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"Pacifique is my favorite room to mix in when I'm in LA for one simple reason – the rooms Sounds Rad. The mains are tuned very well so when clients want to hear it up top, I'm not cringing" – Stuart White, Mix Engineer, Producer (Beyonce, Alicia Keys, Gun's N Roses, Jay-Z)



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The West room features a custom hybrid console that combines a Neve BCM 10, API 1608 and Decca Storm 64 into 1 unified desk that has 4 selectable output busses, Augspurger monitors, large selection of outboard signal processors and mics, Studer 827 2", Studer 820 1/2", Pro-Tools HDX, Yamaha C7 piano



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CLOSE UP

POP MUSIC STUDIOS

A New Facility Builds on Previous Success: In an *MC* article written before the opening of Zaven Grigorian's popular AMP Rehearsal facility in North Hollywood in 1999, the owner was described as "a singer/songwriter and producer...especially attuned to the needs of the up-andcoming artists he hopes to cater to." Over 15 years and thousands of satisfied musician clients later, AMP is still going strong, and the same

can be said of Grigorian as he launches POP Music Studios, Inc., a Northridge, CA-based facility (located next to a Guitar Center), which he bills as "L.A.'s first truly, fully equipped hourly music rehearsal, recording, video production and multi-media facility."

State-of-the-Art Products and Services: AMP Rehearsal is known for a wide array of available equipment on site, and POP Music Studios is likewise fully loaded, starting with top of the line gear—including DW drums, Orange, Supro and Fender guitar amps, Aguilar bass amps, various brands of keyboards and Shure mic packs on the drums. AMP was the first rehearsal facility to put Pro Tools in every room, and POP has the latest version, Pro Tools 12, in each room that are compatible with the FireWire system and Mackieonyx consoles. Each room has a 50-inch HD TV that accesses clients' computer monitors.





A Dynamic Studio for a New Age: In addition to providing eight rooms starting at 350 sq. ft., POP Music Studios is, according to Grigorian, the first studio in the area to respond to the changing landscape of the music industry since the dawning of the digital downloading age. POP Music Studios also provides green screen sound stages and HD cameras for video production and live streaming. From its high-tech equipment

to its dynamic Pop Art décor (in the spirit of Andy Warhol and Roy Lichtenstein) and wallpaper murals on the ceilings, Grigorian calls it "a new studio for a new age with multi-media and social network capabilities to help musicians and artists navigate the current landscape and create a career that involves more than gigging live—and it has over 300 parking spaces available!"

ASSIGNMENTS

Monica Coates

VP, A&R Motown Gospel

Monica Coates has been appointed to Vice President of A&R at Motown Gospel. In her role, Coates will direct A&R, Creative and Promotion functions and will also work with Capitol Christian Music Group (CCMG) Publishing to discover, sign and develop songwriters and expand the company's existing roster of Gospel writers and producers. Coates is a 24-year veteran of the

Gospel Music industry, with experience in artist management, promotion, publicity and A&R. Prior to Motown Gospel, she was General Manager at Kirk Franklin's Fo Yo Soul Recordings/RCA where she oversaw campaigns for an array of artists. Contact jason@thejhardyagency.com.

Tim Bock

SVP, Production dick clark productions

Tim Bock has been named Senior Vice President of Production for dick clark productions. Bock will oversee production for the company's roster of shows, which includes American Music Awards, Billboard Music Awards, Dick Clark's New Year's Rockin' Eve and more. Most recently, he served as VP of

Production for ABC's Alternative Series & Specials department. Prior to ABC, he held a variety of roles on productions for NBC, CBS, HBO, TNT and others. He began his career as an NBC Page at The Tonight Show with Johnny Carson, which led to his first television production role as a PA at dick clark productions. Contact Imorentin@dickclark.com.

Jordan Weissman

Private/Corporate Bookings United Talent Agency

Jordan Weissman has joined United Talent Agency Music's Private/ Corporate Bookings division. For the past four years, Weissman worked in the Music Partnerships group at Platinum Rye Entertainment, where he booked private and corporate performances and negotiated brand partnerships deals on

behalf of an extensive list of brand and agency clients including Absolut/ Pernod Ricard, The Coca Cola Company, DirecTV, Mercedes-Benz USA, Microsoft and Proctor & Gamble. Born and raised in Great Neck, NY, Weissman is a graduate of Dartmouth College and the University of Virginia's Semester at Sea program. Contact bpaller@solters.com.

Trina Tombrink

VP, Promotion & Artist Development **RED Distribution**

RED Distribution has appointed Trina Tombrink as Vice President of Promotion & Artist Development. Tombrink has spent the past seven years as the head of Triple A Promotion & Artist Development at Republic Records. She launched and developed artists such as Florence + the Machine, Of Monsters And

Men, Lorde, Ben Howard and James Bay. She created radio marketing strategies for high-profile releases. Before Republic, Tombrink began her label career at Columbia Records, where she spent 17 years holding various positions in Promotion, including 10 years running the Triple A department. For more, contact Amber. Crisci@stachemedia.com.

Tino Gagliardi Trustee AFM & SAG-AFTRA IRPD Fund

AFM Local 802 New York President Tino Gagliardi has been appointed to the Board of Trustees of AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund. AFM International President, Ray Hair, made the appointment, whose responsibilities



approximation policy, overseeing and approving the budget and general oversight. Gagliardi also serves on the AFM's International Executive Board and was previously Chairman of the Broadway Theater Committee, Secretary of the New York Recording Musicians Association, and member of Local 802's Executive Board. For more information, contact bstewart@afmsagaftrafund.org.

Scott Esterson

Western Regional Sales Manager ADAM Audio

ADAM Audio has appointed Scott Esterson to Western Regional Sales Manager. Esterson will handle sales in the territory west of the Mississippi, interfacing with dealers and end users and demonstrating ADAM Audio's monitoring products and solutions for the professional audio, broadcast, production



and systems integration marketplaces. Previously, he served as the Western Regional Sales Manager at Genelec for nine years. Prior to that, he was the Multichannel Sales Manager at DTS, where he worked with manufacturers to implement the company's technology into a variety of operating systems. For more, contact margaret@msmediainc.com.

Richard Carrick

Department Chair Berklee College of Music

Award-winning composer, conductor and planist Richard Carrick has been named chair of Berklee's Composition Department. He succeeds Arnold Friedman, who had been the department's chair since 2012 and will remain on the faculty. Carrick has taught composition at Columbia and New York Universities

and has presented master classes and lectures throughout the U.S. Europe and Asia. He was a cornerstone of the teaching artist faculty for the New York Philharmonic, through which he has mentored hundreds of young composers internationally. For additional information, contact medwards@berklee.edu.

Matt Frazier

Director of Sales, APAC Region LOUD Technologies Inc.

LOUD Technologies Inc. (LOUD) has appointed Matt Frazier to Director of Sales, APAC Region for the Mackie and Ampeg brands. Frazier joins LOUD after more than 20 years in the professional audio industry. He will work with distributors throughout the Asia Pacific region and support their efforts as they

continue to expand the footprint of the Mackie and Ampeg brands. Frazier's experience includes more than a decade of Sales and Product Management positions with Avid Technologies, most recently as Senior Sales Manager of Strategic Accounts. For additional information, contact Jessica.Bryner@loudtechinc.com.









► YAMAHA EMX SERIES COMPACT POWERED MIXERS

Yamaha's three new models in the EMX mixer line are: the 10-input EMX2 and the EMX5 and EMX7 both with 12-inputs. These are complete mixing systems including power amplifiers and digital effects. Just add speaker(s) and microphones or line level-sources and you're in business.

The EMX2, EMX5 and EMX7 all have super efficient Class-D power amps delivering 500, 630 and 710-watts, respectively, making these mixers obvious choices for mobile DJ's in small to mid-sized venues

They come with Yamaha's SPX effects for hall, plate, room and echo reverbs and the EMX2 and the EMX5 include an updated 1-Knob Master EQTM control for quickly setting overall tone and frequency balance to suit any room. The top-of-the-line EMX7 features a flex-type graphic equalizer (Flex9GEQ) with up to nine bands of a 1/3-octave EQ with a \pm 15dB range. All these systems have an automatic feedback eliminator using Yamaha's

digital technology that kills the squeals with the push of a button.

The entry level 10-input EMX2 has four high-quality microphone pre-amps and three stereo line inputs. Both the EMX5 and EMX7 will accommodate eight microphones or line-level devices, such as keyboards and CD players and portable MP3 players.

The Yamaha EMX2 sells for \$549, the EMX5 is \$799 and the EMX7 sells for \$999 MSRP.

4wrd.it/EMXSERIES

JBL PROFESSIONAL EON ONE FLOOR-STANDING PA SYSTEM

EON ONE uses its expertise in professional line array sound reinforcement technology to offer a compact, column-style portable PA system you can carry in one hand. EON ONE is perfect for gigging musicians and DJ's, coffee houses, fitness studios or corporate meetings. Big pluses include Bluetooth® audio, a six-channel mixer and a distortion-free maximum SPL of 118dB.

EON ONE comes with a singular high frequency column section fitted with six two-inch drivers and two spacers. Weighing about 40-pounds for quick set-up and portability, the entire high-frequency column and spacers fits into the stable base unit that contains a 10-inch bass-reflex subwoofer and six-channel mixer.

JBL's Directivity Control Geometry optimizes the spacing and angles of the drivers for various-sized listening spaces by adding or removing spacers between the high frequency drivers.

The built-in mixer accommodates microphones, instruments, direct guitars and keyboards and other sources. The mixer has bass, treble and reverb controls, and Bluetooth audio streaming makes it easy to play music directly from smartphones and tablets. EON ONE is a wholly new product in efficiency, great sound, portability and form factor.

It sells for \$999 MSRP.

jblpro.com/Microsite-EONONE/index1.html?v=v1

EAR TRUMPET LABS JOSEPHINE CONDENSER MICROPHONE

Ladies and gentlemen, meet Josephine! She is an avant-garde take on a classic microphone design of the '30s and '40s but uses a modern 26-mm electret condenser capsule and modern J-FET circuitry. Designed for live vocal and ensemble use, Josephine looks the stunning "flapper" with her spherical stainless steel mesh head basket that "floats" oblivious to outside physical forces. But inside of the head basket, a silk and foam pop filter plus shock and vibration damping minimize handling noise.

Josephine only cares about what's in front of her, so a cardioid polar pattern with good feedback rejection is optimized for distance use by singers or acoustic ensembles. A natural sound is easy to capture from 6 to 48 inches away.

I tried Josephine for vocals, group sings and acoustic guitar recording all at much farther away than I usually record instruments and vocalists. All sounded awesome with a unique and clear presence—the high frequency lift worked well when far from sound sources. I liked the vintage style with the spring suspension and surrounding copper ring along with the stainless steel metal hardware and copper base.

Josephine from Ear Trumpet Labs sells for \$599 MSRP and it comes in an all-metal, foam lined traveling case. eartrumpetlabs.com/products/microphones/josephine

▼ WARM AUDIO WA-2A TUBE OPTO COMPRESSOR

The WA-2A is a modern rendition of the '60s era venerable Teletronix LA-2A Leveling Amp considered the ultimate opto-compressor. The WA-2A uses the same circuit as the original and is built with custom large-core Cinemag input and output transformers, four premium tubes and a Kenetek opto-cell. In keeping with Warm Audio's mantra of affordable professional audio gear, the WA-2A sells for \$899 MSRP. The WA-2A has a fully discrete, class-A signal path, center-mounted lighted VU meter, toggle switches for on/off and either Limiting or

Compression plus Output Gain, Peak Reduction and Meter control knobs. The rear panel has control knobs for variable stereo linking, VU meter zeroing and for adding pre-emphasis to the sidechain signal—a

way to make the compressor more sensitive to high frequencies. High frequencies, when boosted in the sidechain only, the WA-2A gently controls excessively bright recordings.

I'm currently using the WA-2A for bass guitar, vocals and acoustic guitars that require "leveling out" their dynamics. For this application, the WA-2A is in constant gain reduction causing a smoothing action. It has a natural sound and the euphonic transformer/tube combination is not obtainable in any other way. *warmaudio.com*











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► INTELLITOUCH TUNER FAMILY FROM ONBOARD RESEARCH

There are three new tuners in OnBoard Research's line and all feature a clip-on sensor that detects pitch from the instrument's vibrating body—they do not have microphones that can pick up other sounds, noises and cause erroneous operation.

The PT10C Mini sells for \$19.95 and is about 1-inch square and clips on electric and acoustic guitars, basses, mandolins or even banjos. It uses a green screen when you're in tune and goes red when you're not. It also has a chromatic readout and needle display.

The super-accurate PT10S at \$29.95 has all of the PT10C features and adds selectable capo settings, equal or pure temperament tunings and selectable key transposition. Both the PT10C and PT10S use a single included CR2032 lithium oxide battery.

With all the features of the others, the PT40C at \$29.95 is rechargeable (with included USB charger cable) and, like the others, includes a built-in digital clock. onboardresearch.com



CORT MR SERIES GUITAR

The Cort MR710F-MD is a Madagascar rosewood version of the MR710F electro-acoustic guitar. With the reddish rosewood back and sides, you'll have brighter presence with less bass compared to an Indian rosewood guitar. The high end sparkles with more liveliness and immediate tactile response to provide a sonic character that's comparable to a Brazilian rosewood acoustic guitar.

This unique guitar has a classic dreadnought body with a solid Sitka spruce top and a beautiful Venetian cutaway for highfret access. The nut is made from water buffalo bone and the mahogany neck has a rosewood fingerboard with 20 frets on a 25.3-inch scale. You get Fishman's Presys pre-amp/EQ electronics with built-in digital tuner.

The MR710F-MD's finishes with a multiple abalone center rosette and a Natural Glossy UV finish that resists scratches. The Cort MR710F-MD sells for \$599 MSRP. *cortauitars.net*

► IZOTOPE VOCALSYNTH

VocalSynth is all fun. It is a great tool for instantly transforming any recorded vocal track into what seems like an infinite number of otherworldly sounds. There are four onboard vocal engines: robotic vocals using the Vocoder, programmable harmonies come from Polyvoice, glitchy digital speech is produced by Compuvox and singing syn-

thesized funkiness comes from the Talkbox. You can freely mix all four in any combination and then further process using the five, built-in effect modules: Distort, Filter, Transform, Shred and Delay. I spent hours exploring VocalSynth running in Pro Tools 12 and was fascinated by the individuality of all four voices—I especially liked the way the Talkbox and Vocoder worked so easily. These effects have always been difficult to set up.

This is not like echo, reverb or an EQ effect at all—VocalSynth creates new timbres. Besides being a great little vocal tuner, Polyvoice module adds three additional pitched tracks you can set up to be harmonies, unison or octaves and then mix them with your lead vocal. With a good solid and useful collection of presets evocatively named, VocalSynth sells for \$199.

izotope.com/vocalsynth

MANLEY LABS NU MU STUDIO COMPRESSOR

The Manley Nu Mu uses a variable-mu tube compressor circuit, a solid-state side-chain path and output amplifier. You get Manley's acclaimed IRON® input transformers and the same ultralow impedance switched mode power supply as used in the Manley CORE channel strip unit. Interestingly, an all-new feature called the HIP control allows compression at lower dynamic

ranges, while leaving louder dynamics unaffected. Working something like a Wet/Dry control where you can mix the compressed and uncompressed audio signals, it is easy to get just the



right amount of compression without squashing the dynamics out of the most exciting moments. I can't wait to get my hands on the Manley Nu Mu! The Manley Nu Mu sells for \$2,800 MSRP. manley.com/products/view/manley-nu-mu

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 NAFAS and a contributing editor for *Mix Magazine*. barryrudolph.com



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Punk Rock Entrepreneur: Running a Business Without Losing Your Values

By Caroline Moore (paperback) \$9.95

JAVP

With years of experience under her belt, the author delivers down-to-earth advice on the why and how of business operations and the DIY methods that allow you to begin a new



to begin a new business from wherever you are—right now. Moore reveals her Pandora's box of knowledge to show what she's learned from years of booking bands, organizing fests, sleeping on couches and making a little go a long way. Loaded

with instructive anecdotes and "get it done, no excuses" attitude, Moore's book just might inspire you to start working for yourself.

Chord Master: How to Choose and Play the Right Guitar Chords By Rikky Rooksby

(softcover) \$24.99

For both beginners and accomplished guitarists, this book goes beyond your standard chord dictionary to explain the variety of chord



shapes available and how they work, why they sound the way they do and how to put them to use to become a better musician. This new edition covers altered tunings, chord voicings and how to use them, a CD with 20 new audio tracks to help improve chord guide of the 40 most

changing ability and a guide of the 40 most useful chord shapes.

Freddie Mercury: A Kind of Magic

By Mark Blake (hardcover) \$34.99

Celebrating the Queen frontman (real name Farrokh Bulsara), who died of AIDS in 1991 at the age of 45, the author delves into parts of Mercury's past that fans might not know about, presenting rare photographs of the artist, interviews with his childhood friends,



new details from Mercury's teenage years, how he discovered pop music and his earliest attempts at songwriting. The book also features interviews with band mates Brian May and Roger Taylor, as well as producers and collaborators who worked with Mercury.

#Mixerman and the Billionheir Apparent

By Mixerman

(hardcover) **\$24.99**

In this scathing, provocative novel, Mixerman (known for *The Daily Adventures of Mixerman*) interweaves a satirical and entertaining story



with his off-color social commentary about a dying industry in a rapidly changing world. A world in which the Internet fails to stave the economic divide, indie musicians have no shot at a living wage

and Big Tech controls the commerce of music at all levels. As the author puts it, "We are currently witnessing the greatest heist in the annals of the music business, and that's saying something given its history."

The Speed of Sound: Breaking the Barriers Between Music and Technology: A Memoir By Thomas Dolby

(softcover) \$16.95

An MTV breakout star in the post-punk/New Wave years of the '80s, Dolby recounts how, as the record industry tumbled downhill, he began



scoring films and computer games, a choice that eventually led him to Silicon Valley and a startup whose Beatnik software would, by 2005, be embedded in two-thirds of the world's mobile phones. Dolby's memoir conveys his single-handed quest to make peace between art and the digital world.

Pearl Jam FAQ By Thomas Edward Harkins, Bernard M. Corbett

(softcover) \$19.99

Written by scholarly enthusiasts, this new FAQ book covers the entirety of the band's time together, from their pre-Pearl Jam years to the present, analyzing each era of the



band's history, one chapter at a time. For both the Pearl Jam devotee as well as the casual fan, the book explores the band's origins, each of the albums that have been released, the band's adventures on tour and each member's failure or success in other bands.



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Great Customer Service and High-End Clientele: Over the years, Auralex has become known for adding value to their acoustics by offering free suggestions and advice-a practice that evolved into thousands of free consultations facilitated by their industry-leading Personalized Room Analysis. They recently developed a browser-based app called RLX (Room Layout eXpress) that gives clients immediate suggestions for products based on the info they provide. Some of Auralex's prominent users include industry renowned engineers, producers and mixers Bob Bullock (George Strait, Shania

Twain), Shane Wilson (Switchfoot), Dave O'Donnell (James Taylor, Eric Clapton, Keith Richards), drummers Ray Luzier (Korn) and drummer/producer Chris McHugh (Keith Urban, Rascal Flatts, Carrie Underwood).



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STUDIO MIX

Set It Off Go Upside Down

Pop-rock quartet Set It Off's upcoming album, *Upside Down*, drops Oct. 7 through Equal Vision Records with distribution by SONY Red. *Upside Down* was produced by Brandon Paddock at Trojan House in Los Angeles, CA; Erik Ron at Grey Area Studios in North Hollywood, CA; and Mike Green in Los Angeles. Pictured (I-r): guitarist Dan Clermont and vocalist Cody Carson. For more, visit setitoffband.com.



Hart and Bonamassa Track in Vegas

Beth Hart and Joe Bonamassa recorded their latest album in the Studio X room at Studio at the Palms in Las Vegas, NV. Pictured (I-r): Rob McNelly (guitar), Bonamassa (guitar), producer Kevin Shirley, Anton Fig (drums), Hart (vocals), Michael Rhodes (bass) and Reese Wynans (keyboards).





Pacifique Studios Celebrates 32 Years with New Owners

The new owners of Pacifique Studios—multi-Grammy award-winning producer Ted Greenberg (*Standing In The Shadows of Motown*) and Grammynominated producer Tony Valenziano (*The Wrecking Crew*)—held a jam-packed party to show their newly equipped and refurbished rooms. Artists like Prince, Beyoncé, Christina Aguilera, Justin Timberlake, Snoop Dogg and many of today's top artists have recorded at Pacifique over its 32-year history, and it aims to continue to be a key player in the Los Angeles studio scene.

Producer Playback

"You need to have a relationship with your listener and have them feel that you're talking to them. It's impossible to be successful without that interaction." – Damion Young, DJ, producer (Garbage, Hootie & the Blowfish, Collective Soul), Oct. 2015





Touchdown in the Studio

Indie rock band American Football will release their self-titled sophomore album on Oct. 21 via Polyvinyl Records, with distribution in U.K. and Europe through Wichita Records. In Spring of 2016, the four-piece worked at ARC Studios in **Omaha, NE and SHIRK** Studios in Chicago, IL with production by Jason Cupp (pictured left with Mike Kinsella). For more, visit americanfoot ballmusic.com.



▲ United's New Suite Setup

United Recording has launched its new archiving division. United was founded in 1957 and expert archiving is a key element of the studio's heritage. The studio's new suite aims to be the most complete, purpose-built archiving studio—a secure, climate-controlled suite that features such attention to detail as a specially built anti-static floor to prevent any electrical mishaps. Pictured (I-r): studio manager Robin Goodchild and Head of Archiving Dan Johnson.



A Quartet Goes for 50 at Trilogy

The Kronos Quartet has launched "Fifty for the Future: The Kronos Learning Repertoire," which has been recorded at Studio Trilogy in San Francisco, CA. Drawing on more than 40 years of collaborations with prominent and emerging composers from around the world, Kronos is commissioning a library of 50 works designed to guide young amateur and early-career professional string quartets in developing and honing the skills required for the performance of 21st-century repertoire. For more information, visit kronosquartet.org.





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> - Neil Portnow, The Recording Academy President/CE0





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PRODUCER CROSSTALK

- ROB PUTNAM



en years ago, producer, songwriter and now label head RedOne (Nadir Al-Khayat) found himself relegated to a blowup mattress in a one-bedroom apartment. His circumstances have changed markedly-from cramped quarters to creating hits in his eight-room Los Angeles studio. Commensurate with his fortunes, his credits have shot to the top of an enviable cross-section of charts and he's worked with artists including Nicki Minaj, Lady Gaga and U2. Such a transformation demanded equal measures of dedication, hard work and hope.

