLISHING
307 7th Ave., Ste. 2104
New York, NY 10001
212-255-6800 Fax 212-255-6878
Email: CRoberts@songspub.com
Web: songspub.com
Contact: Corey Roberts, A&R/Research

Additional location:

7656 Sunset Blvd.
Los Angeles, CA 90046
323-939-3511 Fax 310-872-5027

SONY/ATV MUSIC PUBLISHING
10635 Santa Monica Blvd., Ste. 300
Los Angeles, CA 90025
310-441-1300
Email: info@sonyatv.com
Web: sonyatv.com
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:

25 Madison Ave., 24th Fl.
New York, NY 10010
Email: info@sonyatv.com
212-833-7730

8 Music Sq. W.
Nashville, TN 37203
615-726-8300
Email: info@sonyatv.com

1111 Lincoln Rd., Ste. 803
Miami Beach, FL 33139
305-532-3361
Email: smrplatin@sonyatv.com

SOUND IMAGE MUSIC
15462 Cabrito Rd.
Van Nuys, CA 91405
805-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Styles: all styles
How to Submit: no unsolicited material

SOUND OASIS PRODUCTIONS, LLC
1251 W. Sepulveda Blvd., Ste. 107
Torrance, CA 90502
310-544-9464 Fax 310-544-7765
Email: soundoasis@cox.net
Contact: Valerie Jones
Styles: all styles
How to Submit: no unsolicited material

SPIRIT MUSIC GROUP
235 W. 23rd St., 4th Fl.
New York, NY 10011
212-533-7672 Fax 212-979-8566
Email: info@spiritmusicgroup.com
Web: spiritmusicgroup.com
Styles: all styles
How to Submit: no unsolicited material

Additional location:

808 19th Ave. S.
Nashville, TN 37203
615-321-2700

8730 Wilshire Blvd., Ste. 350
Beverly Hills, CA 90211
310-652-1413

46 Great Marlborough St., 3rd Fl.
London, W1F 7JW

SPRUILL HOUSE MUSIC, INC.
P.O. Box 92832
Pasadena, CA 91109-2751
626-797-2429
Email: spruillhouse@aol.com
Web: spruillhousemusic.com
Contact: Stephanie Spruill
How to Submit: no unsolicited material

STAGE 3 MUSIC
5759 Wallis Ln.
Woodland Hills, CA 91367
818-704-8657 Fax 818-704-8671
Email: info@stage3music.com
Web: stage3music.com
Styles: all
How to Submit: no unsolicited material

STEF ANGEL MUSIC GROUP
Executive Music Producer
2110 Artesia Blvd., #510
Redondo Beach, CA 90278
310-388-5880

Email: stefaniah@stefangelmusic.com
Web: stefangelmusic.com

**SUPREME ENTERPRISES INTL.
CORP. / FUERTE SUERTE MUSIC**

P.O. Box 1373
Agoura Hills, CA 91376
818-707-3481
Email: selcorp@earthlink.net,
supreme2@earthlink.net
Web: raggaforce.com, fuertesuertemusic.com
Styles: Latin pop, trance, dance, Spanish/
English reggae
How to Submit: unsolicited material accepted,
no phone calls, include email for response,
material must be copyrighted

SYMBIOTIC MUSIC PUBLISHING

P.O. Box 88456
Los Angeles, CA 90009
424-245-0416
Email: jerjan@sybioticmusicpublishing.com
Web: sybioticmusicpublishing.com
Contact: Jerjan Alim, Creative Director A&R
Styles: All
Services: Music Publishing, Music Library
How to Submit: accepts unsolicited material,
see website for details

TELE-CINEMA

2 Topside Ln.
Newtown, CT 06470-2023
203-426-3350
Styles: all styles
How to Submit: call before sending material

TEN TEN MUSIC GROUP

33 Music Sq. W., Ste. 110
Nashville, TN 37203
615-255-9955
Email: info@tentenmusic.com
Web: tentenmusic.com
Styles: Country
How to Submit: no unsolicited material

TRANSITION MUSIC CORP.

P.O. Box 2586
Toluca Lake, CA 91610
323-860-7074 Fax 323-860-7986
Email: submissions@transitionmusic.com
Web: transitionmusic.com
Contact: New Submissions Dept.
Published: 1000's of titles
How to Submit: unsolicited material accepted.
Online only. See website.