Born in Morocco, RedOne took his first steps into the music business as a teenaged guitarist and singer, following a relocation to Sweden. He was inspired to begin writing songs after he heard Europe's "The Final Countdown" at the age of 16. In 2007 he emigrated to New Jersey. Despite his sharpened focus, things didn't go well initially and he ached to return to Scandinavia. But his wife persuaded him to continue the fight for a further three months. The choice to stay proved pivotal and ultimately he

was tapped to produce Kat DeLuna's "Whine Up," which landed at the top of Billboard's U.S. Dance Club Songs chart.

Though he faced hardships in his early years and it's easy to lose sight of career objectives, he found a way through them. "I didn't know anybody," RedOne recalls. "I couldn't get by. But I concentrated on success and kept believing. The struggle gave me energy to keep getting better. I loved music and I dreamed big.'

His hard work and dedication paid off in perspective and wisdom. "You learn to be patient," the producer says of writing and breaking a song.

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

- Don't rush an incredible song. Wait for the right moment and the right artist so you maximize vour chances of a hit. I've sat on a song for two or three years before.
- Every song is important. Take the time to do it right.
- Love what you do and be thankful for what you have.

"I have a better understanding now of what it takes to craft a hit. You have to have a great song, a great artist that can take it all the way and you need a partner-indie or major-that has the patience to grow and develop it. If you're an Ariana Grande with millions of followers, you still need a good team to make it happen. It's hard work and a struggle for everybody. For example, [the Lady Gaga song] 'Just Dance' took a year to happen. A lot of people didn't believe in it because it was so different. If we didn't have a team to keep pushing, it never would have hit."

In 2014 RedOne Records was launched. Distributed by Capitol Music Group, RedOne finds that running a label comes with unanticipated complications. "Understanding the business side was a challenge because it was the first time I was doing it," he recalls. "The projects I'd had success with were through the major label machine. But it's difficult when you do it on your own; it isn't as easy as it sounds. To be independent, you have to work three times as hard because you don't have the structure [of a major]. You have to figure out everything from scratch. Sometimes you don't have the support of your partner label because they already have stars in line. But it is fun. The passion is still there."

RedOne's L.A. studio was launched about a year ago and is his primary creative space. There he works with established artists and continues to develop emerging talent. His schedule is more packed than ever as he labors on several solo singles. "Don't You Need Somebody," for example, dropped earlier this year and has earned more than 11 million YouTube views. He's also in the studio with Republic Records' artist Roya while he continues to work with Lady Gaga and Enrique Iglesias. Lastly, he's producing for rising Warner Bros. jazz trumpeter Spencer Ludwig and singer Noah Cyrus, younger sister of Miley Cyrus.

Contact Aviance.Washington@wbr.com; twitter.com/RedOne_Official





EXEC PROFILE

Emmanuel Zunz

Founder & CEO ONErpm

Years with Company: 6 Address: Nashville, TN; Brooklyn, NY Web: onerpm.com Email: info@onerpm.com Clients: 35,000 labels and artists and 150,000 fans.

BACKGROUND

ONErpm, short for ONE Revolution People's Music, is a digital distribution company designed to streamline the process of dispensing digital media to a wide array of media outlets. It's one of YouTube's quickest growing Multi-Channel Networks, generating over two billion plays a month. Additionally, they offer an array of other services, including album sales and studio access.

Verge

I was a failed musician, then got a Masters Degree in Economics and International Affairs from Johns Hopkins University. Then, I worked at a consulting firm but really missed music.

While I was consulting, I discovered social entrepreneurship and created Verge Records. Verge would look for artists from impoverished areas and sign them. The idea was to take a percentage of sales and reinvest those funds into music education programs in the neighborhoods where the artist was from. I won an NYU Business Plan Competition with that project in 2006 and a grant to launch that company. I kind of achieved my mission, but it wasn't a profitable project.

Brazilian Opportunity

That's when I had the idea for ONErpm in 2007, a technology company that would scale my intent for Verge. It took three years to get the technology right. I worked with two programming teams, both failed and I lost a lot of money.

Finally, I got the technology right by 2010. Because we were late to the game in the U.S., I looked at other markets. I was familiar with Brazil—the ninth largest music market in the world and there was nothing there like what I'd built, so that's where I started.

The Power of Content

We've expanded throughout Latin America, so we're in Argentina, Columbia, Mexico and the U.S., both in Nashville and New York. Our goal is to achieve that success in other countries.

You have other companies out there [who do what we do]. I respect Kobalt and others around this space, but Kobalt got 50 or 60 million dollars from Google Ventures. They're a great company, but we're also a great company and had zero money from outside sources. And we've had huge success done with so little. We know how to make money in the digital world. We're outpacing competitors with sometimes one-tenth the catalog and it's because of the quality of content we have.

A Fair Deal

We strike a balance between providing label services, marketing support and transparent reporting and technology without the artist giving up too much. Our standard cut is a 70/30 split—70% for the artist or label and 30% for us. It depends on negotiation. We rarely go above

"Think of Apple and Spotify as social media. If you're building your audience on Facebook but ignoring platforms that pay you, you're making a mistake."

30%. And often we go lower than 30%, so we're providing a lot of support an artist needs without them sacrificing control or other revenue.

Flexibility

If you're a label and want to work with us, we understand you're going to be doing most of the marketing and we'll do a more aggressive, purely distribution deal. If you want more marketing, we can give it. We can structure a deal where on this revenue stream you're going to make this much. On downloads, you're going to make this much. On YouTube, this much. We can customize things for albums, so you're going to get this much on your back catalog. But if you have a new release and need support from us we're going to take a different share.

A Diversity of Services

We have a video production studio in New York City to [create] content. We've signed artists, so we're a label. We're diversified, but people look at our website and say, "Oh, they're just another CD Baby or TuneCore-type company." That's the interface we have right now and what we're communicating. By the end of this year, we're going to have a different experience, one that accommodates different types of customers. We also have non-music YouTube channels and our website does not communicate to them.

If somebody wants production support, we give it to them. ONErpm Studios is a separate company, and if you are part of our network and have a certain amount of subscribers, you can use our facilities for free. We're basically copying the YouTube model within our network.

Options and Fan Access

We give options with how people want their music to be sold and released. Nowadays, we're in the streaming game, so you don't have much control over pricing. But on iTunes, we have flexibility. We have a store, which is successful in part because we offer free downloads in exchange for an email address. Our goal is to get to a million fans sooner rather than later, because we want to do direct-to-fan marketing. With a release, we pitch it to iTunes,Spotify or anybody else who will feature it, but we also have fans we can direct market to.

Growing Profits

Right now, we have 50 or 60 million paying streaming subscribers, but we need to get to 500 million. When we hit the 200 million number, the music industry is going to be sustainable and profitable, and hopefully not just for the labels.

We need to continue playing an active role in educating artists about being agents for change as opposed to waiting for somebody else to figure it out. People have the attitude that Spotify, Apple or YouTube need to do it. Well, we need to help them, because they're the ones who are going to make us money and allow us to earn a living doing what we love.

Keep It Fresh

Put out content regularly, but not too regularly. Don't flood the market, but don't wait a year to put something out. Every three months or a couple times a year to make sure you have fresh content.

Services as Social Media

Think of Apple and Spotify as social media. If you're building your audience on Facebook, but ignoring platforms that pay you, you're making a mistake. Think about a multiplatform strategy and generate content for each.

Don't think all platforms are alike. What's appropriate for Apple Music? Spotify? YouTube? Have a strategy for each. Unify the strategy and have a consistent thread, but each one is different and you need to be an expert on them.

Speak Up

Be vocal about where you want the industry to go. Big artists are talking about things that will help them, but what they need or want is not necessarily what an up-and-coming artist needs or wants. What an established artist wants might hurt the up-and-coming. Be aware of everybody's interests, because we need a way for the new generation of artists to succeed.

Don't Settle

Don't get accustomed to what you have. Always ask for more, because more could be done for your content and music. If you're working with a distributor or label, don't take what they say at face value, because the market is changing fast and there's opportunity to do better and do more. Don't let your routine cloud the fact that we're in a constantly changing market. If you don't see your partners changing, there's a problem.

Analytics

The big change is that real-time analytics and decision-making are going to be crucial. Have good data synthesized in a way that makes sense for people, so they can act upon it in real time.

The Credibility Gap

If streaming services are going to constantly push major label content, they're going to lose credibility and their business will fail. They have to strike the right balance between promoting content that sells, but also ensure these services are sources of discovery, what they were intended to be. When these guys started, they were passionate about music. They can't lose that soul.

BUSINESS AFFAIRS

OPPS

Indie label Human Heart Records is looking for new artists and bands to add to its roster. They are specifically looking for "popbased" bands in the genres of pop-punk, pop-rock and indie pop. They are only interested in polished bands with good songs and are willing to tour. The label prides itself on helping acts in need of development. They offer low royalty withholdings, PR and media marketing, free physical CDs, music licensing and placement and, in many cases artists will get their music back after the contract is over. Visit humanheartrecords.com and/or facebook. com/humanheartrecords.

Random EQ is seeking rock, hard/heavy hock and pop artists with potential for artist development and management. Random is a multifaceted independent music management and publishing company that specializes in artist development, production, licensing and marketing for all genres. If interested, submit a link to your EPK—no song attachments—to Submissions@RandomEQ.com.

If you are looking for a recording contract or development deal, a record label executive is searching for exceptional, hard-working artists and bands via MusicClout. His team of A&R execs have worked with prominent artists such as Beyoncé, Lana Del Rey, Bruno Mars, Kelly Clarkson, Ne-Yo, Alicia Keys, Pink, Chris Brown and are searching for amazing acts, bands, songwriters and producers in a variety of genres. This opportunity is open to artists worldwide. For details, go to music clout.com. It's free to join.



Hit singles are wanted for digital distribution via Moozikoo Music. If selected, you will be offered a **Digital Distribution Agreement** to distribute your song throughout the world for digital download and streaming purposes. Moozikoo works with artists and content creators, record labels and agencies, as well as events and brands. The company is constantly building relationships with executives in the film, television, advertising and music industries who may have a need for a new song in an upcoming project. However, do NOT submit songs that are not mastered or are already online. Visit moozikoo.com.

CMI Music Group is seeking new artists to sign to a production and/or developmental deal with a view for a record deal. The quality of your submission will not influence CMI's decision. They only focus on the potential in the artist and song. CMI's production deal includes: full use of a top studio and house band, songs fully produced, recorded, mixed and mastered (no additional cost), working with top writers, technical help and guiding your performance. CMI is not offering a 360 deal: "We are not here to bleed artists dry." Visit cmimusicgroup.com.

Hubbub Music, founded by Tod Elmore, is a boutique management company specializing in fresh bands striving to tour. Hubbub has experience in developing bands with small budgets and large work ethics. They are seeking acts with any of the following criteria: (1) small but established following and meaningful social media; (2) active writers with previous and/or upcoming records; (3) actively touring on weekends or full-

◄ RHIANNON GIDDENS HONORED

Singer, songwriter and multiinstrumentalist Rhiannon Giddens was honored with the seventh annual "Steve Martin Prize for Excellence in Banio and Bluegrass." Described by T Bone Burnett as one of the "most profound musicians active today," Giddens is the co-founder of the band Carolina Chocolate Drops. That group has long promoted the role African Americans played in folk-music history. The Steve Martin Prize provides Giddens with a cash prize of \$50,000, as well as a bronze sculpture created by noted artist Eric Fischl. "Rhiannon has made a rare contribution to American music," said Martin. "She has resurrected and revitalized an important part of banjo history." For more information, see rhiannongiddens.com.



▲ JERRY HELLER R.I.P.

Jerry Heller, co-founder of Ruthless Records and former manager of rap group N.W.A, has died. Heller, who began his career as an agent and promoter, was also a go-to resource for several *Music Connection* features. Without question, he was one of the most important and influential figures in the rise of West Coast gangsta rap. Though some questioned his business practices, his accomplishments with N.W.A (Dr. Dre, Eazy-E, Ice Cube, DJ Yella, MC Ren) and his work with Eazy-E and Ruthless Records created a California hip-hop scene that rivaled its East Coast competitors. Indeed, there's no doubt that Jerry Heller's impact changed music history.

time and (4) strong work ethic and drive. Acceptable genres include rock (indie, Southern, alternative, electronic), Americana and singer/ songwriter. Visit hubbubmusic.net.

Deadline is fast approaching for the 2016 International Acoustic Music Awards (IAMA). Established in 2004, IAMA is the preeminent musician awards for up-and-coming music artists. Together for an exclusive, once-in-a-year event, acoustic artists in various genres can gain radio and web exposure. The winner will receive \$11,000 USD worth of prizes. A panel of established artists and industry professionals will select winners with judging based on excellence in music performance, songwriting/composition and originality. The deadline to enter is Nov. 10. Visit inacoustic.com.

LABELS•RELEASES SIGNINGS

CRX, the new Los Angeles-based band fronted by the Strokes' guitarist Nick Valensi, released its first single. "Ways to Fake It." The track is from the band's full-length debut, New Skin, which was recently singled out in Entertainment Weekly's "Fall Music Preview" as a highly anticipated album. The LP will be released on Oct. 28 through Columbia Records. With live shows being relatively rare for the Strokes, Valensi found himself looking for a way to channel his urge to play live. "I wanted to perform in front of audiences and get back to doing things a little more simply.

It got to the point where I missed being on a club stage," he says, explaining how he came to form CRX. Visit crxmusic.com.

Country singer/songwriter and entertainer Billy Ray Cyrus has released his 14th studio album, Thin Line, via Blue Cadillac Music. The album is what Cyrus describes as, "How I live my life; it's a balance between art and reality, and I thought it was the appropriate title as it summarizes the album content." The full-length consists of 15 tracks and features collaborations with talents like Joe Perry, harmonies from Shelby Lynne as well as Shooter Jennings as a producer and performer. Cyrus' children are also present on the project; Braison Cyrus, in honor of the late Merle Haggard, with "Going Where the Lonely Go" and Miley Cyrus, who closes the album with a musical prayer. Visit billyraycyrus.com.

Legacy Recordings, the catalog division of Sony Music Entertainment, has announced a release date of Oct. 21 for The Wonder of You: Elvis Preslev with The Royal Philharmonic Orchestra. This new album is the follow-up to last year's global phenomenon If I Can Dream: Elvis Presley with The Royal Philharmonic Orchestra, which topped charts worldwide and sold over 1.5 million copies. Recorded at Abbey Road Studios in London with acclaimed producers Don Reedman and Nick Patrick, the album features Presley's most dra-

USINESS AFFAIRS

matic performances augmented with lush new arrangements. For details, visit legacyrecordings.com.

Chissie Hynde has teamed with Dan Auerbach (Black Keys) for the first new Pretenders album in more than half a decade. The record, Alone, was recorded with Auerbach at his Easy Eye Studio in Nashville, TN and mixed by Tchad Blake (the Black Keys, Elvis Costello, Richard Thompson). The album was initially conceived as follow-up to Hynde's acclaimed 2014 solo debut, Stockholm, but as its songs and sonics took shape, the collection soon revealed itself as the first all-new Pretenders LP since 2008's Break Up the Concrete. The recording sees Hynde backed by a team of what she calls "real people playing real instruments." The Pretenders will begin a North American tour with Stevie Nicks on Oct. 25 at Phoenix, AZ's Talking Stick Arena and end Dec. 18 at The Forum in Inglewood, CA. For tour dates, visit thepretenders.com.

Third Eye Blind are releasing a six-song EP titled We Are Drugs on Oct. 7. The record was recorded in Spring during a weeklong intensive at renowned Sonic Ranch, a vintage recording studio secluded in the middle of a pecan ranch in the Texas borderland. "The setting allowed us the focus to take songs from inception to completion in continuous sessions," said frontman and songwriter Stephan Jenkins. "We allowed ourselves freedom from definitions or guidelines of

what we were supposed to be." Visit facebook.com/thirdeyeblind.

PROPS

Rock & roll luminaries will be celebrated in a Las Vegas Induction Ceremony and live Awards Show hosted by RockGodz Hall of Fame. The event will take place Oct. 27 at the Hard Rock Live Las Vegas. Founded by veteran entrepreneur Cindy Landeen and rock journalist Steven Rosen, the RockGodz Hall of Fame Show is produced by Jet Velocity's Jason Ebs. The Induction Ceremony will honor: Dave Amato, Michael Anthony, Lonn Friend, Robin McAuley, Hugh McDonald, Jeff Young and others. Visit rockgodzhalloffame.com.

Ingrid Andress was the Grand Prize winner in the 2016 "Unsigned Only Music Competition." In addition to winning cash and prizes, Andress will receive one-on-one mentoring from a group of upper echelon music industry executives from Atlantic, Warner Bros., RCA, Epic, Razor & Tie, Disney Music Group/ Hollywood Records, Nettwerk Music Group and Black River Entertainment. The judging panel included high-profile recording artists and music journalists from Rolling Stone, Guitar Player, Paste Magazine, Entertainment Weekly, LA Weekly, Yahoo Music, The Boston Herald and many more. Unsigned Only awards more than \$150,000 in prizes split among 28 winners, including a Grand Prize



A GG ALLIN'S SICK EMOJIS

A set of GG Allin custom emojis is now available via Emoji Fame, the company that creates emojis for musicians. "Love him or hate him, GG Allin is an icon," said Gavin Rhodes of Emoji Fame. "The process of distilling GG into emojis was equal parts revolting and exhilarating, which sort of sums up his persona." The set, developed by Emoji Fame, Merle Allin (GG's brother) and Aggronautix, reflects both GG and his band the Murder Junkies. Merle declares, "These emojis are for sick fucks who want to keep GG and his scumfuc tradition alive. Keep spreading the disease ... " For more information, go to emojifame.com or ggallin.com.

DIY Spotlight **KADY RAIN**

cionado, might be the only per son who ever took the recorder seriously. In fact, she could play "Yankee Doodle" faster than any one at her elementary school. But she couldn't sing and play the instrument at the same time so she moved on because she





knew that, more than anything, she wanted to sing. By age 11 Rain organized a 20-person slumber party to create, in her eyes, the perfect perfor-

mance. At 13 years of age, she took guitar lessons, "to learn the entire Beatles catalog." She would also sing karaoke on her front porch for

all the cars passing by. When Rain was 15, she formed her first band, the Pickpockets. Her first show was at the Broken Spoke, an infamous honky-tonk venue.

Rain continued to play shows throughout high school and, as fate would have it, a classmate named Doug Helsel was in the audience. He would become one of her collaborators, producing all the tracks on her debut EP, *All I Ever Wanted*. Through her 20's, Rain cycled through various musical projects, including a stint as the frontwoman for a sludge metal band, and took a cross-country trip for inspiration.

a cross-country trip for inspiration. By 2014, she realized she needed to get serious about her career, and had someone in mind for a new project, Ben Bazzrea. They worked together at Starbucks and would talk about music for hours. Noticing the similarities in their visions, they decided to team up. Two years later, the *All I Ever Wanted* EP was released to rave reviews.

For more, see kadyrain.com

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

package of \$20,000 in cash (U.S.) and more. Visit unsignedonly.com.

The second annual Bowl 4 Ronnie bowling party, benefiting the Ronnie James Dio Stand Up and Shout Cancer Fund, will take place Nov. 4 at the Pinz Bowling Center in Studio City, CA. The event, hosted by VH-1's Eddie Trunk. will include a celebrity bowling tournament, raffle drawing and special live auction. The inaugural **Dio Cancer Fund Bowling Party,** held in May 2015 as part of the commemoration of the fifth anniversary of the passing of legend Ronnie James Dio. contributed to raising \$155,000 for the cancer charity. Visit diocancerfund.org.

THE BIZ

Gene Simmons and Paul Stanley of KISS have announced a restaurant partnership with San Manuel Indian Bingo & Casino. Slated to open in October, the 225seat, 5,500-square foot Rock & Brews promises to immerse guests in a multi-sensory rock & roll dining and entertainment experience. The atmosphere will change with every song as it chronicles seven decades of rock history through rare and unseen photographs and video

footage. More than 1,000 songs-Elvis to Nirvana-will be presented with high-definition, state-of-theart Technomedia special effects. including LED light panels on the ceiling and the walls inside and outside. Visit sanmanuel.com and/or rockandbrews.com.

Steven Cooper, a prominent music industry entrepreneur, passed away at 76 years of age. Cooper, who began his career as a music agent at ICM, worked with Natalie Cole, James Brown, Charles Aznavour, Jerry Lee Lewis, Gladys Knight, Michael Bolton, Aretha Franklin, Marvin Hamlisch, Julio Iglesias and Alicia Keys. He brought Disney On Ice to South Africa, organized the first hip-hop music festival in Moscow, Russia with Ice Cube, put together the first-ever Bermuda Music Festival with Keys, and introduced the K-Pop phenomenon (Korean pop act) to South America. Over the years, Cooper brought acts to almost every country in the world and every state in the U.S.

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*.

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SIGNING STORIES



Date Signed: August 16, 2016 Label: Metal Blade Records Band Members: Mike Hill, guitar, vocals; Charlie Schmid, drums; Ben Brand, bass; Evan Void, guitar; Fade Kainer, synth, vocals. Type of Music: Metal Management: Mark Vieira - Good Fight

Booking: Ron Martinez - Crawl Space Booking (for N. America) Legal: N/A

Publicity: nikki.law@metalblade.com Web: tombscult.com

A&R: Mike Faley - Metal Blade Records

Any underground signings don't have a happy ending—simply Google "Victory Records Lawsuit" or "Trustkill Controversies" for confirmation. But that doesn't mean smooth departures don't occur. Such is the case for Mike Hill's Brooklyn metal outfit TOMBS who recently completed their contract with Relapse Records—after three LP's and an EP—and are now pursuing a new venture through Metal Blade.

"We were not dissatisfied with Relapse," he says. "We just wanted to test the waters and see if there's any other opportunities out there," explains Hill. TOMBS also posted to their social media the following statement, "A huge thank you to everyone at Relapse Records for every thing over the years."

Keeping metal labels interested four releases later is no easy feat. And as Hill explains, having the right team in place was instrumental. "[Our manager] had a relationship with Metal Blade. ... Lo and behold [the label was] interested and it just kind of fell together."

And while DIY can be fruitful in today's dreaded market, Hill explains how having a team has its advantages as well. "If you talked to me

"Never second guess what you're doing creatively."

maybe five or 10 years ago I probably would just want to keep everything DIY, but today I just feel like team-building is very important."

Hill also likens the band's success to a few key elements. "First thing, never second guess what you're doing creatively. ... That's the kiss of death. ... And then, have great-looking merchandise. ... Try to have an aesthetic or some kind of visual theme that encapsulates the band's vibe. Because merchandise and touring is where all the income comes from [in hardcore, punk and metal]."

Touring also holds its own set of necessities, as Hill continues. "You'll need a reliable vehicle and one guy who knows how to fix shit, too."