TURN FIRST ARTISTS

Los Angeles, CA 90048
Email: leyregrandaturnfirstartists@gmail.com
Web: turnfirstartists.com
Contact: Leyre Granda, Jono Ball Admin &
Licensing
Styles: Pop, R'n'B, Dance, Hip-Hop, EDM,
Soul, Reggae, Blues, Rock
Clients: BB Diamond, Charles Hamilton,
Conor Maynard, Dan Croll, Ellie Goulding, Iggy
Azalea, Jack Garratt, Laurel, Leon Else, Liam
Bailey, Life of Dillon, Lion Babe, Nicola Roberts
and Rita Ora
*No unsolicited Material

21ST CENTURY STUDIO

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

**UNIVERSAL MUSIC PUBLISHING GROUP
(UMPG)**

2100 Colorado Ave.
Santa Monica, CA 90404
310-235-4700 Fax 310-235-4900
Web: umusicpub.com
Published: 3 Doors Down, 50 Cent, ABBA,
Christina Aguilera, Beastie Boys, Mary J. Blige,
Bon Jovi, Mariah Carey, Chemical Brothers,
the Clash, Coldplay, Elvis Costello, the Cure,
Daughtry, Gloria and Emilio Estefan, Franz
Ferdinand, Juan Gabriel, Robin and Maurice
Gibb (Bee Gees), Dave Grohl (Foo Fighters),
Elton John, Keane, The Killers, Linkin Park,
Maroon 5, Brian McKnight, Ne-Yo, Prince,
The Sex Pistols, Paul Simon, Britney Spears,
Bernie Taupin, Justin Timberlake, T-Pain, U2,
Keith Urban and the catalogs of Henry Mancini
and Leonard Bernstein, more.
How to Submit: no unsolicited material

Additional locations:

1755 Broadway, 3rd Fl.
New York, NY 10019
212-841-8156 Fax 212-841-8072
How to Submit: no unsolicited material

1904 Adelia St.
Nashville, TN 37212
615-340-5400 Fax 615-340-5491
Email: umpgmkig@umusic.com
How to Submit: no unsolicited material

404 Washington Ave., Ste. 800
Miami Beach, FL 33139
305-604-1300 Fax 305-604-1351
Email: Hector.Rivera@umusic.com
How to Submit: no unsolicited material

URBAND & LAZAR MUSIC PUBLISHING

323-230-6592
Email: help@urbandalazar.com
Web: urbandlazar.com
Contact: Jonathan Lazar
Styles: indie rock, alt., s/s, dub, pop
How to Submit: We do not accept unsolicited
material

VINEYARD MUSIC

155 N. Riverview Dr., # 223
Anaheim, CA 92808
800-852-8463
Email: info@vineyardmusic.com
Web: vineyardworship.com
Styles: CCM
How to Submit: see website for instructions

**WARNER / CHAPPELL PRODUCTION
MUSIC**

1030 16th Ave. S.
Nashville, TN 37212
888-615-8729 Fax 615-242-2455
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
How to Submit: accepts unsolicited material.
Send link to music via email, do NOT attach
music files.

WINETHIRTY MUSIC PUBLISHING

A new division of Evolution Promotion
7 Arlene Ave.
Wilmington, MA 01887
978-658-3357
Email: info@evolutionpromotion.com
Web: evolutionpromotion.com
Contact: Karen Lee, President;
Karen Doran, GM
Styles: concentrates on music placements in
Film/TV, commercials, video games, web
Published: boutique publisher representing
the works of a choice few independent artists
and composers including: Asaf Avidan, Miles
of Wire, Rogue State, Dolom Zero, Aquarius
Minded
How to Submit: see website for submission
instructions

WIXEN MUSIC PUBLISHING INC.

24025 Park Sorrento, Ste. 130
Calabasas, CA 91302
818-591-7355 Fax 818-591-7178
Email: licensing@wixenmusic.com
Web: wixenmusic.com
Contact: Randall Wixen
How to Submit: call for more info

WORD MUSIC PUBLISHING

25 Music Square
Nashville, TN 37203
888-324-9673
Email: info@wordmusic.com
Web: wordmusic.com
Styles: CCM
How to Submit: no unsolicited material,
Christian arm of Warner Brothers

ORGANIZATIONS

**AFM & SAG-AFTRA
Intellectual Property Rights
Distribution Fund**

4705 Laurel Canyon Blvd.
Valley Village, CA 91607
818-255-7980 Fax 818-255-7985
Email: bstewart@afmsagaatrafund.org
Web: afmsagaatrafund.org

**ASCAP (AMERICAN SOCIETY OF
COMPOSERS, AUTHORS AND
PUBLISHERS)**

7920 Sunset Blvd., S., 3rd Fl.
Los Angeles, CA 90046
323-883-1000
Email: info@ascap.com
Web: ascap.com
Styles: all styles

Additional locations:

1900 Broadway
New York, NY 10023
212-621-6000
950 Joseph E. Lowery Blvd., N.W., Ste. 23
Atlanta, GA 30318
404-685-8699 Fax 404-685-8701

Two Music Sq. W.
Nashville, TN 37203
615-742-5000 Fax 615-742-5020
420 Lincoln Rd., Ste. 502
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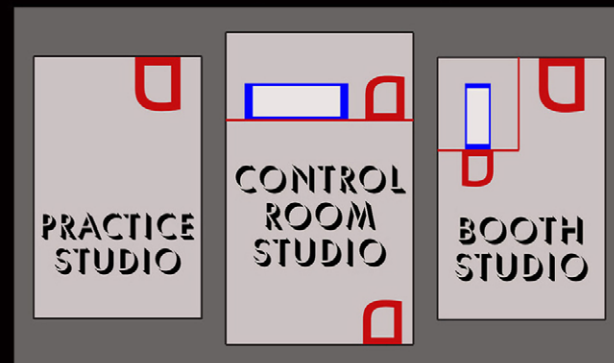
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How to Find and Work with Music Attorneys

This article will discuss principles that apply whether you are a recording artist, songwriter, music producer, manager, independent record label or music publisher.

1. What do music attorneys do?

Music attorneys generally fall into two categories: litigators or transactional attorneys. Litigators are hired to represent individuals and companies involved in the music business in court, arbitration and mediation. For instance, if you are owed money on a contract or you have a copyright infringement case.

Transactional attorneys prepare and negotiate music industry contracts. Some examples: recording, music publishing and songwriter contracts, management or music producer agreements, and touring and merchandising agreements. Some music lawyers do both litigation and transaction work, but most are one or the other.

A few music attorneys may be willing to “shop” an artist, meaning they will look for a recording or music publishing agreement for you and, if they are successful, they will take a percentage of what you get (generally five percent). In my experience, it is very difficult to find a music lawyer willing to do this if you are a new artist.

2. Do you need a music attorney?

How do you know if you need a music lawyer? If you are sued or someone is threatening to sue you or you need to sue someone to collect money, then you will need a music litigator. And you would need one if you are going to be involved in an arbitration or mediation. You would retain a transactional music lawyer to give you legal advice or to prepare and/or negotiate a music industry contract.

3. What to look for in a music attorney

Let's say you are a new up-and-coming artist. You have built a nice social networking presence; you are doing bigger and bigger shows and have even started licensing your music for film and TV. You have finally been offered a deal with an independent record label. What type of experience and qualifications would you look for in a music attorney? First of all, you need to find someone who has recent experience in negotiating the type of deal you are being offered. Secondly, find someone you are comfortable with and feel you can trust and communicate with. Thirdly, research the background of the lawyer: How long has he or she been a music lawyer, who has he or she represented, has he or she spoken at music industry conferences, etc. And you should look into the lawyer's reputation for honesty and integrity.

4. How do you find one?

Most of the music attorneys are in New York and Los Angeles, but you can also find them in places like San Francisco, Nashville, Miami, Chicago, Minneapolis and Toronto. One of the best ways to find a music lawyer is by referrals from friends and relatives or from people you trust in the music business. You can also research music attorneys online. Check out *Music Connection's* Directory of Music Attorneys.

5. Attorney fee agreements

Entering into a written attorney/client fee agreement is important. In fact, in California it is required if the anticipated legal fees are over \$1,000 or if the matter will be taken by the attorney on a contingency (percentage) basis. The fee agreement will spell out what the attorney will be working on, how the fees are calculated and what will be expected of you i.e., cooperation, communication.

Music attorneys are paid in several different ways:

A. By the hour: Under this arrangement, the attorney will bill you by the hour (or part of an hour), with an upfront deposit (retainer).

B. Flat fee: This would be, for example, where the attorney bills you a flat fee of \$5,000 to negotiate a recording agreement with a major label.

C. Percentage: Music lawyers generally charge 5% when they are willing to work on a percentage. It is more likely an attorney will agree to this with an established artist or producer. Or if a new artist has a deal on the table that looks like it will close and substantial money will be due when the deal closes. But if for any reason the deal does not close, the attorney is paid nothing! This may be a good deal for the artist who does not have the money to pay the lawyer up front.

6. Working with a music attorney

Once you find a music lawyer you should try and give him all the information and documents he or she needs. This means giving

your lawyer the good as well as the bad news about your matter. And you should decide how you will communicate. Nowadays, most of the communication is by email, text and telephone. You can agree that you will be copied on all communications sent and received by the attorney on your case.

7. Terminating a music attorney

When you have retained an attorney you may generally fire him or her whenever you want. You can terminate your music attorney for a good reason, a bad reason or no reason. But you will be liable for the attorney fees up to the date of discharge. If you decide on termination you should do it in writing and make arrangements to pick up your file.

Disclaimer: This article is not intended to be specific legal advice for any particular situation. You should retain an experienced music attorney to advise you about any specific matter.



GLENN LITWAK is a veteran music and entertainment attorney based in Santa Monica, CA. He has represented platinum-selling recording artists, Grammy-winning music producers and hit songwriters as well as management and production companies, managers, music publishers and independent record labels. Litwak is also a frequent speaker at music industry conferences around the country such as South by Southwest and the Billboard Music in Film and TV Conference. Email him at glenn@glennlitwak.com or see glennlitwak.com.



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