Then, he advises, break out and play out-of-town gigs. "There are these other industry-minded people [outside of the punk/hardcore/metal scene] who believe that they're gonna become these massive successes by just playing in New York City. Start going out of town, put together long weekends, form bonds with other bands similar to what you're doing and trade shows and play in each other's towns. That's kind of what punk/ hardcore/metal [is all about]. Likeminded people who weren't the most popular people growing up, who were on the outside of things, and this is where everywhere bonds in this crazy music we all play."

TOMBS is on tour now and returns to the studio in January to prep for a Spring 2017 release. – Andy Mesecher



Date Signed: August 2014 Label: Warner Bros. Records Type of Music: Alternative, Singer/Songwriter Management: Wendy Laister & Tim Vigon - Magus Entertainment Booking: Frank Riley - High Road Touring Legal: Peter Paterno & Marjorie Garcia - King, Holmes, Paterno & Soriano Publicity: Jaime Rosenberg - Warner Bros. Publicity, 212-707-2038, jaime.rosenberg@wbr.com Web: angelicagarcia.net A&R: Lenny Waronker

ngelica Garcia's dad is now an Episcopalian priest, but before that he spent 25 years in the music industry. When Garcia's group played a House of Blues Battle of the Bands competition, her father invited his old friend, Julian Raymond, whom he'd recently gotten back in touch with, to attend. Raymond had known the artist when she was a child, but it had been years since he'd seen the now 22-yearold singer/songwriter. Her performance blew him away. The group disbanded, but his interest in Garcia persisted.

Raymond, who once managed Dwight Yoakam and Los Lobos, made Warner Bros. aware of the individualistic rocker, whose influences range from blues to Americana. A deal was offered after Garcia delivered an intimate office performance. The draw of aligning with a deeply

"The most important thing is to have a core team who really believe in the project."

songwriter-oriented label proved irresistible to her and, when label president Lenny Waronker openly declared her a career artist, Garcia's decision was cemented.

"I've heard people say the big labels are dying, but the most important thing is to have a core team who really believe in the project," asserts the humble spitfire, whose deal grants her final say regarding all creative materials. "As long as you have that, you can still do exactly what you want with your music."

The Los Angeles School for the Arts graduate insists luck plays a role in landing a deal, but opportunities won't come to fruition without preparation. She also advises artists considering labels to carefully weigh their rosters. "I never thought one little show could change my life," marvels the spunky newcomer. "Now, I know I have to be on my toes at all times."

Garcia's debut arrived on Sept. 30.



Date Signed: Feb. 4, 2016 Label: Fat Possum Records Band Members: Drew Auscherman, Keagan Beresford, James Harris, Kevin Krauter. Type of Music: Alternative Rock Management: Ben Wittkugel - Winspear Booking: Josh Mulder - The Billions Corporation Legal: Robert Meitus - Meitus Gelbert Rose LLP Publicity: Jaclyn Ulman, jaclyn@pressherepublicity.com Web: facebook.com/hoopsband A&R: Sam Gilbert - Fat Possum Records

amed for the "hoop houses" within the greenhouses that founding guitarist-vocalist Drew Auscherman worked in during high school, Hoops is a Bloomington, IN-based guartet that plays ambient-laced rock. Auscherman began as a solo artist recording synthesizer and guitar loops to cassette in 2011. After a nearly three-year hiatus he started things up again, with more of a pop-oriented approach. "In 2014 I wanted to take my songs and perform in clubs," says Auscherman. "I asked some of my friends to be my backing band in order to do that. The guys in Hoops are friends I went to school with."

Much of the music reflects the classic pop writing of Fleetwood Mac, the jazzy sensibilities of Steely Dan and the catchy melodies of '80s

"I was pretty set on just releasing my own music for a while."

stars Prefab Sprout. Hoops' early output was released on cassette and recorded at Auscherman's home. "I posted that music on my YouTube account," says Auscherman. "My (soon-to-be) manager Ben Wittkugel sent one of our tapes to 'My Old Kentucky Blog' and they really liked it. Another blog 'Gorilla vs. Bear' read their review and posted something as well. And then Fader magazine I think found our music through SoundCloud.'

This series of events got the ball rolling and gave the impetus for Wittkugel to contact Fat Possum Records. They signed Hoops to an EP deal, with the option to record a full-length album.

"I was pretty set on just releasing my own music for a while," admits Auscherman. "I run a little cassette label called CPB. I was gonna keep doing that until it gained some traction. But then Fat Possum made us an offer.'

Hoops' self-titled five-song EP is now available.

– Eric A. Harabadian



Date Signed: 2015 Label: Epic Records Band Members: Mason James, Lissy Trullie, Damar Davis. Type of Music: Alternative Management: David Bason, david@zipperclub.com Booking: Scott Sokol and James Snell - Pinnacle Ent. NA/SA/Aus.; Ross Warnock - UTA ROW Legal: Jeff Gandel Publicity: Darren.baber@epicrecords.com; Chloe Walsh, chloew@ grandstandhq.com Web: zipperclub.com A&R: Lenny Beer, Joey Arbagay

os Angeles-based Zipper Club began as a duo of experienced artists. Guitarist Mason James was previously in punk/alt band Cerebral Ballsy, while singer and multi-instrumentalist Lissy Trullie has had success as a solo artist. Damar Davis later joined them. The musical result is trippy, pleasant, intelligent music. A single and corresponding video, "Going The Distance," has been recently released.

For these independent-leaning artists, it is surprising that they would sign with a major label. "[Signing with a major label] was superunexpected," says Mason James. "It was a bedroom project, and now we have the results. We really did it all on the seat of our pants!"

The major-label hookup happened this way: James had a good friend

"I'm a huge fan of the label. They put out the Clash!"

who recommended him to their current manager, David Bason, which led to meetings with Epic Records and the eventual signing. It also didn't hurt that James had previously worked with James Iha (former guitarist for Smashing Pumpkins). "He was the only producer that was on my list," says James of Iha when it came to recording the tunes.

So why would a modern-day act want to go with a major label when Do It Yourself is all the rage, and seemingly more affordable? Says James regarding Epic Records, "I'm a huge fan of the label. They put out the Clash!" 'Nuff said.

Brett Bush

SONG BIZ



Kacey Jones – Final Chords in Nashville

Recording artist, songwriter, humorist, record producer and Song Biz Profile subject Kacey Jones, who waged a nearly three-year battle with cancer through an entirely holistic approach, has passed away in Nashville. She penned hit songs, produced records with Kinky Friedman, a tribute to Mickey Newbury and founded IGO and Kinkajou Records (with Friedman).

Scherer is Upped at BMG

Following the appointment of Zach Katz as President, Repertoire & Marketing of BMG U.S., BMG has announced that Thomas Scherer, currently EVP of International Writer Services based in L.A., will also serve as **EVP BMG U.S. Publishing** with direct responsibility for BMG's Los Angeles and New York-based publishing creative teams.





Randy Newman Signs with SESAC

Legendary songwriter and film composer Randy Newman, whose musical compositions have earned **Oscars. Grammys** and Emmys, has signed with SES-AC. the nation's most progressive PRO and the only **Music Rights** Organization in the country, for representation. Pictured (I-r): Erin Collins, SESAC, and Newman.

in Revenues

Broadcast Music, Inc. (BMI) has announced the highest revenues in its 76-year history, achieving \$1.060 billion for its fiscal year ended June 30. The company says it also distributed and administered a record-breaking \$931 million to its songwriters, composers and publishers, a 6% increase over last year. These results represent the most public performance revenue and royalty distributions by any music rights organization in the world.

BMI operates on a non-profitmaking basis and returns approximately 88% of all revenue to the musical creators and copyright owners it represents.

BMI's total domestic revenue performance of \$784 million was bolstered by record-breaking results in its digital and general licensing categories. Digital revenue, which exceeded \$100 million for the first time last year, hit a new high of \$152 million, up 50%. Numerous new agreements were signed throughout the year, notably a multiyear license with Pandora, as well as deals with Spotify, Apple Music, Microsoft, Sony's PlayStation Video and Slacker, among others.

General Licensing, which includes fees from businesses like restaurants, bars, hotels and fitness facilities, along with other income, hit a new milestone of \$140 million. The category added 15,000 new businesses to the hundreds of thousands already in BMI's diverse portfolio.

BMI processed more than one trillion audio performances this year, over 950 billion of which were digital, a 45% increase from last year. For more details, see bmi.com.

BMI Hits High Water Mark International Songwriting **Competition Deadline**

The 2016 International Songwriting Competition (ISC) is open to both amateur and professional songwriters. Winning ISC is a distinction that has propelled many artists to achieve greater success, including getting record and publishing deals, licensing agreements, gigs and much more.

This year ISC has added a new category called Unpublished. We all know how important publishing is to an artist-it is one of the major sources of revenue-but it is difficult to get your music heard by publishing companies. So, ISC is taking steps to open the doors by having established, high-profile publishers as judges for this category only.

ISC professes to have the highest profile judges in any songwriting competition, including Tom Waits, Chris Cornell, Lorde, Bastille, Ziggy Marley, Donovan, Joe Bonamassa, India Arie, Mike Stern, Salif Keita, Keane, Fat Joe, Ryan Bingham and many more-as well as Presidents, CEO's and A&R executives from major labels.

Deadline is Nov. 4. Visit song writingcompetition.com.

ASCAP EXPO 2017

ASCAP has announced that its 12th annual ASCAP "I Create Music" EXPO will take place April 13 - 15, 2017 at the Loews Hollywood Hotel in Los Angeles. The EXPO brings together aspiring and professional music creators to learn from some of the most successful and creative people in the music industry.

The ASCAP EXPO also unveiled a new logo and "Where Creators Connect" tagline, emphasizing the



Atlas Partners with Munger Music

Atlas Music has announced the formation of a new joint-venture with Munger Music to develop music publishing opportunities through strategic partnerships with production companies involved in the creation of content in all forms of audiovisual media, including film, television and new media platforms. Pictured (I-r): Leslie Greene, Atlas Music; Chris Munger, Munger Music; and Phil Cialdella, Atlas Music.

event's focus on networking and the songwriting community.

Previous keynote speakers include Justin Timberlake, Tom Petty, John Mayer, Katy Perry, Bruno Mars, Quincy Jones and Ludacris. Ascap.com has more information and updates.

NMPA Honors Gold and Platinum Writers

The National Music Publisher Association (NMPA) has announced the top songwriters and 356 certifications of hit songs for July as part of its Gold & Platinum Program that identifies and honors songwriters of RIAA-certified hits.

In partnership with the RIAA's Gold & Platinum Program, NMPA finds and certifies the songwriters of RIAA-certified singles. RIAA counts both sales and on-demand streams towards its gold (500K), platinum (1M) and multiplatinum (2M+) thresholds. Thousands of songwriters have been recognized since NMPA's program began in 2007.

The top songwriters with six certifications are: Ed Sheeran and Dijon McFarlane (a.k.a. DJ Mustard). Other songwriters with top certifications: Benjamin McKee, Alexander Grant, Daniel Reynolds and Daniel Sermon (a.k.a. Imagine Dragons) with five certifications.

The top publishers honored in order of prominence are Universal Music Publishing Group (UMPG), SONY/ATV Music Publishing, Warner/Chappell and BMG.

NSAI and CMT Contest

The 17th Annual NSAI Song Contest Presented by CMT is open for entries. You could win a \$5,000 Cash Prize, Mentoring Session, Single-Song Contract and more. The contest is open to all genres and submissions will be accepted until Oct. 31.

Prizes will be awarded to one Grand Prize CMT Listeners' Choice Award Winner, one Lyric-Only winner, 10 Runners-Up and 10 Honorable Mentions. The top 10 songs will be voted on by the fans during the month of February and the song with the most fan votes will be the Grand Prize CMT Listeners' Choice Award Winner. The Grand Prize Winner will win \$5,000 cash, a mentoring session with Capitol Records Recording country artist, Charles Kelley, as well as additional prizes, including: a one-year single song contract with Roundhill Music; live performances at the 2017 Tin Pan South Songwriters Festival and The Bluebird Cafe; a three-day trip to Nashville, TN; handwritten lyrics to "Leaving Nashville" and more.

The Lyric-Only winner will win a mentoring session with Big Loud Shirt writer, Rodney Clawson, along with additional prizes. All entrants will receive a personalized scoring sheet. Entry info is at Nashvillesongwriters.com

McKee Gets Cooking with "Stud Muffin"

Quest Nutrition and 10-time Billboard No. 1 hitmaker Bonnie McKee have partnered to debut the newest Quest Bar flavor, Blueberry Muffin. In celebration of the launch, Quest ditched the traditional jingle. Instead, they invited McKee to write and perform an original branded dance-pop song called "Stud Muffin."

Timed with the release of the Blueberry Muffin bar, Quest also released a retro-inspired music video for the song with cameos from YouTube dance phenomenon WilldaBeast Adams and fitness stars the Hodge Twins.

Hip-hop choreographer and You-Tube dance sensation, WilldaBeast Adams, elevated the project with exciting contemporary movement. One of his main tasks was to create an easily replicable eight-count that Quest turned into a healthy social activation, encouraging fans get up and move by showing off their #StudMuffinMoves on social platforms like musical.ly and Instagram.

Watch the clip at youtube.be/ LwetM 2v7NIU.

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



peermusic has promoted Mary Megan Peer to Deputy Chief Executive Officer. An experienced executive, Peer represents the third generation of the Peer family's executive leadership of the company, which has been family-run since it was founded by her grandfather Ralph S. Peer in 1928.





A Travis Scott to UMPG

On the heels of his new No.1 Billboard 200 debut, recording artist and producer Travis Scott has inked an exclusive, worldwide publishing deal with Grand Hustle Publishing/Universal Music Publishing Group. UMPG, together with Grand Hustle Publishing, is representing Scott's entire catalog, including the new album *Birds in the Trap Sing McKnight* (Grand Hustle/Epic.) Pictured (I-r): Jody Gerson, Chairman and CEO UMPG with Travis Scott.



🛦 ole Discovers Madison Krebbs Through one spot

ole has announced the signing of Madison Krebbs to its successful red dot artist development program after she was named the winner of ole's 2nd Annual one spot competition, held during Canadian Country Music Week. Pictured rear (I-r): Emily Mueller-Olson, ole Creative Manager; Andy Curran, ole GM; Shellien Kinsey, ole Admin. Manager; Jeremy Stover, writer/producer; Mike Whelan ole Sr. Director, Creative; John Ozier, ole VP, Creative; Ben Strain, ole Creative Dir.; Gilles Godard, ole VP Corporate Affairs & Development. Pictured front (I-r): singer/songwriter Krebbs and ole Founder/CEO Robert Ott.



A Rising with Skye Claire and CAM

Skye Claire (Mandolin Entertainment) and Sony Music Nashville recording artist CAM performed for the graduating class of the ninth annual Rising Through The Ranks seminar in Nashville, TN. Presented by The Radio Advertising Bureau (RAB), in conjunction with BMI and the Mentoring and Inspiring Women in Radio Group (MIW), the seminar welcomed over 20 scholarship recipients from around the country. Pictured (I-r): Joe D'Angelo, SVP of HD Radio; Erica Farber, President/CEO of the Radio Advertising Bureau; CAM; Skye Claire; and Dan Spears. BMI Vice President. Industry Relations. Tube Microphones Made in the Classic Style All Mics Still Hand Wired Point-To-Point!



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SONG BIZ

Claudia Brant

Songs for Gloria Trevi, John Legend, Fantasia and more

The pathway past the Spanish-style home in the hills above the San Fernando Valley leads to a writing and recording studio with a piano, an array of guitars and every inch of wall space filled with awards from ASCAP, BMI and SESAC. This serene setting is the workshop of Latin Grammy-Award winning songwriter Claudia Brant, a 2016 Latin Songwriters Hall of Fame inductee.

Her credits are multitude, with songs for Latin superstars like Ednita Nazario, Gloria Trevi, Luis Fonsi, Thalia, Alejandro Fernández, David Bustamante and Paulina Rubio; crossover artists Enrique Iglesias, Ricky Martin and II Volo; and pop hit makers Fifth Harmony, John Legend, Josh Groban, Fantasia, Michael Bublé and Barbra Streisand.

With collaborators including Diane Warren, David Foster, Toby Gad and Lindy Robbins, among many others, Brant relates a valuable lesson she learned from writing with Desmond Child. "We needed to find a title for a song, and every one I suggested he rejected. Finally he told me, 'Whenever you have to title a song, picture it on the Number One position of the Billboard charts. How is it going to look?' It has to be something unique."

In the late '90s, when she first arrived in Los Angeles from her native Argentina, Brant was not yet a platinum songwriter. "But I was on fire," she says. "I was looking for a publishing deal. I had no clue. I would open up

the LA Weekly and I would lose it because it was such an amazing and diverse scene. I didn't know what club to go to first. I would have meetings in studios and be introduced to artists whose names I had only seen on records."

In this era, Brant now invites artists to her home to co-write. "I block out three to four days. This includes breakfast, lunch and dinner. So I get to know and understand them, and find what they want to say at this stage in their lives. I become a little bit of a therapist and make them comfortable. I have kids and dogs, and it's fun. I am a very social person. This is what I have been doing the past four or five years."



Brant also travels, having just returned from Medellin, Colombia where she worked with a young reggaetón group. She is anticipating writing sessions in Italy, and has an upcoming trip to Brazil where she will be co-writing with a wish list of legendary songwriters.

Stateside, she is involved in a project of artist development with Bruno Mars that is still under wraps. "Bruno is way younger than me, but he is one of the few artists who is bringing something interesting to the table. He can play instruments; he can write, sing and dance. And he's cool."

She is equally enthusiastic about the Spanish artist Pablo López, who she met in 2014 when he was nominated for a Latin Grammy. "He had never written with anyone before. When he was in Los Angeles recording, he took an afternoon off, came here, and we wrote two songs. One is going to be part of his record. He could perform in a stadium or connect on guitar or piano, and people love him."

At the awards gala in Miami this Fall, Brant will be inducted into the Latin Songwriters Hall of Fame. "It sounds like I'm a dinosaur," she laughs, "but I'm super happy. I'm going to take my kids and my mom. It's a big achievement, but at the same time it encourages me to do more."

In addition to her writing expertise, Brant is an accomplished producer and an evocative vocalist. Her most recent artist project, *Manuscrito*, tracked live in the studio, features her versions of songs that were recorded by others. She is envisioning a future release with more of her songs, performed in the quintessential Argentinian style of Bolero.

As perhaps the most visible Latin songwriter in her adopted city, Brant reflects on her amazing span of success. "I love people and travel, and I'm lucky enough to have a career that embodies all of that. I think it's just me. I really love what I do."

Contact Diana Rodriquez, Diana@criteriaent.com; For a complete discography, visit Claudiabrant.com

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FILM•TV•THEATER

DROPS

Director **Patrick Shen's** experimental fifth film, *In Pursuit of Silence*, is out in October. It begins with **John Cage's** silent composition "**4**'33"" and seeks to explore the human relationship with silence and sounds. Shen's previous work has been critically acclaimed and received awards at film festivals throughout the U.S. Email Alex.Rowley@ar-pr.co.uk for more information.

Guitar icon Adrian Belew had a busy summer, having scored the music to *Piper*, a six-minute **Pixar** movie that screened before this past summer's *Finding Dory*. It tells the tale of a small seabird that has to battle the ocean to find food. Belew also continues to work on an album called *FLUXbybelew*, another component to his *FLUX* project. FLUX was released on **iTunes** as a music app, which activates 30 minutes of music, songs, sounds and visuals that never play out the same way twice. Contact William James at GlassOnyonPR@gmail.com for more info.



Tony-winning actress and singer Kristin Chenoweth returns to the stage in My Love Letter to Broadway, which begins Nov. 2 in New York City and runs through Nov. 13. Chenoweth will perform musical theater favorites, including songs from The Art of Elegance, her first album of classics. Her fifth studio recording, the album dropped in late September and was produced by Steve Tyrell (Rod Stewart, Linda Ronstadt, Diana Ross). It includes Johnny Mercer's "Skylark" and Frank Sinatra's "I'm a Fool to Want You." Chenoweth will also star as Velma Von Tussle in the upcoming NBC live broadcast of the Broadway musical Hairspray. For more information, email Mike.Wilpizeski@ ConcordMusicGroup.com.

Atlantic recording artist Ledinsky and Tonywinning musical Avenue Q recently teamed up to reinvent Ledinsky's "DonaldTrump MakesMeWannaSmokeCrack," a video that premiered on Rolling Stone. Touted as a "pop protest anthem," featured on Ledinsky's debut label EP High Society, the song was inspired by the Swedish native's perception of the



American political climate and topped **Spotify** charts throughout the world. The artist claimed the song is just as much about love for America as distaste for the Republican presidential candidate. "The frontier was once the Wild West, then the moon. Now it's a wall," Ledinsky says. In the video, Ledinksy and members of the cast of *Avenue Q*, which includes people and puppets, perform the song. Contact Christina. Kotsamanidis@AtlanticRecords.com.

The soundtrack to FOX's reimagined version of the cult classic *The Rocky Horror Picture Show: Let's Do the Time Warp Again* will drop in CD and digital formats on Oct. 21. The soundtrack will be released on executive producer Lou Adler's Ode Sounds & Visuals, as was the original movie soundtrack, and includes a bonus song not in the film, "Once in Awhile," sung by Ryan McCartan. The soundtrack was produced by Grammy-nominated songsmith Cisco Adler. The film will air in advance on Oct. 20 at 8 p.m. ET/PT on FOX. For more information, contact Gina Schulman at Gina@ PressHerePublicity.com.

Filming recently closed for an eight-part drum corps series from Seven Bucks Productions (Dwayne Johnson, Dany Garcia, Hiram Garcia) and 44 Blue Productions' Rasha Drachkovitch. The series, *Clash of the Corps* (Oct. 5 at 11 p.m. ET/PT on Fuse) aims to "kick some brass" while documenting the ins and outs of the competitive world of Drum Corps International and a two-decade long rivalry between the Cadets and Blue Devils as they battle it out for the championship title. For more info, contact Jeanne M. O'Keefe at jokeefe@ lippingroup.com.

OPPS

Vision Films is looking for a sales and administration intern to coordinate day-to-day operations and markets. Candidates must be motivated, detail-oriented and proficient in basic computer applications. Vision attends all major film markets throughout the world and advertises the internship as a "great opportunity for anyone who wants to break into the film and music industry and learn the business firsthand." Email 7fth5-5774158746@job.craigslist. org for more information.

Sonicbox.com, a live-streaming music website under **Docler Media**, is searching for DJ's who want to stream music for the site at a Hollywood studio. Email Justyn.Bougeno@Doclermedia. com for more information.

PROPS

MC gives props to filmmakers Eric Harabadian and Lisa Hagopian, who have just completed a new documentary film, Nothin' but Music, that shows the creativity and perseverance it takes to have a lifelong, full-time career doing nothing but music-no day job to fall back on. Their film follows musicians Benny "Jet" Speer from Benny and the Jets Band-a "working class" musician who has plied his craft for over 40 years. Award-winning blues guitarist Howard Glazer has an equally in-depth pedigree and is featured prominently as well. Also, we gain insight from contemporary jazz flautist Alexander Zonjic, garage rock legends Question Mark and Robert Lee Balderrama from ? and the Mysterians, blues rock vocalist/keyboardist Eliza Neals and others. There are many paths

Out Take



to success and this film explores the diverse roads taken to have a life-long career as a musician. *Nothin' but Music* is a grassroots film about grassroots musicians who live and breathe their art. Additional info at vision561. com. Contact harab1@comcast.net.

Congrats to Canadian rock legends Loverboy—featuring original members vocalist Mike Reno, guitarist Paul Dean, keyboardist Doug Once known as the underground "mayor of New York," **Danny Fields** was an icon in New York countercultural music, working for **the Doors**, **Cream, Lou Reed** and **Nico**, and managing artists like **the Stooges**, **MC5** and **the Ramones**. Now viewers can watch the trailer to **Danny Says**, a film that follows Fields from Harvard Law dropout, to "hippie yenta" at **Andy Warhol's Factory**, to director of publicity at **Elektra Records**, to punk pioneer and beyond. Compiled from more than 250

Johnson and drummer Matt Frenette---who are starring in a new TV campaign for National Car Rental, which started rolling out on the first weekend of the NFL season. The multiplatinum band will be touring throughout the Fall. Contact Jonathan Wolfson, jona than@wolfsonent. com.



PIXEL JAMS

Grammy-nominated producer and DJ, dance music entrepreneur and **Dim Mak** record label founder **Steve Aoki** recently launched his first mobile game, **Beat Bomb**, developed by **Ceru**-

lean Games and designed by Aoki and RedVonix. The design will be recognizable as Aoki's creation, and the game is downloadable for free. It includes a soundtrack of 10 classic songs by the artist as well as new exclusives that are unlocked as players move through the game. Contact Alexandra Greenberg at AGreenberg @msopr.com for details.

Interscope Geffen A&M, the Santa Monica music company whose roster includes Eminem, Lady Gaga and Kendrick Lamar, recently paired with the L.A.-based Keshet Studios to develop, produce and distribute music-related original digital scripted and non-scripted video content. The partnership's first project is called *Tracks*, a coming-of-age series mixing drama and music, following five twenty-somethings as they find commonalities in live music. For details, contact Rebecca.Marlis@UMusic.com. from more than 250 hours of interviews and items from Fields' archive of photos and audio cassettes, and highlighted with interviews from lagy Pop, Alice Cooper, Judy Collins, Tommy Ramone, Lenny Kaye, Wayne Kramer and John Cameron Mitchell, the film is guided by Fields' own commentary.

Watch the trailer at youtu.be/meSY7G4oZDw and contact Daniel Gill at Daniel@ForceFieldPR. com for more information.

Pixeljam Games just released its second elec-

tronic music compilation, *Pix-eljams Volume 2*, featuring the talents of videogame composers **Datassette** (*FEZ: Side F*), **Alex Mauer** (*Starr Mazer*) and **Donkey Koch** (*Dyad, Proteus, Panoramical*) along with the development team and their electronic musician friends. A music video featuring Datassette's "A Doomed Vessel" with visuals by **Rory Scott** can be found at YouTube.com/ watch?v=GZhM7Vr C2Q, and

the album is available on Bandcamp at Pixel-Jam.Bandcamp.com/album/pixeljams-volume-2. Contact Jason Napolitano for more information at Jayson @ ScarletMoonPromotions.com.

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.



Michael Todd Sr. Dir., ASCAP Film & TV/Visual Media

Contact: MTodd@ASCAP.com Web: ascap.com/filmtv

The American Society of Composers, Authors and Publishers' film scoring workshop has come a long way since it first began when aspiring participants sent cassettes as submissions, recalls Michael Todd, Senior Director of the ASCAP Film & TV program, who co-produces the workshop with Jennifer Harmon.

And while the workshop has evolved and improved over more than 15 years, it is still an under-the-radar opportunity for newcomers in the film composing industry.

newcomers in the film composing industry. "We don't advertise on a grand scale; I think word-of-mouth from the alumni has been successful and kept up the interest," Todd says. "I think outside of the carrot, which is walking away with a demo with a major Hollywood company, the benefit is exposure to real people in the industry. It's a behind-the-scenes look at every aspect." The workshop, which has launched

The workshop, which has launched Emmy-winning composers' careers, is a month-long commitment that provides a dozen green but highly skilled musicians from all over the world with a platform to cultivate their craft.

cultivate their craft. "It's geared for someone serious about being a professional, not for the hobbyist," Todd says. "It's for aspiring professionals with strong skill sets, but don't necessarily have access to industry resources." Participants meet with award-winning

Participants meet with award-winning composers, orchestrators and other industry professionals who provide expertise, and they also have a chance to write scores for drama, animation, comedy and action scenes.

action scenes. "We do try to instill a common theme: there is no one way to score a film," Todd says.

says. ASCAP receives about 300 to 400 submissions annually, with repeat applicants every year. The next opening for applications will be in Spring 2017.

MIXED NOTES

Roland Redefines the Future

Over one thousand people joined Roland at SixO1 Studio in Burbank, CA for the Los Angeles portion of a firstof-its-kind, 24-hour streaming online music festival, "The Future. Redefined." Roland established #909day and chose 9/09 as the date of this historic event in celebration of the firm's iconic 909 drum machine. The five-hour encore from Los Angeles featured three stages with diverse product and artist lineups including Saint Motel, DJ Trayze (pictured), Echosmith, Ric'key Pageot, Smallpools and more. For more info, visit Roland.com/us.



▲ Laboe Brings Oldies, But Goodies

Art Laboe presented his 14th Annual "Oldies, But Goodies" show as it stopped by the San Manuel Amphitheater in San Bernardino, CA. Acts like Zapp, MC Magic (pictured), Amanda Perez, Lisa Lisa, Bloodstone, Peaches & Herb, Sly Slick & Wicked, the Originals, A Taste of Honey and Honeycone all gathered for this special, one-night love affair. To view *Music Connection's* photo gallery, visit bit.ly/PhotosLaboe140BG.



BMI Honors Braxton

Broadcast Music Inc. (BMI) celebrated the songwriters and publishers of the year's most-performed R&B/hip-hop songs during the 2016 BMI R&B/Hip-Hop Awards, held at the Woodruff Arts Center's Symphony Hall in Atlanta, GA. Multiple Grammy Award-winning singer/songwriter Toni Braxton took home the night's highest honor when she was presented with the BMI President's Award in recognition of her impact on popular music over her 25-year career. For more, visit bmi.com.

Composers Honored at Emmys

A diverse line-up of composers and songwriters garnered this year's Emmy nominations for Outstanding Musical Composition, such as composer Sean Callery for Outstanding Original Main Title Theme for *Jessica Jones* and composer/programmer Mac Quayle for his score of *Mr. Robot.* In attendance at the SCL Emmy Reception in their honor were (I-r): AFM & SAG-AFTRA Fund COO Shari Hoffman and ASCAP Senior Director of Film & TV Music/Visual Media, Michael Todd. Read our interview with Todd on p. 33. For more information, visit Emmys.com.

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Tegan and Sara Spend Time at MC Offices

Tegan and Sara released the music video for "Stop Desire," the second single from the duo's critically acclaimed new album *Love You to Death*. The video, directed by Allister Ann and filmed just outside *Music Connection's* offices, features the pair in a playful take on everyday routine with visits to a post office, laundromat and market. To see the video, visit bit.ly/TeganSaraStopDesireMV.

Lovato's Confident Performance

Demi Lovato made her last stop with Nick Jonas on the Honda Civic Future Now Tour at The Forum in Inglewood, CA. The new co-owner of CAST Centers put on an electrifying two-hour show and had DNCE as special guest performers. For more coverage, visit bit.ly/ PhotosDemiLovatoHCT.





Urban Charms Hollywood

An invitation-only audience convened at EastWest Studios in Hollywood to hear chart-topping, multi-awardwinning singer/songwriter Keith Urban perform and discuss key tracks from his latest album, *Ripcord*, featuring genre-busting collaborations with Nile Rodgers, Pitbull, busbee, Greg Wells and others. A dazzling musician as well as an affecting vocalist, the artist was in winning form. He's pictured with (I-r) *MC* Publisher Eric Bettelli and *MC* Senior Editor Mark Nardone.



themixfactory.com.

A-Designs Launches Mix Factory A host of heavy-hitting producers and engineers packed Stagg Street Studios to check out the brand-new A-Designs "Mix

Factory," which aims to take summing to a

was instrumental in the concept that Paul Wolff designed and A-Designs' Peter Mont-

new level. Producer/engineer Tony Shepperd

essi made a reality. Pictured (I-r): Shepperd; Wolff; engineer and Mojave Microphones

President Dusty Wakeman; Montessi; and engineer Peter Doell. For more info, visit



Tidbits From Our Tattered Past



2000-DJ Quik-#12

Our cover interview with DJ Quik featured this quote: "I never wanted to be mainstream," he said. "I ain't mainstream material. Underground people should stay underground when they're real." Elsewhere in the issue we profiled Jerry Harrison (Talking Heads), producer Jack Douglas (Aerosmith) and songwriting trio the Matrix.



2005–Nic Harcourt–#3

We focused on radio in this issue, presenting a cover interview with Nic Harcourt. "Never be afraid to give the DJ a CD," the indie radio king told us. "I try to be accessible and I know how tough it is for artists to break through." The issue also features profiles of producer Eve Nelson (Chaka Khan) and of soul/ pop duo Hall & Oates, who spoke about taking their career in a DIY direction.



The Country Star's Daring Collabs with Nile Rodgers, Jeff Bhasker, Pitbull and more

BY DAN KIMPEL

HE SPENT 15 MONTHS making an iconoclastic country record and the results speak for themselves: Keith Urban's *Ripcord* debuted at No. 1 in the United States, Canada and Australia, the second consecutive time that the four-time Grammy winner has achieved this milestone.

Belying his camera-ready looks and appreciable charisma, the New Zealand-born artist, who was raised in Australia, is a musician's musician, an extraordinary guitarist and a consummate songwriter. As a vocalist, he has an aptitude for selecting exceptional material penned by others to interpret as his own.

Only hours after appearing in a concert segment on *Good Morning America*, Urban spoke with *MC* from New York. In this exclusive cover feature, he explains how an improbable consortium of pop producers, Pitbull, a funk legend and a six-string banjo were all woven into the fabric of his expansive artistry.

IDUSIC COMPECTION. Your latest project, *Ripcord*, is an adventurous stylistic departure in some ways, but your signature as an artist is certainly central to the impact. First off, how many songs did you record?

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MC: It seems like the process of A&R is your process, correct?

URBAN Yes. It happened from the Ranch record, but preceding that I did a solo record in Australia in 1990 on EMI Records. I didn't really have any A&R people. I had written a bunch of songs and put them together and made a small, quiet record. Being signed to Capitol Records in Nashville, their A&R department has been great at finding songs for me, and other people find songs in addition to those that I write. More than anything, it's an organic thing of recording a lot of songs and letting the ones that feel right dominate the record. And the ones that feel right together rise to the top.

MC: You co-produced the project with some heavyweight writer-producers—Dann Huff, Nile Rodgers, Jeff Bhasker, Greg Wells, K-Kov and busbee among them. What is the through-line that connects this diverse cast of creators? **Constitute** My favorite collaboration people are producers who play, write, do a bit of engineering and are multi-instrumentalists. All of the producers on this record that I co-produced with do that, so you can kind of do most of it between the two of you without a lot of outside musicians coming in and flushing stuff out. And you can work pretty quickly, too. What I do like is to grab an idea quick in the studio, and have everything ready to capture it. Grab a guitar, bang a drum or hit a piano and you're ready to go. If the engineer is quick, everyone can work fast at capturing the idea.

When we interviewed Jeff Bhasker for a cover story in this magazine, he told us that he tries to work with people who have the strongest sense of what they want to do. So what was your process with Jeff? Did you vibe and hang out prior to recording?

UPBAN Yes, we worked on some songs at his home studio before we made the record. We spent three or four days at his house, just jamming, gelling, writing and creating. I loved it. He is just such a phenomenal musician. His piano playing is absolutely spectacular.

WC: "Wasted Time," the song you wrote with Greg Wells and J. Hart, has the line, "They took all the color from the picture frame/And the days got sold to the grid and the game," such a tight couplet—how did these lines evolve?

URBAN. I give props to Greg Wells as far as being a good song editor. J. and I had written the second verse. We had something there that was a little bit thinner. Greg said, "It needs more there." I had written the line and pushed it aside; though I liked what it said, I didn't have any rhyme for it. Then we were talking about how things have color, and that all gets drained. We were using "drained" as the rhyme, then "picture frame" rhymed.

He it sounds crazy good when it pops out of the speakers on the radio.

WHACH Again, so many props to Greg Wells who is such a multi-talented musician. It's mostly him, Someone referred to him as a Swiss Army Knife in the studio. He works super-quick, but will spend a lot of time carving, shifting and shaping the track.

We have to ask about "Sun Don't Let Me Down" featuring Nile Rodgers. Where did this concept come from to work with this legendary guitarist, songwriter and producer? GREAT He's always been one of my favorite guitar players. The man is a phenomenal musi-

cal entity, a walking vibe, Mr. Mojo. I've never worked with anyone like him in the studio. It's hard to say what he does specifically, other than create an environment and an atmosphere that is so conducive to creativity. His rhythmic sense and his general energy as a person is so intoxicating to be around, and playing with him is a dream come true.

MC. How did you write the lyrics to "Sun Don't Let Me Down?"

URBAN. I like to write by sound. As the track was playing I was singing loudly over it, just gibberish. I actually have an old Sony shoebox
"I always had the attitude that if you are in a studio setting you should try anything and everything that your creativity is intrigued by.

I just follow the muse.

It's okay if the muse wanders off of a cliff and disintegrates into oblivion."

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• Prior to his emergence as a solo artist, Keith Urban played guitar for Dixie Chicks, Alan Jackson and Brooks & Dunn. He was in Nashville for seven years before his first big solo hit.

• Since 2006, Urban has been married to actress Nicole Kidman.

• Urban has rural roots. Growing up, he milked cows, collected eggs and cleaned out pig stys.

• In 1997, Urban formed the Ranch, a trio with Peter Clarke and Jerry Flowers. Their self-titled album was re-released in 2004 as *Keith Urban and The Ranch*.

• In October 2013, Urban introduced a signature line of guitars and accessories.

• Urban donated a portion of the proceeds and guitars from his "Urban Guitar Collection" sold on HSN to Mr. Holland's Opus Foundation and The Grammy Foundation.

recorder I take with me. Everybody I write with knows this. And I have an Armageddon supply of cassette tapes. I love the little condenser mic and the way it compresses. It sounds like AM radio. You can tell if you're on to something commercial and special if it's vibing. This song had that.

MC: There is an interesting turn of phrase in the title. It's like, what can you say about the sun that hasn't been said before? How did you develop the concept?

URBAN: I was listening to playback, and the vowels sounded like "Sun Don't Let Me Down." So what does that mean? You just need a few more hours of the night to seal the deal. I love the play on words. It's saying, "Don't let me down and come up."

MC: On "Sun Don't Let Me Down" you and busbee are co-writers along with Nile Rodgers, and you also have an additional contributor, Armando Christian Perez, who we know better as Pitbull. How did Mr. Worldwide from the 305 wind up on a country record?

URBAN: I was at home working out one day, listening to *Globalization* by Pitbull, and I kept hearing his voice. Nile knew him and sent him the track. Thankfully he loved it and he made his piece twice the length of what we originally had. That's how that collaboration happened—it was very organic.

MC: What did the label say when you came in with a banjo-intensive project featuring Nile Rodgers and Pitbull? URBAN: (Laughs) Why not, right? Royce Risser and everyone at Capitol A&R is good at knowing if something works by listening to the end results and not reading the credits if it feels honest and real and authentic. I didn't meet any resistance from the label.

MC: This is your eighth album for Capitol. Did the execs check in during the recordings? URBAN: Mike Dungan and Cindy Mabe, two of the main people, were good about coming by the studio. They would hang out for ages. Mike wouldn't say anything, but his presence in the studio made me hear things differently. He wouldn't say a word, but it was like having a coach in there. I feel really lucky to have a label that gives me that kind of support.

MC: Was radio equally receptive?

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URBAN: Early on, I was meeting with radio people and playing them different things and the label had been talking to them as well. They were getting hip as it was being made and I think that helped in getting their support.

MC: Your vocal on "That Could Still Be Us" is astoundingly emotional. Where do you have to go mentally to connect like that with a lyric? URBAN: First of all, that song really spoke to me. I didn't write it, but I felt like, "I know that place like the back of my hand. Let's go in the studio and keep it simple."

Jonny Price, one of the writers, had done this great demo. I asked him to come track it out, just the two of us and an engineer. I think having minimal people in the studio is key. I sat down at the control desk, turned the lights down, put on the headphones and shut my eyes and just sang.

MC: Your use of the six-string Deering banjo, or "Ganjo," is the very first sound that is heard on the song "Gone Tomorrow (Here Today)" on Ripcord. It is a very distinctive signature-how did you discover this instrument? URBAN: The short version of this story is, I was making The Ranch record in 1995 and I needed a banjo. So a banjo player came in, but I could not articulate my idea. I was thinking, "Man I wish they made a six-string banjo," because I could hear the part that I wanted in my head. I went to this music store and found this thing, and I took it back to the studio and played the part myself. It ended up on three-fourths of the record and it became part of my sound. Now 21 years later it's all over Nashville.

MC: Could you tell our readers who are guitar aficionados about your arsenal on *Ripcord*? URBAN: Sure. It was a pretty broad bunch. What happens a lot—and I give props to my guitar tech, Chris Miller—is that I will forget what guitar we used for a solo, because we might try four or five guitars for each part. He always knows.

MC: What favorites are among your collection? URBAN: Nothing super-quirky, just a good mix of the basics; Strat's and Tele's. I have a 1958 Gold Top Gibson Les Paul and a 40th Anniversary Telecaster that I have had since 1989 that I used on a couple of things. I also have a Pensa-Suhr Strat from the '80s. Those things are super-rare. You can find Pensa guitars and you can find John Suhr guitars, but to find the Pensa-Suhr is really hard.

MC: Tell us about songwriting methods. Are you a rewrite person?

URBAN: Yes and no. I write lyrics with a pen. I would rather put a line through something instead of rubbing it out, or hitting delete on a laptop. I might want to circle back to the line that I thought was useless. Maybe it's in the wrong spot, or it should split into two sentences and be put somewhere else.

MC: The song you co-wrote with busbee, "The Fighter," performed as a duet with Carrie Underwood, has a Philly soul vibe to it. Were you thinking of this genre when you wrote it? URBAN: That was one of those cool things that came quickly. I was in London working with busbee on a song called "Your Body." I was going back into the studio on the second day to work a little more. I was working out that morning and the Charlie Puth song "Marvin Gaye" came on. It's a bit of an odd song, I can't say I'm a big fan of it, but I like Charlie and Meghan Trainor singing together, that "Glee-esque" approach where they're both singing at the same time.

MC: The duet presents an interesting emotional contrast with the female voice sounding very dispassionate, and the male voice quite reassuring. URBAN: These were the kind of things my wife and I went through at the beginning of our relationship. She needed that reassurance that I would be there for her. I thought maybe it would be cool to have a call and response with a question, and I was remembering "Paradise by the Dashboard Lights" by Meatloaf, because it had that, or even "Baby it's Cold Outside." I was also drawing energy from "You Get What You Give" by New Radicals. That's the spirit I wanted to capture with the Hall and Oates, Philly soul thing.

MC: What would you say to artists—those who might be leery of tinkering with their successful sounds—about expanding their artistry with new ideas?

URBAN: I fund my own records. I pay for every-

thing myself and license it to the label. So I feel very liberated to try things. I always had the attitude that if you are in a studio setting you should try anything and everything that your creativity is intrigued by. I just follow the muse. It's okay if the muse wanders off of a cliff and disintegrates into oblivion.

This is another reason I like collaborating; wandering into the forest with that person or persons to see what happens. You can always pull it back.

MC: Any last thoughts for our readers? URBAN: Jeff Bhasker is right: You have to be a strong artist with a vision of where you want to go. Otherwise, it's like putting lipstick on grandpa. It just looks weird.

Contact Paul Freundlich, paulf@pfamedia.net



NASTERING NASTERING NASTERING NASTERING NASTERING NASTERING NASTERING

When it comes to putting the finishing touch on their project, music-makers cannot afford to underestimate – or underfund – the professional mastering process. In the following exclusive interviews, acclaimed mastering engineers such as Bob Ludwig pull from years of experience in both analog and digital realms to give you key insights and advice that you can apply to your own recordings. "If the mixer is paranoid and pre-masters it himself, that's the kiss of death."

BOB LUDWIG

Company: Gateway Mastering Studios Clientele: Beyoncé, Led Zeppelin, Jimi Hendrix, Nirvana Contact: gatewaymastering.com

While attending the University of Rochester, mastering legend Bob Ludwig impressed producer and engineer Phil Ramone and was, consequently, invited to work at A & R Recording. There he mastered alongside Ramone on records by artists including Neil Diamond, the Band and Burt Bacharach. As president and chief mastering engineer at Gateway Mastering Studios, he's worked with more than 1,300 artists and has won a staggering 11 Grammys. He has won even more Technical Excellence & Creativity (TEC) Awards. This is Ludwig's second time participating in *MC*'s Mastering Roundtable.

What are some of the biggest challenges facing mastering engineers today, aside from budgets?

The loudness war. There's no need for it. Streaming services use "loudness normalization." When a song is ingested, a standardized algorithm assigns it a number with respect to its loudness. The louder you make it, the more it will turn the sound down so that all the songs can be played at relatively the same level. Radio is similar. It's hard to educate people. A&R reps have a lifetime of thinking that louder is better. Engineers are paranoid that [a song] won't be accepted if it isn't pre-mastered and made loud.

Jack White's fans used to complain that his records were too crushed. He took it to heart and with [2012's] *Blunderbuss* we did little if any mastering limiting. Just the compression that was in the mix. It was nominated for several Grammys and went Gold. No one complained that the sound was too low. It played fantastic on the air.

What have been your favorite technical developments over the past few years?

The quality of the analog-to-digital and digitalto-analog converters keeps improving. More attention is paid to high-resolution digital with sites like hdtracks.com. And there's a new development called MQA [Master Quality Authenticated] made by Meridian [Audio]. It's a way of packing high-resolution audio into much smaller files.

What are common problems you see in mixes?

If the mixer is paranoid and pre-masters it himself, that's the kiss of death. I don't have problems with the great mixers. They're usually consistent. But it'll take me longer if it's coming from an engineer who's only done 10 mixes in his life.

What are the best ways for artists to save

money when it comes time to master? Be organized, have your mixes properly labeled and listen to them on several different systems. Know which mix is the best. It's always expensive to master a record and then have half of it get remixed. Hiring an experienced mix engineer can save you money by having it done right the first time.

How is mastering for vinyl different from mastering for CD or iTunes?

If you have a state-of-the-art cutting chain, you can duplicate closely what's been sent. However, vinyl's a flawed medium. As you get closer to the label, the high frequencies can't be reproduced by the playback cartridge no matter how good it is. Also, the amount of groove that passes the needle in the outer band is two to three times greater than the inner band. At the outer-most diameter of 11 and a half inches, the groove travels at 20 inches per second. At four and a quarter-inch diameter—the closest to the label the specification allows—the speed is reduced to eight point three inches per second. It's a steadily collapsing medium and the distortion goes up as you approach the center.

The other thing is sibilance. You can cut 20,000 cycles with a good cutting system. But you can't sustain it for more than a couple of milliseconds, otherwise it'll burn out the cutter head.

Final thoughts?

We're super-busy and we're amazed because recently I heard that the Number One country album only sold 16,000 copies to reach that spot. With the cultural acceptance of stealing, it's hard for artists to survive. People feel that artists don't need to make money on CD's; that they can make it on tour. Producers and engineers don't make money from tours. It's a problem that budgets have been slashed as much as they have been. •

> "Ensure that vocals aren't too sibilant or over de-essed."

KEVIN BARTLEY

Company: Capitol Mastering Clientele: Motörhead, The Decemberists, Frank Sinatra Contact: capitolstudios.com/services/mastering

Bartley discovered his passion for audio early. He always preferred records to TV and movies. At 15 he picked up the guitar and joined a band. As a teenager, he bought a quarter-inch 8-track and started to record friends' demos. It wasn't long until he became acquainted with more sophisticated studio gear. In 1992, a buddy at Capitol hired him as a tape librarian and his mastering education began in earnest. One day an established mastering engineer was not available so Bartley was tapped to step in. He now has access to Capitol's famed Les Paul-designed echo chambers.

What are some of the biggest challenges facing emerging mastering engineers, aside from budgets?

Mastering is much as it used to be. The technical advances make it easier to do so much to audio that the expectations have increased. When I first started, simple changes were impressive. Because we all have the ability to make such minor changes, the expectations from artists and producers are much higher now.

What have been your favorite technical developments over the past few years?

High sample rates are great because I can go from 44,1 to 192 easily. There are so many plugins available now that you can pick and choose. My chain is half analog and half digital. The combination is ideal. And Capitol has built this great all-tube compressor called the CM55-11. That's really handy. A big plus of working at Capitol is that they design all kinds of tools for us.

What are common problems you see in mixes?

Typically the kick drum and bass aren't separated enough. That makes it difficult. There's a similar problem with vocals and hi-hat. Those areas are tough to separate if the instruments aren't mixed with enough separation, tone-wise. There are also issues with over de-essing (removing sibilance). That's impossible to correct. Mixing through compression is a problem because for every one step forward you take two steps back.

What are the best ways for artists to save money when it comes time to master?

As it is, they're already saving money because there's no tape involved and they can send files digitally. To save even more, before they submit



audio they should listen to it with headphones. Listen for pops and ticks from edits. Ensure that vocals aren't too sibilant or over de-essed. Send files a few days before a session so I can check them. Sometimes I can give clients ideas for adjustments before they come in.

How is mastering for vinyl different from mastering for CD or iTunes?

The level going to vinyl is so much lower than to CD. I'll give the cutting engineer a lower volume level with less limiting and compression. They can get a far better result by adding that themselves. More than likely, they'll turn the volume down anyway. There's no point in limiting a mix for vinyl that will end up worse. You want to leave the mix less affected because it'll come out better.

Can all engineers master for vinyl? Are younger ones at a disadvantage?

Most of mastering is learned hands-on. Lathes are expensive and I'm not sure if engineering schools teach vinyl mastering. If an engineer can't master for vinyl, they're at a disadvantage. They'd have to find a vinyl mastering house that would be willing to let them come in and learn. The problem with cutting vinyl is that the materials are expensive and equipment is irreplaceable. Blank lacquers are costly.

Final thoughts?

Use your ears and follow your intuition. Treat each song individually. Don't try to match something another song has done. You lose the unique qualities when you do. • Getting a seat at the table. It's a different world now and many more people are mastering. The tools are far more affordable. The biggest challenge is that there are no mentors anymore. When I started, there were mentor-protégé relationships. That was the system and it made sense. The mentor had the equipment and an established career. Today there are precious few unless you're exceptionally proactive. A lot of the work now gets discovered by accident.

What have been your favorite technical developments over the past few years?

There's no excuse to give consumers a 44,1, 16bit file anymore, because if you look at the video that's being piped through wireless networks, a 96k, 24-bit audio stream is even smaller than that. I'm pleased that high-resolution audio is getting the attention it deserves. Consumers are starting to understand that you don't have to have compressed files with a low sample and bit rate. And some of the digital plug-ins have gotten exciting in the last five years. We make one called the Lurssen Mastering Console.

What are common problems you see in mixes?

People listen to mixes in their compromised environment. The studios have fallen away and everyone's working with their near-field monitors. By the time I get a mix, I'll do a tweak and send it back to the client. They'll hear what I've done to bring out the goodness, but then they'll hear their mix in a new light. So they'll make an adjustment, return it and ask me to run it again

LURSSEN

GAVIN LURSSEN

Company: Lurssen Mastering, Inc. Clientele: Steven Tyler, Miranda Lambert, multiple film soundtracks Contact: lurssenmastering.com

A three-time Grammy winner and an engineer on multiple Platinum records, Lurssen graduated from Boston's Berklee College of Music in 1991. After a brief return to Washington, D.C., he commandeered his mother's car and set out for the coast. Once in L.A., he landed a runner gig with legendary mastering engineer Doug Sax. In 2005 he branched out on his own and launched Lurssen Mastering. In addition to an array of artists, his company has mastered soundtracks including *The Martian* and *Pitch Perfect* 2. His company also makes a mastering plug-in. This year marks Lurssen's second appearance in *MC*'s Mastering Roundtable.

What are some of the biggest challenges facing emerging mastering engineers, aside from budgets?

with the same settings. On the one hand, artists have exhausted their budget, so it's not like I can hit them for more. On the other, I still have to pay my crew, so there's an awkwardness around that. We still work all analog. To do a recall [for us] is a whole procedure.

What are the best ways for artists to save

money when it comes time to master? Have confidence that your mix is ready to be mastered. That's always been true. There's so much gray area between mixing and mastering now with stems and the ability to recall your mix in the mastering room and make adjustments. Reduce that gray area and create a boundary between mixing and mastering and then let the mastering engineers do their job.

How is mastering for vinyl different from mastering for CD or iTunes?

There's a vinyl component to most of what we work on. We create a high-resolution cutting master and we don't EQ any differently for vinyl. Some people do. We've got a system with Ron McMaster at Capitol. He's got a special way that he runs our high-res master onto the lacquer. We've worked it out over years. The challenge in vinyl cutting is: did the person who cut the lacquer do it right? There are only so many people that can do it and it has to be done on vintage gear. The bigger challenge is the pressing plant. Be sure to get a good test pressing. Otherwise it just looks cool. But it has to sound cool, too.

What are the unique challenges of mastering for television?

We do the soundtrack component so it's no different from any other work. In many cases, composers hear what we do, like it and want to submit it to their TV editor. We don't approach it differently from anything else.

Final thoughts?

It's wonderful that [mastering] is considered a necessary element of the process of music creation. In the late '90s, I began to see trends that people would combine all of the processes into one. I was concerned that the art of it would get diluted. It's become even more emphasized.

BRIAN LUCEY

Company: Magic Garden Mastering Clientele: The Black Keys, Beck, The Shins Contact: magicgardenmastering.com

Brian Lucey came to mastering on the tail of a 25-year career as a musician—he'd picked up the guitar at 11—and recording engineer in New York. Early on, he couldn't afford mastering superstars for his own music and he didn't like how the lower-priced ones sounded, because he didn't hear the flow or harmonic content that he craved. But mastering represented an opportunity to bring all of his skills and passions together. So, in 2000, Lucey struck out to do it on his own he's self-taught—and established Magic Garden Mastering in Los Angeles.

What are some of the biggest challenges facing emerging mastering engineers, aside from budgets?

Today it's an oversaturated market, especially with automated services that use algorithms instead of emotions. Those of us that are good at mastering make it look easy, so a lot of people have gotten into it in the last year or so.

What have been your favorite technical developments over the past few years?

I've used the same chain, more or less, for the last 12 or 13 years. I upgraded my playback D to A recently and am using the Bricasti M1 Special Edition. I have a pair of those for pre-chain and post-chain. But my process,





D to A, is the same. I've also upgraded my amplifiers recently to Cary Audio's 211 Founders Edition. That's new gear to me, but it's an old design.

What are common problems you see in mixes?

The main thing people need to focus on is skill and monitoring. Mixing rooms, generally speaking, could all be upgraded [because] the first things you hear are mixing room issues. In terms of advice, three things: One, the loudness war is definitely past its peak. There's still a fear element some people have with compression, thinking it's the way to have a loud/competitive record. Two, section-to-section levels. Master fader automation is your friend. Three, placement of speakers in the room, in terms of the width and how that relates to panning and low end. If they're too wide, people will under-pan. If they're too narrow, people will over-pan and lose the power down the center.

What are the best ways for artists to save money when it comes time to master?

With the monitor volume up, be sure that you love what you're sending without fearing the level issue. Listen to it in the car, listen to it in the studio. Everyone involved should hear it. If you feel good about it, that's the one to send. People get into trouble when they become caught up in theories about what makes a good mix. I'm interested in the one that's been produced with a sense of adventure where there's a clear vision that comes across.

How is mastering for vinyl different from mastering for CD or iTunes?

More and more people hire me to make what I call vinyl pre-masters, which are the digital files that go to the cutter. The limiting goes away or comes way down—square waves and cutter heads don't get along. We make sure the low end, high end and sibilance aren't too big. Vinyl pre-mastering is conservative. You can't get away with as much as you can in the digital world. I mastered Dr. John's 2012 record *Locked Down* and it's interesting because the vinyl sounds like it was made in 1968. It's really only [a difference of] two dB. It's a question of what dynamic range does to perception.

Final thoughts?

People used to think mastering was a dark art or a secret. With automation, they now think the opposite. It went from being a mystery to DIY. The simplest things in life are the hardest, whether that's writing a good song or mastering a record with musical juiciness that respects the mix. Mastering is about connecting the artist with the audience. That takes things that newbies, bad rooms and plug-ins can't do.

"Mastering is about connecting the artist with the audience."

GI FNN MFADDWS

Company: Mayfield Mastering Clientele: Shania Twain, Taylor Swift, The Oak Ridge Boys Contact: mayfieldmastering.com

Active since the '70s, Glenn Meadows has an impressive list of credits that encompasses country, pop, soul and rock, with artists as diverse as Jimmy Buffet, Isaac Hayes, Shania Twain and Steely Dan. Around 2010, a friend put Meadows in touch with John Mayfield at Nashvillebased Mayfield Mastering. His new boss agreed to make a substantial investment in a cutting-edge mastering room. A label Meadows had worked for gave him all of their mastering gear, which they no longer needed. Things have been smooth for Meadows ever since.

What are some of the biggest challenges facing emerging mastering engineers, aside from budgets?

The lack of experience with different types or quality levels of recording. Many engineers don't have a deep appreciation for what highquality music should sound like. They're so used to the earbud-era that they don't have an understanding of what high-fidelity music is or can be. A lot of that experience comes from recording vinyl. If you look at the top-notch mastering engineers, they all have extensive backgrounds in vinyl. We understand what dynamics are. to monitoring in the original studio, those are easily correctable. You have to figure out what clients thought they were hearing and dial-in that inverse curve. All of a sudden things start to work again. Most mix engineers are more than willing to make changes to help get a better product.

What are the best ways for artists to save money when it comes time to master?

Artists can be nitpicky. Consumers aren't. A lot of time and money are spent making decisions like "Do I want to do two-tenths of a dB or three-tenths EQ at 10K?" Those are unbelievably subtle changes. I've spent hours doing those types of micro-tweaks. Two months later you can play both versions for the artist and they won't be able to tell the difference. Also, make sure your mix is where you want it. I offer clients a free test-track. They can send me a mix and I'll return a master to give them an idea what it might sound like mastered so they can see if they're on the right path.

How is mastering for vinyl different from mastering for CD or iTunes?

With my mastering, I try to maintain as much of the dynamics as possible. The idea is that a lot of this stuff will go to vinyl. Most mixes don't come in at 44K. They come in at 48 or 96. We master at the sample rate they provide. The last step is to down-convert to 44K, 16-bit if it's for CD, 24-bit if it's for iTunes. If a client is going to go to vinyl, we'll do another set that doesn't have as much of the overall finished mastering squeeze applied.



What have been your favorite technical developments over the past few years?

The advent of higher-quality plug-ins allows us to make subtle but dramatic improvements, sonically. And we're getting some people interested in doing surround audio released on either DVD or Blu-ray disc. There's a company in Norway called 2L. They've won several Grammys for surround sound. They release Blu-ray audio 5.1, 7.1 and [even] 9.1. The recordings are unbelievable. They release this stuff at 192K, 24-bit. [They can do this because] a Blu-ray dual-layer disc can store 50 gigabytes of data.

What are common problems you see in mixes?

Over-compression, over-limiting, lack of low and top end. These have been problems for a long time. That's one of the reasons why mastering is so important: because it gives a second set of ears in an entirely different room an opportunity to make corrections. If the biggest problems are frequency balance due

What are the unique challenges of mastering for television?

You have to be careful about your overall levels. You have to match the standards. If you don't, clients can reject it. Federal laws have generated specific specs you have to follow. There are new metering specs you need to have in your workstation so you can accumulate what your average level over the entire program is and you have to stay within those numbers.

Final thoughts?

If you try to master for yourself, you're like someone who represents himself in a criminal trial: you'll have a fool for a client. Typically at the end of a project there's no money left. That's probably one of the most important parts, because it gives you that extra set of ears and a whole different approach to your product.

For those of you who'd prefer to do it yourself, check out: musicconnection.com/ industry-tips-diy-mastering.

INDUSTRY PROFILE

Norman Harris: The Stories that Guitars Can Tell

orman Harris is the Indiana Jones of guitars. If one is rare but rumored to exist, he will hunt it down until he finds it. That's his mission and the motive behind his store, Norman's Rare Guitars, in Tarzana, CA.

Specializing in rare and vintage instruments, his clientele includes superstars, celebrities and a special breed of humanity that likes to browse and play the most amazing guitars on earth. His store is so popular it has its own clothing line. You can purchase "Norm's Lucky Brand" shirt from *Forgetting Sarah Marshall*, or the infamous "Norman's Rare Guitars" tee that Nigel Tufnel wore in *This is Spinal Tap*.

Recounting a life way cooler and colorful than most, Harris has written a new book about his adventures: *Confessions of a Vintage Guitar Dealer: The Memoirs of Norman Harris.* It details his passion for guitars and has some of the best stories about musicians you're likely to hear. It's so engrossing, *Music Connection* caught up with this guitar aficionado to see what makes him tick.

Music Connection: You've been dealing in guitars for 40 years. Is it still a thrill? Norman Harris: The thrill never goes away. There's always something, a rare custom guitar or a hard-to-find model, that still excites me.

MC: Why write a book?

Harris: Well, I published a book about 10 years ago, *Norman's Rare Guitars*, but it was a picture book. I could have included stories, but I didn't think anyone cared. Then I discovered that people liked to hear the stories and even asked about them. So, I decided to tell my story and the stories behind the guitars.

MC: You came to Los Angeles to be a musician.

Harris: Little Richard brought my band out here and we were signed to a small deal. Plan A was to become a professional musician. Plan B was selling guitars for extra money. Although I did well as a player, Plan B took off and became Plan A.

MC: You got a shout-out in the movie *This is Spinal Tap*. How did that happen? Harris: Christopher Guest (who played Nigel) is a regular customer. He told me about the film and wanted to use the store in a few scenes. He also wore one of my T-shirts in the movie. I watched them shoot and it was total fun.

MC: Do you get involved with a lot of films? Harris: It never occurred to me to do that, but then I was asked to and it was great PR and brought in additional income. The first film I did was *Bound for Glory*. David Carradine (who played Woody Guthrie) wanted a period correct guitar. Now, I supply guitars and accessories for films and videos whenever needed. **MC:** Why aren't you located in Hollywood where all the action is?

Harris: I didn't want to be in the middle of all the craziness. Besides, the store is close to my house and it's a place where professional musicians, rock stars and celebrities can browse without being bothered by paparazzi.



"Vintage doesn't always mean valuable."

MC: In your book you describe guitars, ones that you had never seen, in exquisite detail. How did you acquire that knowledge years before the Internet?

Harris: A lot of it was word-of-mouth. I established friendships with old players and picked their brains. I also nurtured relationships with people who worked at guitar companies. I just talked, listened and learned.

MC: What makes a guitar vintage? Harris: Vintage indicates a certain year or era. For example, Fender's prime era was the '50s and '60s, while Martin's was the '30s and '40s. Almost every prominent guitar company enjoyed a certain period when they were the best. But, vintage doesn't always mean valuable. "Rare" is valuable because supply and demand determine price. MC: Are newer guitars better or not? Harris: They're different...Some of the reissues are very good. Actually, the Beatles caused guitar manufacturing to suffer. They made guitars so popular, companies started mass producing them and cutting corners to keep up with demand. As a result, standards

were lowered and the craftsmanship that made those guitars great started to slide.

MC: You have quite a personal collection. Any guitars you wouldn't sell? Harris: I have over 700 guitars in a warehouse. When I started, nobody was preserving them and I was their guardian. Now, I'm 67 years old and it's time to let someone else do it. So, I would probably sell most of my collection and only keep a few personal favorites.

MC: Did you ever think about doing a reality show?

Harris: I've been offered many chances, but I don't want to compromise what I do and how I do it. I also think it might inhibit people if cameras were everywhere.

MC: With all the videos on your website you have a reality show of your own. Harris: We do have a lot of videos, but we control the content. We also have a very healthy social network that helps us engage with our clientele and fans.

MC: You're also known for your charity work.

Harris: I support the Midnight Mission. It's a crime that people are hungry and sleeping on the streets. So, I produce benefit concerts and invite my friends (e.g. Richie Sambora, Joe Bonamassa and Tom Petty) to perform. A hundred percent of the proceeds go to the Mission.

MC: What's the "Holy Grail" item you're looking for now?

Harris: Rare guitars intrigue me-if only two or three exist, and no one's seen them for a long time, those guitars become my obsession.

MC: Is it true that you blew a deal with George Harrison?

Harris: I still regret it. George was looking for a sunburst late-'50s cherry-red Les Paul. He ended up buying a couple Les Pauls and a few other instruments. He offered to trade his Gretsch Country Gentleman that he played with the Beatles, but I turned him down. I didn't think a Gretsch would sell and I thought no one would believe that I had George Harrison's guitar. That was the biggest deal– ever—that got away from me.

For more information, go to normansrareguitars.com



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EXPERT ADVICE

Start a Business—And Don't Half-Ass It!

So, you're thinking about starting a new business—maybe a new graphics company, a new line of gear, or even a new band. Actually, you've been procrastinating about starting it for some time now, unable to pull the trigger and finally make it happen. Well, fear not—the following article by Caroline Moore, a successful artist/ entrepreneur who has channeled her punk rock energy and ethos into something substantial, has some highly subjective, in-your-face, punkinjected advice for you—exactly the kind of tough love you may be needing right now.

JUST THIS ONCE

Don't half-ass it. Don't ever. Not even if you're on a deadline to get something out, or you're working with a difficult client and it is easier to just do whatever is asked of you, even if you know it's a bad idea. It's easy to think at the time that it's just one client, just this project, just this once. But you can't ever know who's going to see that one thing. That one project may be the only thing a potential client sees before making a decision about what kind of business you're running.

PEOPLE TALK, MAKE SURE THEY'RE SAYING SOMETHING GOOD

Word-of-mouth is a huge deal, especially if you're just starting out. It's important to put your best work out there, because that one kid who showed up to a show might be your biggest fan. Maybe that kid comes to all your shows, buys all your records and tells her friends. But she's only going to do that if you put on a show—a real show, not one you're half-assing because there are only five kids there or you think playing VFW halls is totally beneath you. Blow those five kids away. Make 'em talk.

YOU DON'T GET TO SPEAK FOR YOUR WORK

People will find your work independent of you. Maybe someone finds your illustration on a billboard, your article in a magazine at a doctor's office or a post on your blog through a Google search a year from now. You have no idea who is going to see your work, and you won't be there to explain it. They see your work all alone, without any of the excuses for why it's not entirely up to your standards. Do work that can stand up for itself.

WHAT YOU DO, HOW YOU DO IT

The way that you treat people is just as important as the work you do when it comes to building a reputation. One of your past clients might tell a friend about the quality of service you provided. To them, that's who you are. They don't have any other context for you as a person or a business—and they're not obligated to give you the benefit of the doubt. That's who you are to them, that's the kind of work you do. If those impressions are negative, that friend will just find someone else.

SET YOUR BAR HIGHER

If you're in a position where someone is contracting you out, have personal goals that you want to accomplish. There's a thing I learned when shooting for newspapers. It's that you always get your editor the shot. Always. Don't mess that part up. Whatever you're being contracted to do, make sure you meet those base expectations. But think about what you want to get out of it, too. Set higher standards for yourself than other people set for you. satisfaction survey just minutes after they'd picked up his car. This is the worst possible time to have contacted him. Take one literal minute to think about your customer's point of view when you're figuring out how you handle things like follow-up calls or booking. Give a bit of thought to your customer's experience. There will be plenty of times that you are busy, stressed or tired and just want to get something done. Take the extra time anyway, instead of half-assing your client interactions. It always comes back to you in a positive way.

DO WHAT YOU SAY YOU WILL

If you commit to something, get it done. If you commit to playing a show, you suck it up and play the show, even if you have to get up early the next day. I've shot sick, I've shot injured, I've shot with pneumonia on top of Lyme disease. I've worked when I had some valid reasons to cancel, but cancelling can be poisonous to your business. Every time you cancel, that might be one less client or venue who wants to work with you, one less person who cares when you put on an event. This is the exact opposite of what you want. Sometimes you only get one shot with people, and if you bail, it gets around. Thanks to the Internet, people have a huge platform to complain about your shoddy product or bad customer service. If you're not putting the effort in, that's how people will view your business.

OTHER PEOPLE ARE DOING YOUR WORK FOR YOU

Be nice, be competent, and you'll be ahead of half your competition. Most people have been burned by lazy businesses before, and consider it a feat of greatness if you just deliver something when you said you would. This is also why a simple apology when you have screwed up—when you under-delivered, went over the deadline or forgot to return a phone call—goes a long way.

People are used to cable companies not showing up during the installation window and never apologizing for it, or airlines cancelling flights and shrugging when asked, "Well, what do I do now?" Lazy businesses are making your job easier. Just meeting those basic expectations can make your customers blissfully happy. So can you imagine how excited they'd be if you DID go above and beyond? If you exceeded those expectations? You'd have yourself some devoted fans. Set your bar higher.

CAROLINE MOORE is the author of *Punk Rock Entrepreneur*, out now from Microcosm Publishing. A photographer and designer, she has honed her business sense through years of involvement in the DIY punk scene, and has spoken on the topic at Weapons of Mass Creation Fest and Dare Conference. Her photos have been published in Alternative Press, the Vinyl District and BIE Media, and she's designed for the CREATE lab under Carnegie Mellon University, Denis Leary and Green Day.



"Sometimes you only get one shot with people, and if you bail, it gets around."

YOU'RE ONLY AS GOOD AS YOUR LAST JOB

In the photography business, the saying is that you're only as good as your next job. I'm not knocking that. You should always strive to do better, not just rest on a really cool thing you did a few years ago. But your reputation comes with you. I've had a lot of repeat business I likely wouldn't have gotten if I'd turned in a boring shot that I didn't put much effort into, or been a pain to work with, or been late delivering the proofs. Your last job and, just as importantly, the attitude with which you handled that job, can make or break you.

LAZINESS HURTS YOUR BUSINESS

Not researching clients before you email them the same generic pitch that you're sending to every game in town will hurt your business. Bad customer service, like not returning phone calls, not keeping your customer in the loop or sending out poorly timed surveys will hurt your business. It's much easier to halfass customer service, but you will absolutely pay for it in relationships, client retention and ultimately money.

TAKE AN EXTRA MINUTE

My husband's car broke down, and the company called to ask him to do a customer-





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ALBUM REVIEWS

Van Morrison

Keep Me Singing Caroline Records Producer: Van Morrison

This is Sir Van Morrison's 36th album release and it sounds like he's starting to get the hang of this singer/songwriter thing. But, seriously, this legend has not rested on his laurels; he continues to evolve. Save for the blues standard "Share Your Love with Me," Morrison penned a

dozen tunes that stand with some of his best. There is no pretention or false swagger, just an honest delivery of heart and soul. His vocals have aged gracefully and the lyrical strength of tracks like "Out in the Cold Again" and "The Pen is Mightier than the Sword" is unparalleled.

– Éric A. Harabadian

LITTLE SEEDS

Shovels & Rope

Little Seeds New West Records Producer: Michael Trent

Husband and wife team Michael Trent and Cary Ann Hearst write songs that strongly reflect a Southern Gothic aesthetic. They fuse that with an approach that seems to draw from indie pop duos like Timbuk 3 and the White Stripes. The dozen songs here liberally flow from their hearts and minds

and are delivered in a stark and mellow blend. The duo's honest observations run the gamut, from racial unity and the challenges of parenthood to the mass shooting at the AME Church that was headline news in their hometown of Charleston, SC this past year.

Dex Romweber

Carrboro **Bloodshot Records** Producer: Dex Romweber

One of the leaders of indie and underground rock, Dex Romweber has been doing it for nearly 30 years. He's kind of a singer/ songwriter that's one part crooner, one part roots rocker and totally unpredictable. He follows his muse and does his own thing: whether it contains the Jerry Lee Lewis

fervor of "Tomorrow's Taking Baby Away," the twisted film noir essence of an instrumental like "Nightide" or his near virtuosic piano work on the Charlie Chaplin classic "Smile." In fact, in addition to vocals, he plays nearly all the instruments on the album and writes many of the songs

Arun Shenoy

A Stagev Bank Affair Narked Records Producer: Arun Shenoy

India-born, Singapore-based guitarist, composer and producer (with the Groove Project ensemble) heads into high-octane global fusion with a hybrid he dubs "Bansuri Funk." The exotic, spirited vibe is named for the woodwind instrument played by acclaimed Indian performer Ravichandra Kulur. Adding

context to the funky contemporary jazz, soul and wild world music textures is the dynamic old-school carnival artwork connected to the album's loss of innocence theme. The eclectic, freewheeling music and colorful visuals serve to represent the wonderland within us, balanced by the inherent sadness and chaos we bear daily as adults. - Jonathan Widran

Stephen Bishop

Blueprint General Records Producer: Jon Gilutin

One of pop's most graceful voices extends into a fifth decade a multi-faceted career marked by hit-making for everyone from Barbra to Beyoncé and numerous popular solo recordings and classic soundtrack cuts. The tracks here are a mix of lush ballads and mid-tempo tunes, and the

steady but restrained production allows the natural depth and intimacy of Bishop's voice and storytelling ability to shine through. Highlights include "Holy Mother," a deeply spiritual plea co-written with Eric Clapton and a hypnotic, easy grooving update on "It Might Be You," the singer's early '80's classic from the film Tootsie. - Jonathan Widran

Lori Barth

Suddenly I Feel June Cherimoya Records Producer: Lori Barth

Manic musical expressive Lori Barth has enjoyed multiple careers, from "guitar teacher to the stars" to international hit songwriter and editor for the journal of the Society of Composers and Lyricists. She gets back to her own rich solo artistry with an engaging set showcasing her stylish storytelling



and vocal phrasing in a multitude of settings. Sparked by the percussive, optimistic "Beginning of the Dawn," a co-write with Arnaud Dunover, Barth infuses her passions for everything from classic Brazilian music to Peggy Lee, Mose Allison and Dave Grusin. The playful "Pots and Pans" explains the joyful potpourri perfectly. - Jonathan Widran

G-Eazy When It's Dark Out RCA

Producer: Various

G-Eazy looks like the Fonz from '70s TV show Happy Days, except he is one of the coldest Caucasians in rap today. That's no surprise, since he's from the Bay Area, which demands its rappers (Mac Dre, E-40, Too \$hort) be lyrically gifted. In one year G-Eazy has gone "from being over-

looked to overbooked," as he raps on "Sad Boy," detailing his successes. Although he stagnates on tracks like "Drifting," which features Chris Brown, G-Eazy hits home with "Calm Down," "Random" and "Nothing to Me." He's a producer and emcee to watch for as he blends hip-hop and rock into one style--EAZily. - Adam Seyum

Cass McCombs

Manav Love ANTI Records

Producer: Cass McCombs, Rob Schnapf & Dan Horne

Cass McCombs, who has earned the respect and admiration of fellow peers like Dawes and Phish, has released a series of artistically successful independent albums; he is a unique wordsmith who requires your attention, with songs that are chock-full of weird and colorful imagery.

On this, his eighth colection of songs, McCombs pulls out all the stops by dipping his toes into the pools of smooth funk and soul, Dadaist psychedelia and progressive soundscapes. His vocal delivery is deceptively cryptic and cool, with a Lou Reed-meets-Kevin Gilbert sensibility.





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.



- Eric A. Harabadian

– Eric A. Harabadian



ADK Z-67 THE SOUL MATE FOR YOUR STUDIO.

Let your vocals shine, capture your guitar's beautiful tone, elevate your recordings—make them sound amazing.

THESE AUDIO PROFESSIONALS *HEART* THIS MICROPHONE. YOU WILL TOO!

"Overall on her voice it offered a very real, you-are-here sound that had a natural weight along with a nice sparkly high end—sparkly as in exciting and not harsh or bright. [...] I also fell in love with the Z-67 on a number of acoustic guitars, especially on 12-string where it was full and detailed, scooping out a touch of the boxy mids. [...] The Z-67 offers a very classy rich sound—very 3D with the perfect hint of vintage vibe."

Paul Vnuk Jr. - Review in Recording Magazine, May 2014

"This is one of the very finest microphones I have ever purchased, period. Classically identifiable sound quality, amazingly well made, astonishingly Quiet and customer service second to none. I will be buying more of these microphones!"

> Bernie Becker – Legendary Engineer – Frank Sinatra, Neil Diamond, Tupac

"First thing I noticed was the significantly lower self-noise of the Z-67 (vs. favorite U-67). On pick-strummed guitar, however, the Z-67's presence bump highlighted the plectrum-on-string detail I was looking for. On JT's voice **this mic was just stunning**. It complimented his true tone with a clarity that I've been searching for. It was head and shoulders above the U-67..."

Ryan Hewitt - Review in Tape Op, Issue #100

"It is a perfect microphone for critical vocals and female voices and compare very favorably to any U-67 I have heard. It also shines on acoustic guitars and anything that needs an open top end without over pronounced upper midrange. I love the ADK Z-67!"

Michael Wagener – Legendary Engineer – Mötley Crüe, Metallica, Megadeth, Dokken



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Vocals ······
Musicianship ······ 3



Production 3 Lyrics 7 Music 7 Vocals 3 Musicianship 3



Ali Carter

Contact: alicatcarter@gmail.com Web: alicarter.com Seeking: Label, Booking, Film/TV, Distribution Style: Indie Pop, Singer/Songwriter

It's a pleasure to hear an artist who understands the power of understatement, and whose support group (including producer Harvey Jones) captures her retro-modern, ukulele-fueled, folk/jazz vision with an artful subtlety. On the gentle, lullabyesque "Open to You." Carter's uke seems like an elegant harp that is, at one point, contrasted with booming bass-drum accents that meld with the ambient fabric of the track. "Sex & Cigarettes" and "Union Square" show Carter's sexy, endearing ability to deliver lyrics about the riddles and romance of relationships. Each song has dynamic swells, ebbs and flows that carry the listener along as on a mystical trip. An indie romance film could be an ideal situation for these songs.

Lisa Redfern

Contact: lisa@lisaredfern.com Web: lisaredfern.com Seeking: Reviews, Film/TV Style: Folk/Roots

Gifted with a naturally pure, forthright voice, Lisa Redfern is a prolific singer/songwriter who's clearly steeped in the deep roots of folk music's forebears such as Joan Baez. Redfern's humanist spirit rings clear, as on "Chickadee" where the artist's sure hand on the acoustic guitar shows a nuanced feathering technique. We especially like the Spanish flavored "Mudita," which showcases her vintage, traditional vibe. A rustic twang imbues "Why Can't Our Dreams Get Along?" Though her singing can at times be faulted for over-modulation and a tendency to allow the harmony vocals to overpower her leads, it's clear Redfern is a performer who could easily engage a like-minded crowd of folk fans.



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SEORE: 71.6

Traveler

Contact: thedudejh@gmail.com Web: travelerstl.bandcamp.com Seeking: Reviews, Label Style: Pop-Punk/Emo

A tight, terse foursome with a superior handle on their genre, the only element lacking in St. Louis-based Traveler is the production, expecially in terms of mixing. Singer Lyle Schmitz has ideal pop-punk intonation, and his concise, articulate lyrics bring "Growing Pains" in at a brisk 2:14. Nice. "Disappear Here" has bold, pounding drums and bass that really ignite the savvy arrangement. And we're impressed by the song's dynamic gear-switch to an instrumental outro (though its climax could be even stouter). In each case, the recordings are hampered by a mix that is not all it should be in terms of the lead (and backup) vocals and the cymbal's shimmer. Nevertheless, these guys are Warped Tour ready.







Production ·····	3
Lyrics ·····	2
Music	3
Vocals ·····	3
Musicianship ·····	2







Matt Strachan

Contact: matt.strachan@gmail.com Web: mattstrachanmusic.com Seeking: Distribution Style: Country-Rock

Ably backed by the Hoot Owls, Matt Strachan has a gift for conveying life's golden moments. "Jamie Rae" pays tribute to a childhood friend and handles news of that pal's loss in a way that accentuates the positive. The rocking, endearing "Tickets" recalls being "the luckiest kid alive" when taken to a ballgame by his dad. It's a song that could leave a grown man smiling and misty-eyed. The artist's quirky and countryclever "European," about a lass copping a squat in a honkytonk parking lot, could inspire a jolly, spirited sing-along ("you're a-peein!"). Montana-based Strachan has a decent voice, but perhaps he would do well to interest a music publisher to get his tunes to some big name artists?

The Stolen

Contact: jen@thecatalystpublicitygroup.com Web: TheStolenMusic.com Seeking: Label, Booking, Film/TV Style: Pop/Rock

NJ-based band the Stolen remind us of the 1975—quite catchy and commercial, spearheaded by feel-good funk-infected tunes and singer Dom Cuce's spunk and passion at the mic. "I'm So Dead," "Can't Get Enough" and "Chardonnay" all have a danceable, radio-friendly polish that should pique the interest of alt-rock/pop-rock labels. The band handles its simple, straight -ahead material ably, particularly the drummer, who leads from the rear with spot-on timing and a perfect tone. There's definitely an audience for this sound (especially among the ladies) as the songs deal with relationship struggles and the pursuit of the perfect girlfriend. Film/TV party scenes would be ideal homes for these tunes.

Michael Blu

Contact: contact@michaelblumusic.com Web: michaelblumusic.com Seeking: Label, Film/TV, Publishing, Distr., Publicity Style: Electronica, Alt. Pop

Austin-based Michael Blu's merging of tried & true songcraft with EDM's fizzy, supersonic pyrotechnics yields mixed results. That's particularly true of "My First Song" where the overall synth-heavy spaciness of the track achieves a thumping, pumped-up festival energy that is undermined by drops (esp. at the 2nd verse) that don't quite deliver the listener to a higher plane. Better is "You're the One" with its interesting sounds and the way the verses flow, rhythmically and melodically. Its unexpected Spanish guitar break provides a welcome romantic punctuation. Blu's best is "Spaceman," a buoyant crowd-rouser whose chant-along chorus is an open plea to an alien entity to come show us Earthlings the way.

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.

SEORE: 7.4







Production ······
Lyrics ····································
Music
Vocals ······
Musicianship ······



Ralphy

Contact: ralphy.star.love@gmail.com Web: ralphymusic.com Seeking: Mgmt, Film/TV, Distrib., Booking Style: Pop

There's plenty of tasty icing atop this cupcake as the high quality of the production elevates material that is fair at best, with lyrics that are obvious to a fault. Credit Ralphy with fully committing to her sex-kitty persona, injecting plenty of sweaty attitude into her throbbing, dancefloor scenarios. "LOVER" has a breathy, Britney Spears (*Glory*) soundalike quality that could connect with that artist's fans. The first-rate production and arrangement of "Skin to Skin" features keyboard accents that really pop. "Just Met" is another club hookup where Ralphy shows a Gwen Stefani quality we like. We urge this artist to develop her vocal technique and strive for distinctive lyrics that are memorable.

King Sesame

Contact: kingsesamebookings@gmail.com Web: soundcloud.com/KingSesame Seeking: Label, Film, Booking Style: Hip-Hop, Rap, R&B

With several song titles that name-check big-brand booze makers, King Sesame could be looking for sponsors. He's certainly looking to get freaky once the liquor does its magic, as on our favorite, "I Got u (Ciroc Apple)" and "Jack & Coke." Less successful overall is "Make Hip-Hop Great Again" wherein he moves to "bring the boom back" to recapture hip-hop's golden beginnings. What stands out on these songs are the cool ambient touches and mellow, seductive moodiness. All in all, King's a decent rapper who can modulate his flow, but he's not a singer and should leave those chores to a guest. We also urge getting a more consistent mix on his vocals, which too often are muffled and disconnected.

Siren Call

Contact: yvonnelace31@gmail.com Web: sirencallofficial.com Seeking: Label, Publishing, Booking, Film/ TV, Mgmt

Style: Alternative Rock/Grunge

Specializing in moody hooks with dark undercurrents and searing guitar licks, Siren Call have an okay collection of songs and a singer in Yvonne Lace who, with more vocal grit and a bit of reverb, would make a more forceful impression on record. As it is, crafty songs such as the moody "Rose Ashes," the lurching mid-tempo rocker "Just A Man" and the driving, no nonsense "Harness" show as many strengths as weaknesses. On the downside, the mix does the band no favors, too often leaving Lace's voice naked in the wind and the hard-working drummer out in the cold. But shining through is guitarist Jason de Cordoba, whose skills add plenty of classic-rock fire via his fills and solos.







Production ·····	đ
Lyrics	8
Music	Ē
Vocals ·····	Ē
Musicianship	ē
•	







Steve Bello

Contact: steviehimself@aol.com Web: stevebellorocks.com Seeking: Label Style: Instrumental Progmetalfunk

Prolific prog maestro Steve Bello specializes in tight, hook-fueled themes that allow him to take flight with his 7-string ax. "Layers of Time" chugs forward with a menacing low-end that's textured by a spectral, sci-fi drone until Bello's fingerwork kicks in with speedy, squealing accuracy. But that's just a warm-up for "Nuclear Paradise," whose Hendrix-like riff gives way to more complex demands that the band handles with dexterity, especially Bello who delivers a lightning display of notes, bends and distortion. "Too Far Below Zero" injects a sweet, soothing, atmospheric section that we like. While Bello's recordings are solid and decent, we come away with the notion that this is an act that's best appreciated live.

TheVoice

Contact: mrs.lynnnicole@gmail.com Web: thev0ice.com/epk Seeking: Label, Booking, Distrib., Film/TV Style: Hip-Hop, Neo Soul

This Denver rap diva has seen enough and she's not gonna stand by quietly. Instead she gives voice to original songs that not only decry our "narcissist nation," but offer inspiration and encouragement. Since she's all about the message, TheVoice wisely sets her flows to beats and tracks that are spare, simple and uncluttered. "Nay Shun" nails our societal shortcomings to the wall and pleads for a higher consciousness. "Hater Syndrome" defiantly attacks Internet "sickness." Most affecting is "Sista" on which, over a soulful Roots remix, the artist gives hard-won advice and encouragement to younger, vulnerable women. TheVoice is a welcome antidote to a poisoned, selfdestructive society.

Stuck With Green

Contact: juniperis@gmail.com Web: stuckwithgreen.com Seeking: Digital Sales, Distribution, Film/TV Style: Comedy, Satire, Novelty, Instrumental

Spearheaded by Florida-based songwriter/ composer Matt Thompson, Stuck With Green plays it for laughs with songs tailored for comedic value at every turn. "Mi Fiesta Es Su Fiesta" epitomizes Thompson's manic, eccentric, over-the-top energy on this Spanish-language shout-along that is more ridiculous than sublime. Listeners might hear a Frank Zappa influence in these songs, as in the symphonic tale of a gender-bender in "Half&Half," but minus Zappa's archly cool sarcasm. All in all, Stuck With Green would be much more successful comedically if these tunes had an amusing visual component, like Andy Samberg's comedy trio the Lonely Island. Otherwise, there's something missing.

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

LIVE REVIEWS

Rockwood Music Hall New York, NY

Contact: info@soniarao.com Web: soniarao.com The Players: Sonia Rao, vocals, piano, violin, looping; Alex Prol, guitar; Amanda Ruzza, bass; Alex Alexander, drums; Peter Sachon, cello.

Material: Singer/songwriter, multi-instrumentalist and Season 1 contestant on *The Voice*, Sonia Rao showcased her newest release, *Meet Them At The Door*, a collection of her own brand of pop that Rao labels "personal and up close."

Though they don't always read that way in performance, the majority lean more toward the heavy side, dealing mostly with love and loss as Rao attempts to create emotional transparency. Going against the grain of what one might expect in an arrangement is a choice that works well in "Let Her Go," a catchy ode about breaking free from a relationship. With its singable chorus and surprising chord changes, it is a perfect pairing of song and voice, which Rao fully capitalizes on. Conversely, in "Stick Around," which deals with a suicide, the song's plea to reconsider such a drastic decision would be better suited to a more tender and vulnerable treatment.

Musicianship: Sheer vocal power is an understatement in describing Rao's delivery. There's no doubt that passion is fueling her sound, but in regards to dynamics and the songs' meaning, more nuanced moments would make for a richer palate in some of the material. Rao jockeys frequently between violin and piano, fully committed to both. She nails the pitch on the violin, while playing more

The Troubadour West Hollywood, CA

Contact: betaplaymusic@gmail.com Web: betaplaymusic.com The Players: Tommy Cantillon, lead vocals,

guitar; Michael Cantillon, keys, backup vocals; Josh Daubin, drums; Mike Dyer, bass.

Material: Beta Play is a rock/pop/alt band whose '80s influence is clear. The band's latest single "The Way We Play" exposes their funky synths and lead singer Tommy Cantillon's unique vocals. The song is a perfect example of the band's ability to include the right amount of instrumentation to complement the harmonies without overpowering them. Each individual instrument and vocal is simple, but when placed together they form a cohesive sound conducive to dancing. "Heaven Is Under The Sun" is another fan favorite that uses the same musical distinction, but also shows Cantillon's talent for singing lyrics percussively, adding further to the upbeat composition. "Electric 22" shows a darker side of Beta Play. The synth takes on an eerie tint while the vocals and instrumentation switch from childlike to a heavier poignancy.

Musicianship: Cantillon's vocals have a grandiose musical quality paired perfectly with the spirit of a rock icon. The band comes across as comfortable and familiar with each other, which amplifies the fullness of their sound. The synthesizers, drum beats and bass weave together multiple genres that on their own are mocked for being overdone. However, the technical nuance and tastefulness of the



than respectable singer/songwriter piano that is as robust as her vocals. Her backing band, visibly on board, occasionally competes with her own playing, especially with some of the guitar licks and bass lines. However, Peter Sachon on cello brings depth to the arrangements and the overall soundscape.

Performance: This show incorporated plenty of diversified staging, whether moving back and forth between instruments or Rao's opening duet with Sachon, which was a lengthy yet engrossing kick-off to the set. In the interest of experimentation, Rao showcased her rendition of the Grammy-winning Sam Smith hit, "Stay with Me," which she performed on violin with pre-recorded looped backgrounds. It was a tad clumsy, but nonetheless, genuine. In general, Rao's persona is shy but appealing, coming across with humility and the requisite amount of appreciation for her enthusiastic and loyal following.

Summary: Sonia Rao is an artist who imparts honesty and intensity in her performance. Her topics, though personal and intimate, are sometimes overshadowed by the musical treatments, which can be heavy-handed. Give this artist credit, however, for being more than willing to take risks on stage, which can only lead to further growth. Rao will be touring through December in support of the new release.

- Ellen Woloshin



band create a perfectly sized sound seemingly influenced by classic rock, glam rock and contemporary indie.

Performance: Frontman Cantillon sauntered onstage, a mashup of Gerard Way and Nicholas Petricca with Marcus Mumford fashion. A mechanical but driving drum and bass echoed behind him as he stood at the edge of the stage to pump up the crowd. The venue was dark but the band's almost palpable electricity drew all eyes to the front. A gospel-like cymbal beat reverberated around the pitch black corners backed by a sparse piano and dark synthesizer. Cantillon's vocals hit a Broadway-esque flair while the composition wouldn't be amiss at an Alice Cooper-gone-indie concert. Despite just being the opener, Beta Play was able to turn the crowd on as people began to dance carefree.

Summary: Beta Play's danceable, upbeat, radio-friendly sound is an homage to the dramatic flair of early 2000's music, with a nod to the '80s. The band's experiences performing live are evident in their onstage precision. Their technical ability, spiced with just enough spontaneity, ignites the band's live performances. – Malorie McCall



Bar 20 at the Grafton Hotel West Hollywood, CA

Contact: jacobstaubin@gmail.com Web: facebook.com/jcentmusic The Players: Jacob St. Aubin, vocals; Jim Briggs, guitar.

Material: Jacob St. Aubin typically performs EDM-tinged pop songs as J-¢ent with backup dancers and a DJ, as he explained at the beginning of his set. While performing under his given name, however, St. Aubin stripped down three originals and five cover songs to just vocals and acoustic guitar. His choice of covers, which included Sia's "Reaper" and Kelly Clarkson's "Breakaway," meshed well with his own material, like opening song "Supercharge," which features an anthemic chorus reminiscent of Katy Perry's

"Roar." Played acoustically, these songs retained their platitudinal power while feeling appropriately simplified to fit the intimate bar environment.

Musicianship: Guitarist and sideman Jim Briggs expressed the bare bones of the songs, leaving plenty of room for St. Aubin's vocals to dominate the performance. St. Aubin is a talented singer, and even received an eruption of applause from his occasionally chatty bar crowd after nailing the chorus of Sam Smith's "Lay Me Down."

Performance: St. Aubin seemed both at ease in his role as frontman and healthily nervous to be performing with just an acoustic guitar at his side. Being indecisive about when in the set to remove the microphone from its stand, for example, came off as a charming human moment thanks to his natural charisma as a performer. St. Aubin seemed acutely aware of the nature of the show and was able to introduce just enough pop star swagger into what otherwise felt like his genuine personality.

Summary: Though a two-person acoustic performance can't match the glamorous pop music productions for which his material is designed, these stripped-down versions never felt "lesser than" thanks to a focus on expressing the essential components of each song, as well as showcasing St. Aubin's impressive vocals. It's a testament to St. Aubin's skills as a performer that he was able to step into an unconventional role and make it feel natural.

- Sam Skopp

The Mint Los Angeles, CA

Contact: heshelman@platformgrp.com Web: halocircus.com The Players: Allison Iraheta, vocals; Brian

Stead, guitar; Matthew Hager, bass; Veronica Bellino, drums.

Material: Allison Iraheta's hot pink hair is just an inkling of the boldness that awaits. She fronts Halo Circus for something of a Dead Weather feel. "Nothing At All," for example, has a very bluesy garage-rock feel. Despite the suggestion of the lyrics on "Desire (Lo Que Vale La Pena)," this song is edgier than your typical Spanish rock tune. "Do You Believe In Shame?" sounds like a mashup of Creedence Clearwater Revival's version of "Suzie Q" and, in the hands of Halo Circus, becomes a dark concoction. Then there is "Something Special," which comes across as more of a pop-rock ballad.

Musicianship: There is something more to this sound than just a mere garage rock band. For one, there is an inventive use of instruments here. In particular there is a perfect melange of crunch, squeal, treble and fuzz in Stead's guitar tone that makes the music so interesting. Hager's bass lines keep the energy going, most especially on "Do You Believe In Shame?" where the crowd gets ramped up. Bellino delivers all the classic drum work we expect from a great rock show.

Performance: Iraheta hit her lyrics fast and hard on "Nothing At All" and asked for more





vocal in her monitor as was necessary. There were moments when Bellino harmonized to accentuate Iraheta, but unfortunately Hager's supporting vocal didn't come through at all. For the most part Iraheta exhibited excellent microphone technique, making sure to pull back when she held the high notes. At points she almost seemed to overdo this as we were not able to hear the tail-end of phrases. She needs to find a happy medium there. Iraheta had fun with her audience, joking that she would pay them later for their enthusiasm. Her own was apparent as she worked the stage with Hager and Stead.

Summary: The band knows how to come down for the verse to spotlight Iraheta's vocal. Conversely "Something Special" has a great solo section, but Iraheta talks over it. Together they need work on finding more of a balance between spotlighting her vocals and showcasing the musicians. Even though Allison Iraheta + Halo Circus had a short set as part of a Hunnypot Radio showcase, they left an indelible mark on the evening. They definitely know how to put on an entertaining performance, and with inventive, original music they are worth checking out.

Brooke Trout

LIVE REVIEWS

The Viper Room Los Angeles, CA

Contact: joycechiang1123@gmail.com Web: afraidofmyneighbor.com The Players: Violetta Gaetani, vocals; Matt Hsu, lead guitar; Jeff Dewbray, drums; Vivek Gurung, bass.

Material: Afraid Of My Neighbor, selfdescribed as being comparable to Paramore and Flyleaf, is a female-fronted group falling somewhere between the rock and punk genre. Gaetani definitely does seem to emulate Hayley Williams on some of the band's original songs, but it is when she deviates from this homage that her own talent begins to shine through.

Musicianship: Drummer Dewbray works up a serious sweat. He really knows how to drill it and Gurung is locked in tight right beside him. The breaks, finales and tempo changes are all strong. On a few of the tracks, like "Building Bloxx," the group incorporates electronic elements, and in response to this new ballad several phones and cigarette lighters begin waving in the darkness

While "Hate You" is at points atmospheric, it leaves you wanting more solo time and less time-signature deviations on ballads. Given that the music is something of a vehicle for Gaetani's vocal skills, the formula of shifting between rock and punk works well, but the band stands to grow by developing the songs a little further. Specifically on "Give It A Try" and "Now Or Never" Hsu's instrumentals could be extended to showcase him more.



Performance: The group began their set with "In My Way." Unfortunately Gaetani's vocals were low in the mix, but she more than made up for this with her high-energy performance, which earned her an encore. Gaetani can easily shift between a fully committed scream to a sustained melodic note. She has a good command of the microphone; feedback is never an issue here. After the song resolved, Gaetani worked up the crowd by asking "What the f**k is up?! We're f**king stoked to be here!" Unfortunately, at points during the performance this candor didn't always seem to get a positive response as it elicited some inappropriate heckling. Despite this, Gaetani was all business and plugged the group's next show and promoted their merchandise.

Summary: Already a tight band, Afraid Of My Neighbor still have some refining to do to reach their potential as a live act. Gaetani is very comfortable working the stage, and drummer Dewbray is a powerhouse. Hsu and Gurung, however, could be more forceful. Song arrangements could be tweaked to allow more breathing room for solos from Hsu. Above all, Gaetani's vocals need to come through more consistently, and the band could alleviate this by refining their overall dynamics.

- Brooke Trout

Wire Berwyn, IL

Contact: themilleniumwi@gmail.com Web: themillenium.net

The Players: Matt Hasenmueller, vocals; Brandon Bruyette, drums; Kyle Culver, guitar; Kyle Featherstone, guitar, piano; Casey Sproatt, bass.

Material: Hailing from Eau Claire, WI, the Millenium are relatively new to the music scene but have already had five support and two headlining tours. In 2014, they released their debut EP, *It's So Much Friendlier With Two*, which consists of songs revolving around love, loss and learning. Their set consists of songs from their EP, as well as a few previously unreleased songs. Their musical style is a mixture of power pop, alternative and electronic dance.

Musicianship: Matt Hasenmueller is a dynamic frontman who commands the crowd. He has a wonderfully powerful voice that fits the Millenium's distinct style. Drummer Brandon Bruyette's timing is impeccable as he sometimes plays along to pre-programmed electronic music. Kyle Featherstone flawlessly doubles on keyboard and guitar, and along with Casey Sproatt on bass he provides a strong rhythmic backdrop for Kyle Culver's dramatic guitar stylings.

Performance: The Millenium started off with their energetic pop-rock song, "Stay," which had the entire band jumping around, pumping up the rather large crowd. They followed it with



the keyboard-laden and dance-driven, "Why Don't You." "Interstates" began with a preprogrammed electronic sequence that morphed into power-pop.

Hasenmueller had fans clapping and singing along. The entire band ruled the stage like rock stars, interacting with the audience during "Ghost Town," and had them jumping up and down on "Garnish Our Love." Two songs before the end of the set, the band took a short break as their lead vocalist gave a pep talk to the crowd about living life without fear. They then lit things up with the new tune, "Wild Again," where Sproatt walked through the audience clapping his hands to get everyone involved. The band closed the set with "Take Me," thanking the crowd during the song's electronic breakdown, and then brought the energy back up again for a strong climax.

Summary: The Millenium are a force. Their audience loves them, and they know how to get the audience involved. In two short years they have accomplished what takes other bands 10. While their music tends to resonate best with millenials, they are altogether entertaining to watch and know how to command a crowd. – Mary Lemanski



L.A. Weekly Stage at Chinatown Summer Nights Los Angeles, CA

Contact: swervelosangeles@gmail.com Web: swervetheband.com The Players: Gregory Mahdesian, vocals, guitar; Aaron Rudin, drums; Ryan Berti, guitar; Brandon Duncan, bass.

Material: Swerve's melodic pop-rock songs reference decades of rock & roll history. Whereas the second song they performed during their set at L.A.'s Chinatown Summer

The Hotel Café Los Angeles, CA

Contact: amanda@lafamos.com Web: katebrownmusic.com The Players: Kate Brown, vocals, rhythm guitar; Tony Sancho, drums; Michael Patzia, upright bass; Elliott Klein, lead guitar; Jeffery Riggs, banjo, mandolin.

Material: Singer/songwriter Kate Brown naturally weighed the set heavily towards material from her new Water From Ashes EP, and that's just dandy because the new songs are warm and emotive in all of the right ways. Brown has a rich and textured voice with the slightest husk, allowing songs like "Cartwheel" and "Troubled Man" to take the audience on a journey that's both musical and lyrical. With subject matter that takes in her Catholic upbringing, her life as a gay woman (including, touchingly, her deep love for her wife), and cowboys, Brown puts her own twist on the trad country/folk songbook. A cover of Eminem's "Love the Way You Lie" was a bit of a curveball, mind you.

Musicianship: While Brown is clearly a gifted guitarist in her own right, she's been smart enough to assemble a band of musicians that take much of the pressure off of her, allowing her to strum and sing. Michael Patzia on upright bass is one of the stars; the instrument sounds glorious alongside Brown's voice anyway, and Patzia has the chops to add some bass-y frills when necessary. Jeffery Riggs, meanwhile, adds some nice touches on both mandolin and banjo.

Nights festival, "Everything (Hey Girl)," opens with a heavy, minor key guitar riff that would sound at home on a '90s-era Weezer album, sixth song "Dumb Romeo" features country and psychedelic moments that recall the era of rock when the Rolling Stones topped the Billboard charts. At times, this can cause them to sound unfocused, but their disparate influences are grounded by an easy-going California rocker vibe.

Musicianship: Overall, the band's focus is on tightly-written pop songs rather than flashy

musicianship. Both Mahdesian and second guitarist Brandon Duncan took a fair number of solos throughout their set, which always served a melodic purpose rather than to show off either player's skill with the guitar. Most importantly, Swerve's four members always looked at ease playing with one another and were consistently locked into their material.

Performance: Mahdesian's stage presence was equal parts California hipster and beachgoing slacker, with an energy most comparable to the laid-back style of retro indie rocker Kurt Vile. Since their performance was at a festival featuring plenty of non-musical attractions, a good number of their audience members were new and unsuspecting listeners, but it's a testament to Swerve's strength as a band that the entrance to the audience standing area was practically blocked off by festival-goers who had stopped and stayed to watch their set.

Summary: Retro rock is unquestionably relevant right now, and Swerve is contributing their own voice to this musical movement. Occasional moments in their set sounded unfocused, though this may ultimately be to their benefit.

Swerve sounds at their strongest in songs like "Baby Blue," which rework the style of heavy pop hooks popularized by Nirvana for a modern rock audience, and incorporating country riffs like in "Dumb Romeo" or antepenultimate track "Know It All" as well as influences from a few other disparate genres of rock will only help them stand out.

- Sam Skopp

KATE BROWN

Performance: While Brown isn't one to cover every inch of the stage with elaborate moves or rock star poses, her between-song banter is enough to engage an enthusiastic crowd while her band tunes up. She's an eminently watchable personality—funny and very likable. Her stories, whether they be about debating with her nursewife regarding who has the most important job, or of basically having a hidden desire to be a cowboy, are almost as entertaining as the songs and that makes for a fully enjoyable show. Summary: With a classic and traditional country voice in the Patsy Cline mold, plus an arsenal of poignant and funny folk-y, bluegrass-y, country tunes to pull from, Kate Brown has a hell of a lot going for her. On record, she's an enjoyable listen. But the real joy is in the live experience, where she seems absolutely comfortable. Whether you've met her before or not, you'll walk away feeling like you were just part of something very personal. – Brett Callwood

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Directory of U.S. Mastering Studios

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Silver Lake, CA 223-661-3130 Email: 21stcenturystudio@earthlink.net Web: 21stcenturystudio.com Styles/Specialties: rock, folk, ethnic, acoustic groups, books on tape, actor voice presentations Contact: Burt Levine, A&R Basic Rate: call for rates

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Oakland, CA 510-788-4089 Email: info@25thstreetrecording.com, 25thstreetrecording@gmail.com Web: 25thstreetrecording.com Basic Rate: \$800 per 10 hr day, \$45/\$90 per hr

AAA CAZADOR RECORDING OF HOLLYWOOD

West Hollywood, CA 323-655-0615 Email: jimmy@jimmyhunter.com Web: jimmyhunter.com Basic Rate: negotiable/call and we can discuss

ABACAB MULTIMEDIA, INC.

245 Fischer Ave., Ste. A-9 Costa Mesa, CA 92626 714-432-1745 Email: sales@abacab.net Web: abacab.net Basic Rate: please call, or see web

COMPILED

ΒY

AB AUDIO VISUAL

4212 Hackett Ave Lakewood, CA 90713-3208 877-ABAUDIO (222-8346), 562-429-1042 Fax 562-429-2401 Web: abaudio.com Contact: President, Arlan Boll Basic Rate: work with all budgets

ABET DISC

411 E. Huntington Dr., Ste. 107-372 Arcadia, CA 91006 866-574-0275 Email: sales@abetdisc.com, info@abetdisc.com Web: abetdisc.com Contact: Aeron K. Nersoya

ALIEN PRODUCTIONS

4100 Wayside Ln., Ste. 120 Carmichael, CA 95608 916-483-9988 Email: alienproductions@att.net Web: alien1111.com Contact: JK Northrup Basic Rate: please call for rates

A SMOOTH SOUND MULTIMEDIA

6828 Valjean Ave. Van Nuys, CA 91406 818-779-1259, 818-723-4203 Email: jerry@smoothsoundmultimedia. Web: smoothsoundmultimedia.com Basic Rate: please call for info

AUDIO-CD-MASTERING.COM

P.O. Box 3027 Burbank, CA 91508 818-459-2004 (text messages only please) Email: help@audio-cd-mastering.com Web: audio-cd-mastering.com Contact: Ryan Clement Basic Rate: see website for rates

AUDIO MECHANICS 1200 W. Magnolia Blvd. Burbank, CA 91506 818-846-5525 Email: info@audiomechanics.com Web: audiomechanics.com Basic Rate: please call for info

AUDIOVISTA

Los Altos, CA 650-428-1854 Email: info@audiovista.com Web: Audiovista.com Contact: Jim LaForest

ARDENT AUDIO PRODUCTIONS

22122 S. Vermont Ave., Unit "E" Torrance, CA 90502 310-782-0125 **Email:** irwenzelaap@gmail.com **Web:** ardentaudioproductions.com

BEAGLE STUDIOS 815 Romero Canyon Rd. Santa Barbara, CA 805-966-9882

Contact: Emmett Basic Rate: please call for info

BERNIE BECKER MASTERING

35 W. Dayton St. Pasadena, CA 91105 626-782-5703 Email: mandy@beckermastering.com

DENISE COSO

Web: beckermastering.com Basic Rate: please call for info

BERNIE GRUNDMAN MASTERING

1640 N. Gower St Hollywood, CA 90028 323-465-6264 Fax 323-465-8367 Email: james@bgmastering.com Web: berniegrundmanmastering.com Contact: Bernie Grundman, Mike Bozzi, Chris Bellman, Patricia Sullivan, Scott Sedillo Basic Rate: please call for info

BIG CITY RECORDING STUDIOS

17021 Chatsworth St. Granada Hills, CA 91344 818-366-0995 **Email:** paul@bigcityrecording.com **Web:** bigcityrecording.com Contact: Paul Tavenner Basic Rate: please call or see web

BIG FISH MEDIA

12650 Riverside Dr Valley Village, CA 91607 818-762-0191 Email: info@bfmdigital.com Web: bfmdigital.com Contact: Gary Black Basic Rate: Call for more info

BIG SURPRISE MUSIC

Encino, CA 91436 818-613-3984 Email: info@carmengrillo.com Web: bigsurprisemusic.com Contact: Carmen Grillo Basic Rate: call for rates

BOSS STUDIOS

San Francisco, CA 94103 415-626-1234 Email: info@bossstudio.com Web: bossstudio.com Basic Rate: please call for info

CAPITOL MASTERING 1750 N. Vine St. Los Angeles, CA 90028 323-871-5003 **Benail:** Ryan.Simpson@umusic.com **Web:** capitolstudios.com **Basic Rate:** please call for info

CAPRICORN MASTERING

927 E. Street San Diego, CA 92101 619-786-2827 Email: capicornmastering@gmail.com Web: capricornmastering.com Contact: Bryan Stratman

CHARLES LAURENCE PRODUCTIONS

Northridge, CA 818-368-4962 Web: clpstudios.com Contact: Charles Laurence Basic Rate: please call for info

CLEAR LAKE AUDIO

10520 Burbank Blvd. North Hollywood, CA 91601 818-762-0707 Email: contact@clearlakerecording.com Web: clearlakeaudio.com Basic Rate: please call for info

CLOVERLAND STUDIOS Sullvstone Music

Download at musicconnection.com/industry-contacts

North Hollywood, CA 818-503-1157 Web: sullystone.com

COAST MASTERING 2600 10th St., Ste. 101C Berkeley, CA 94710 510-984-0554 **Email:** mastering@coastmastering.com **Web:** coastmastering.com **Basic Rate:** please call for info

DAVEN THE MAD HATTER STUDIOS

Los Angeles, CA 323-876-1212 Email: faye@ daventhemadhatterstudios.com Web: daventhemadhatter.com Contact: studio manager Basic Rate: please call for info

DENOISE.COM

1050 Murray St. Berkeley, CA 94710 510-653-3838 Email: info@denoise.com Web: denoise.com Contact: Albert Benichou Basic Rate: please call for info

DIAMOND DREAMS MUSIC PRODUCTIONS North O.C., Carbon Canyon 91709 909-393-6120 Fax 909-606-5779 Email: info@diamonddreamsmusic.com Web: diamonddreamsmusic.com Contact: Raphael De Giorgeo Basic Rate: please call for info, varies from project to project

DINO M 4 RECORDING/ MASTERING STUDIO

Torrance, CA (10 minutes South of LAX) 310-782-1440 Email: dinom4@aol.com Contact: Dino Maddalone

DISC MAKERS 4425 W. Riverside Dr., Ste. 204 Burbank, CA 91505 800-468-9353 Email: info@discmakers.com Web: discmakers.com Basic Rate: please call for info

DISKFAKTORY

14 Chrysler Irvine, CA 92618 855-273-4263 Email: customercare@diskfaktory.com Web: diskfaktory.com Basic Rate: please see web or call

DNA MASTERING

19528 Ventura Blvd., Ste. 315 Tarzana, CA 91356 818-992-4034 Email: info@DNAmastering.com Web: dnamastering.com Contact: David Donnelly, Perry Cunningham Basic Rate: special rate for indie and unsigned artists

EZEE STUDIOS

21550 Oxnard St., Ste. 990 Woodland Hills, CA 91367 818-444-4744 Email: brian@ezeestudios.com Web: ezeestudios.com Contact: Brian Zamorano Basic Rate: please see web or call

Additional location:

75 Rockefeller Plaza New York, NY 10019 212-275-2160 Email: James@ezeestudios.com Contact: James Winner

GO BIG AUDIO Hollywood, CA 818-205-3043 Email: benny@gobigaudio.com Web: gobigaudio.com Basic Rate: please see web or call

GOLDEN MASTERING 1721 E. Main St. Ventura, CA 93001 805-648-4646 Fax 805-648-4656 Email: diane@goldenmastering.com Web: goldenmastering.com Contact: April Golden Format: digital and analog Basic Rate: please call for info

GOLD STREET

649 Bethany Rd. Burbank, CA 91504 818-567-1911 Email: avpost@goldstreet.net Web: goldstreet.net Contact: Eric Michael Cap Basic Rate: see the website

GRANDMASTER RECORDERS LTD.

1518 N. Cahuenga Blvd. Hollywood, CA 90028 323-462-6136 Email: meandu@roadrunner.com Web: grandmasterrecorders.com Contact: Jimmi Mayweather, Studio Mgr

Basic Rate: please call for info

GROOVEWORKS

1446 W. 178th St. Gardena, CA 90248 310-403-5104 Email: info@grooveworksstudios.com Web: grooveworksstudios.com Contact: studio manager Basic Rate: please call for info

HIT SINGLE RECORDING SERVICES 1935C Friendship Dr. El Cajon, CA 92020 619-258-1080 Web: hitsinglerecording.com Basic Rate: please call or see web for info

HOWIE WEINBERG MASTERING

STUDIO 8331 Lookout Mountain Ave. Los Angeles, CA 90046 323-524-8776, 917-455-1570 Email: info@howieweinbergmastering. Web: howieweinbergmastering.com Basic Rate: Rates Upon Request

HYDE ST. STUDIOS

245 Hyde St. San Francisco, CA 94102 415-441-8934 Email: info@hydestreet.com Web: hydestreet.com Basic Rate: please call or see web

IMPERIAL MEDIA SERVICES

3202 Pennsylvania Ave. Santa Monica, CA 90404 310-396-2008 Email: info@imperialmedia.com Web: imperialmedia.com Services: Retail ready CD, DVD and Blu-ray packages ship within 24-48 Hour

Additional location:

5482 Wilshire Blvd., Ste. 240 Los Angeles, CA 90036

J.E. SOUND PRODUCTIONS Hollywood, CA 323-850-0765 Email: jesound@jps.net Web: jesound.com Contact: John Goodenough Basic Rate: please see web or call

JOE GASTWIRT MASTERING

4750 Rhapsody Dr. Oak Park, CA 91377 310-444-9904 Email: joe@gastwirtmastering.com Web: gastwirtmastering.com Contact: Joe Gastwirt Basic Rate: please see web or call

JUNGLE ROOM RECORDING

STUDIOS 604 1/2 Sonora Ave. Glendale, CA 91201 818-247-1991 Email: info@jungleroom.net Web: jungleroom.net Basic Rate: please see web or call

KEN LEE MASTERING

748 Oakland Ave Oakland, CA 94611 510-428-9276 Email: kenleemastering@me.com Web: facebook.com/kenleemastering. studio Basic Rate: please Email

KINGSIZE SOUNDLABS Los Angeles, CA 323-533-0022

Email: ronna@kingsizesoundlabs.com Web: kingsizesoundlabs.com Basic Rate: Call for more info

LITTLE HIPSTER MUSIC STUDIOS

14557 Leadwell St. Van Nuys, CA 91405 818-570-3499 Email: contact@littlehipstermusic.com Web: littlehipstermusic.com Contact: David Snow Basic Rate: please call for info

LURSSEN MASTERING

7510 Sunset Blvd., #1130 Los Angeles, CA 90046 323-924-7193 Email: reuben@lurssenmastering.com Web: lurssenmastering.com Contact: Reuben Cohen, Engineer

MAGIC GARDEN MASTERING

Los Angeles, CA 614-620-4567 Email: brian@magicgardenmastering. Web: magicgardenmastering.com Contact: Brian Lucey

MAMBO SOUND & RECORDING 2200 W. Esther

Long Beach, CA 90813 562-432-9676 Email: info@ mambosoundandrecording.com Web: mambosoundandrecording.com Contact: Steve McNeil Basic Rate: please call for info

MAOR APPELBAUM MASTERING -

Sounds With Impact' "Sounds With Impact" Woodland Hills, CA 818-564-9276, 818-745-6412 Email: mappelbaum@gmail.com Web: maorappelbaum.com Contact: Maor Appelbaum Clients: Faith No More, Yes, Meatloaf, Lupe Fiasco, Eric Gales, Walter Trout, III Nino, Starset, Sepultura, Rob Halford, Yngwie Malmsteen, Lita Ford, Fates Warning, William Shatner, Dokken, Pepper, Butcher Babies, Nekromantix, Cynic, Billy Sherwood, Nekromantix, Cynic, Billy Sherwood, Adrenaline Mob.

MARCUSSEN MASTERING

5632 Hollywood, CA 90028 323-463-5300 Fax 323-463-5600 Email: info5223@ marcussenmastering.com Web: marcussenmastering.com

Contact: Caryl McGowan Basic Rates: please call for info

MARSH MASTERING

Los Angeles, CA 310-598-6038 Fax 310-598-5685 Email: marsh@marshmastering.com Web: marshmastering.com Contact: Stephen or Fernando Basic Rate: Flat rates for unattended sessions, Hourly rates for attended sessions

MASTER GROOVE STUDIOS

Northridge, CA Nashville, TN 818-830-3822, 615-799-9366 Email: leafcake@att.net Web: mastergroovestudios.com Contact: Dave Morse Basic Rate: please call for info, reasonable rates.

MAURICE GAINEN PRODUCTIONS

4470 Sunset Blvd., Ste. 177 Hollywood, CA 90027 323-662-3642 Email: maurice@mauricegainen.com Web: mauricegainen.com Basic Rate: please call for info Credits: Alex Skolnick (Testament, Trans-Siberian), Andy McKee, Lisa Linehan, Mary Schindler, Trash Wednesdav

MELROSE MASTERING

5254 Melrose Ave. Hollywood, CA 818-216-5409 Email: melrosemusic@mac.com Web: facebook.com/ melrosemusicstudios Basic Rate: please call for info

METRO STUDIOS

San Fernando Valley, CA 818-366-5588 Email: info@metrostudios.com Web: metrostudios.com Basic Rate: please call for info

MIKE WELLS MASTERING 4470 W. Sunset Blvd., #147 Los Angeles, CA 90027 323-363-2339 Email: studio@mikewellsmastering.com, facebook.com/MikeWellsMastering Contract: Mike WellsMastering Contact: Mike Wells Basic Rate: Please call for rates Notes: Skype: mikewellsmastering

M L E STUDIOS

P.O. Box 93008 Los Angeles, CA 90093-0008 866-246-8846 Email: mail@majorlabelmusic.com, Web: majorlabelmusic.com, feachedu.com/elabelmusic.com, facebook.com/mlestudios Contact: Col. Darryl Harrelson Basic Rate: \$45.00/hr or flat rate per song/album small independent multiroom studio specializing in country, Americana and alt country genres.

MR. TOAD'S MASTERING

905 Tennessee St. Vallejo, CA 94590 888-Mr.Toads (888-678-6237) Web: mrtoads.com Basic Rate: please call for info

THE OC RECORDING COMPANY 3100 W. Warner Ave., Ste. 7 Santa Ana, CA 92704

Santa Ana, CA 92704 323-244-9794 Email: info@ocrecording.com Web: ocrecording.com Contact: Asaf Fulks Credits: Universal Pictures, Disney, ESPN, LA Clippers, Casio, Kendrick Lamar, Platinum & Grammy Artists Gear: Pro Tools HD 11, Neve 1073,

Sony C-800G, Neumann, Aurora, Avalon, Lynx, Dangerous, Focal, SSL

OASIS MASTERING

4109 W. Burbank Blvd. Burbank, CA 91505 818-567-0500 Fax 818-567-0599 Web: oasismastering.com Basic Rate: please call for info

PETTING ZOO STUDIOS

Rockridge District of Oakland Email: info@benbernsteinmusic.com Web: benbernsteinmusic.com Contact: Bernhard Penzias Basic Rate: Indie packages available

PRAIRIE SUN

Box 7084 Cotati, CA 94931 707-795-7011 Fax 707-795-1259 Email: info@prairiesun.com Web: prairiesun.com Contact: studio manager Basic Rate: please call for info

PRECISION MASTERING

1008 North Cole Ave. Los Angeles, CA 90038 323-464-1008 Email: claudia@precisionmastering.com Web: precisionmastering.com Contact: Claudia Lagan

PRIVATE ISLAND TRAX 1882 S. Cochran Ave.

Los Angeles, CA 90019 323-856-8729 Email: info@privateislandtrax.com Web: privateislandtrax.com Basic Rate: \$65/hour

PRODUCTION COMPANY MASTERING & RECORDING

STUDIO, THE 673 Valley Dr. Hermosa Beach, CA 90254 310-379-6477 Email: rockzionrecords@rockzion.com Web: rockzion.com/productionco.html Contact: Dennis Basic Rate: analog and digital, please call for info

PROFESSIONAL MUSICIAN'S

LOCAL 47 817 N. Vine St. Hollywood, CA 90038 323-462-2161 Web: promusic47.org Contact: Amie Moore Basic Rate: please call for info

PHUTURETRAX

Los Angeles, CA 310-363-0243 Email: don@phuturetrax.com Web: phuturetrax.com Contact: Don Corrieri

PYRAM-AXIS DIGITAL Redondo Beach, CA Email: music@pyramaxis.com Web: pyramaxis.com Contact: Jim D. Basic Rate: please email for information

RESOLUTION MASTERING

Sherman Oaks, CA 818-481-7064 Email: info@resolutionmastering.com Web: resolutionmastering.com Contact: Ron Boustead Base Rate: US- \$100/song

QUALITY CLONES MASTERING, CD

MASTERING & DVD AUTHORING 3940 Laurel Canyon Blvd., Ste. 405 Studio City, CA 91604 323-464-5853 **Email:** info@qualityclones.com **Web:** qualityclones.com Basic Rate: please call for info

RACE HORSE STUDIOS

3780 Selby Ave. Los Angeles, CA 90034 310-280-0175 Fax 310-280-0176 Email: duncan@racehorsestudios.com Web: racehorsestudios.com Contact: Duncan Macfarlane Basic Rate: please call for info

RAINBO RECORDS MFG. CORP.

8960 Eton Ave. Canoga Park, CA 91304 818-280-1100 Fax 818-280-1101 Email: info@rainborecords.com Web: rainborecords.com Basic Rate: please call for info

REDRUM STUDIOS

Email: info@redrumproductions.net Web: redrumproductions.net Contact: Simon or Boi Basic Rate: email for info

RL AUDIO

1646 N. Curson Ave West Hollywood, CA 90046 323-687-8547 Email: rlaudio1@gmail.com Web: rlaudio.net Basic Rate: see website

RODEO PUNK MUSIC Woodland Hills, CA 818-570-1727 Email: contact@rodeopunkmusic.com Web: rodeopunkmusic.com Basic Rate: Please see web or call

RPD STUDIOS

1842 Burleson Ave Thousand Oaks, CA 91360 805-496-2585 Email: rpdstudios@roadrunner.com Web: rpdstudios.com Contact: Randy Basic Rate: please call for info

SONIC VISION MASTERING & AUDIO PRODUCTION SERVICES

818-269-7087 Web: sonicvisionmastering.com Contact: Mike Milchner Basic Rate: please call or check website for info

SONORA RECORDERS

3222 Los Feliz Blvd. Los Angeles, CA 90039 323-663-2500 Email: ducktape@aol.com Web: sonorarecorders.com Contact: Richard or Chad Basic Rate: please call for info

SOTTOVOCE STUDIO AND MASTERING

North Hollywood, CA 818-694-3052 Email: info@sottovocestudio.com Web: sottovocestudio.com

SOUND AFFAIR

2727 S. Croddy Way, Unit G Santa Ana, CA 92704 800-570-6656 Web: SoundAffairMastering.com Contact: Ron or Andree Basic Rate: please see web for info

SOUND BITES DOG

Los Angeles, CA 310-621-1896 Email: hdekline@gmail.com Web: soundbitesdog.com Contact: Hans DeKline Basic Rate: call or check our website

SOUNDCASTLE INTERACTIVE STUDIOS

1334 3rd St. Promenade, Ste. 208 Santa Monica, CA 90401 310-394-6014 Email: soundcastle@earthlink.net Web: soundcastle.com Basic Rate: please see web for info

SOUND MATRIX STUDIOS

18060 New Hope St. Fountain Valley, CA 92708 714-437-9585 Email: info@soundmatrix.com Web: soundmatrix.com Contact: Brandon Forrest Basic Rate: please call or see web for info

SOUNDMOVES STUDIOS

Burbank, CA 818-848-3393 Email: michael@woodrumproductions. Web: woodrumproductions.com Contact: Michael Woodrum Basic Rate: please call for info

STUDIO 5109

1110 N. Western, Ste. 206 Hollywood, CA 90029 213-369-7094 Email: info@studio5109.com Web: studio5109.com Contact: Mike Wolf Basic Rate: please call or see web

STUDIO CITY SOUND

4412 Whitsett Ave. Studio City, CA 91604 818-505-9368 Email: eharrison@studiocitysound.com Web: studiocitysound.com Contact: studio manager Basic Rate: please call for info

STUDIOWEST

11021 Via Frontera, Ste. A San Diego, CA 92127 858-592-9497 Email: chris@studiowest.com Web: studiowest.com Basic Rate: call for more info

SULLYSTONE MUSIC

Cloverland Studios North Hollywood, CA 91616 818-503-1157 Web: sullystone.com Contact: Billy Sullivan Basic Rate: please call for info

SUN 7 MUSIC

5303 Inadale Ave Los Angeles, CA 90043-1543 323-292-1052 Email: sun7@sun7production.com Web: sun7production.com Basic Rate: please call for info

TECHNOVOICE MASTERING

11739 Ventura Blvd. Studio City, CA 91604 818-506-7893 Email: info@technovoice.com Web: technovoice.com Contact: Bob Lanzner Basic Rate: please call or email for auote

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Contact: Randy or Cyndie Tobin Basic Rate: please call for info

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2114 Pico Blvd. Santa Monica, CA 90405 310-566-6677 **Email:** micheleb@thresholdsound.com **Web:** thresholdsound.com **Contact:** Michelle Blankenship or Peter Barker **Basic Rate:** custom rates for indies

TIME ART STUDIO

Studio City, CA 818-980-2840 Email: info@timeart.us Web: timeart.us Contact: Darlene Basic Rate: please call for info

TOMCAT ON THE PROWL PRODUCTIONS

PRODUCTIONS Studio City, CA 91604 818-533-8669 Email: studio@tomcatontheprowl.com Web: tomcatontheprowl.com Contact: Thomas Hornig Basic Rate: visit website for more info

TRU-ONE STUDIOS

2100 E. Howell Ave., Ste. 208 Anaheim, CA 92806 714-634-4678 Web: truonerecords.com Basic Rate: Rooms \$16 & \$20 per hr.

UNITED AVG, INC.

8855 Vineland Ave. North Hollywood, CA 91605 800-247-8606, 818-980-6700 **Web:** unitedavg.com Contact: Steve Katz Basic Rate: call or check website for more information

UNIVERSAL MASTERING STUDIOS

3400 Cahuenga Bivd., Bidg. C Hollywood, CA 90068 818-286-6233 Email: nick.d@umusic.com Web: facebook.com/ universalmasteringstudios, umldigitalops.com/ums/services.html Contact: Nick Dofflemyer Basic Rate: call for info

VESTMAN MASTERING

Orange County, CA 714-894-4000 Email: info@vestmanmastering.com Web: johnvestman.com Contact: John Vestman or office mgr. Basic Rate: Contact us for hourly rates and package rates for sessions longer than 4 hours.

WATERBURY PRODUCTIONS Laurel Canyon and Magnolia Valley Village, CA 818-505-8080 Email: davewaterbury91607@yahoo. com Web: davewaterbury.net Contact: Dave Waterbury Basic Rate: please call for info

WESTBOUND STUDIOS Los Angeles, CA 310-985-5509 Email: gelowmusic@gmail.com Web: westboundstudios.com Contact: Angelo Basic Rate: please call for info

WESTLAKE RECORDING 7265 Santa Monica Blvd. West Hollywood, CA 90046 323-851-9800 Email: bookings@thelakestudios.com Web: thelakestudios.com Contact: Sara Clark Basic Rate: please call for info

ZENMASTERING

P.O. Box 231097 Encinitas, CA 92023 858-231-1541 Web: zenmastering.com Contact: Paul Abbott

COLORADO

AIRSHOW BOULDER STUDIO Boulder, CO 80301 303-247-9035 Web: airshowmastering.com Basic Rate: please call for info

Additional location:

7014-C Westmoreland Ave. P.O. Box 5692 Tacoma Park, MD 20913 301-891-9035

ASPEN LEAF RECORDING STUDIO

P.O. Box 60351 Grand Junction, CO 970-201-6166 **Email:** aspenleafrecording@gmail.com **Web:** aspenleafrecording.com **Contact:** Ken Dravis **Basic Rate:** please call for info

AUDIO PARK RECORDING &

MASTERING Arvada, CO 80002 303-456-6122 Email: audioparkrecording@gmail.com Web: facebook.com/ AudioParkRecordingStudio Basic Rate: please call for info

A/V SERVICES

2432 S. Downing St. Denver, CO 80210 303-777-5950 **Email:** info@av-services.com **Web:** av-services.com **Basic Rate:** please call for info

CHERRY SOUND STUDIOS, LLC

1600 Downing, Ste. 120 Denver, CO 80218 303-910-5359 Email: info@cherrysoundrecords.com Web: cherrysoundstudios.com Basic Rate: please call for info

COLORADO SOUND STUDIOS

3100 W. 71st Ave. Westminster, CO 80030 303-430-8811 **Web:** coloradosound.com **Basic Rate:** please call or see website

GLOBALSOUND REC. STUDIO

555 Alter St., Unit 19-F Broomfield, CO 80020 303-439-7956 Email: lydia@globalsoundstudio.com Web: globalsoundstudio.com Basic Rate: please call for info



QUAM AUDIO PRODUCTIONS Boulder, CO 720-890-0230 Email: info@quamaudio.com Web: quamaudio.com Contact: Michael Quam Basic Rate: please call for info

SUMMERTOWN STUDIOS S.W. Corner of College & Harmony 4606 S. Mason St. Fort Collins, CO 970-377-8066 Email: producer@ summertownstudios.com Web: summertownstudios.com Contact: Bob Buford Basic Rate: please call for info

CONNECTICUT

BEANSTUDIO MASTERING Bridgeport, CT Email: jim@beanstudio.com Web: beanstudio.com Contact: Jim DeSalvo Basic Rate: please call for info

ONYX SOUND LAB LLC

56 Cooper St. Manchester, CT 06040 860-436-4581 **Email:** contact@onyxsoundlab.com **Web:** onyxsoundlab.com **Contact:** Adam Gootkin or Peter Kowalczyk **Basic Rate:** please call for info

RVP STUDIOS 221 Bull Hill Ln.

221 Bull Hill Ln. West Haven, CT 06516 203-693-1171 Email: gtroks@ao.com Web: rvpstudios.com Contact: Marc Basic Rate: please call for info

SUITE AUDIO Clinton, CT 06413 860-664-9499 Email: info@suiteaudio.com Web: suiteaudio.com Basic Rate: please call for info

TARQUIN STUDIOS Bridgeport, CT 06604 203-338-0895 Email: studio@tarquinrecords.com Web: tarquinrecords.com Basic Rate: please call for info

DELAWARE

AUDIOVISIONS 7 Rockford Rd., Ste. 29B Wilmington, DE 19806 302-651-7955 Email: info@audiovisionsonline.com Web: audiovisionsonline.com Basic Rate: please call for info

JAMLAND STUDIO 2326 Empire Dr. Wilmington, DE 19810 302-475-0204 Email: music@jamlandstudio.com Web: jamlandstudio.com

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LISTEN VISION LLC 2622 Georgia Ave. NW Washington, D.C. 20001 202-332-8494 Email: info@listenvision.com Web: listenvision.com Basic Rate: please call for info

FLORID/

EMERALD CITY RECORDING, INC. 105 Dunbar Ave., Ste. A Oldsmar, FL 34677 813-814-1062 Email: info@emeraldcityrecording.com Web: emeraldcityrecording.com Basic Rate: please call for rates

FULLERSOUND INC. 3551 S.W. 116th Ave. Fort Lauderdale, FL 33330 305-556-5537 Fax 954-727-5303 Email: info@fullersound.com Web: fullersound.com Basic Rate: please call for rates

UPCOMING STUDIO, INC. 601 W. Oakland Park Blvd., Ste. 13 Wilton Manors, FL 33311-0913 954-530-4710 Email: mastering@upcomingstudios. com Web: upcomingstudio.com

NOISEMATCH STUDIOS 169 N.W. 23rd St. Miami, FL 33127 786-334-5382 Email: info@noisematch.com Web: noisematch.com Basic Rate: Call for info

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Email: info@progressivecds.com Web: progressivecds.com Basic Rate: project rates available call for a quote

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ODYSSEY STUDIO, THE

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2825 Erica Pl. Nashville, TN 37204 615-383-3708 Email: info@mayfieldmastering.com Web: mayfieldmastering.com Basic Rate: please call for info

MUZI MUSIC

Nashville TN 844-689-4227 Ext. 3 Email: mike@muzimusic.com Web: muzimusic.com Contact: Mike Farona Basic Rate: special rate for indie and unsigned

NASHVILLE RECORDING STUDIO 19

112 Seaboard Ln. Franklin, TN 37067 615-327-4927 Email: rtl7@aol.com Web: studio19nashville.com Basic Rate: please call for info

PARLOR STUDIO, THE

1317 16th Ave. S. Nashville, TN 37212 615-385-4466 Email: larry@parlorproductions.com Web: parlorproductions.com Contact: Larry Sheridan

THE PLACE...FOR MASTERING

2508 Winford Ave., 2nd Fl. Nashville, TN 37211 615-686-1725 Email: alex@theplaceformastering.com Web: theplaceformastering.com **Contact:** Alex Rockafellar, Studio Mgr. **Basic Rate:** Email your project info to Alex for a free auote.

Clients: Eric Clapton, John Mayer, Edwin McCain, Jeff Buckley, James Brown. Indie artists worldwide are welcome.

PREMIER AUDIO MASTERING

813-362-2089 Email: contact@premieraudiomastering.com Web: premieraudomastering.com, facebook.com/premieraudiomastering Contact: Brainard Jesse Basic Rate: \$2- - \$35/hr

TOP HAT RECORDING

Knoxville, TN 512-779-8188 Email: mary@tophartrecording.com Web: tophatrecording.com Basic Rate: please call for info

WOLF MASTERING

1024 16th Ave. S Nashville, TN 37212 615-351-1688 Email: wolfmastering@gmail.com Web: wolfmastering.com Contact: Erik Wolf Basic Rate: \$85/hr. plus masters

YES MASTER STUDIOS

478 Craighead St., #105 Nashville, TN 37204 615-383-1964 Email: yesmaster@comcast.net Web: yesmasterstudios.com

TEXAS

AMBIENT DIGITAL Houston, TX 888-808-DISC Email: mastering@ambientdigital.com Web: ambientdigital.com Contact: Bob Boyd Basic Rate: please call for an estimate

ARCUBE MULTIMEDIA INC.

959 E. Collins Blvd., Ste. 123 Richardson, TX 75081 877-677-9582, 972-267-1800 Email: sales@arcube.com Web: arcube.com Basic Rate: please call for info

Additional locations:

Austin 877-677-9582

Houston 832-573-9444

AUDIO ARTS 817-946-7539 Email: audioarts@me.com Basic Rate: please call for rates

CROWN RECORDS

402 Peoples St., Ste. 3C Corpus Christi, TX 78401 361-882-8881 Web: crownrecords.com Basic Rate: please contact for info

DES MASTERING

1409 S. Lamar St., Ste. 100 Dallas, TX 75215 214-428-8777 Email: george@desmastering.com Web: desmastering.com Basic Rate: see website

EAGLE AUDIO RECORDING 911 S. Main St Fort Worth, TX 76104





Alex da Kid producer/label owner (Imagine Dragons, Rihanna,

B.o.B)

817-877-4338 Fax 817-259-1674 Email: info@eagleaudiorecording.com Web: eagleaudiorecording.com Basic Rate: please call for info

FORT WORTH SOUND

306 S. Main St. Ft. Worth, TX 76104 817-922-5444 Email: fortworthsound@hotmail.com Web: fortworthsound.com Contact: Bart Rose Basic Rate: please call for info

JO MUSIK Sunnyvale, TX 75182 972-226-1265 Email: info@jomusik.com Web: jomusik.com Basic Rate: please call for info

MASTERPIECE MASTERING

P.O. Box 2909 South Padre Island, TX 78597-2909 956-233-5326, (Austin) 512-289-3428 Email: billy@legendaryaudio.com Web: masterpiecemastering.com, legendaryaudio.com Contact: Billy Stull Basic Rate: call for rates

M MEDIA AUDIO

P. O. Box 201475 Austin, TX 78720 512-341-2500 **Email:** info@mmediaaudio.com **Web:** mmediaaudio.com **Basic Rate:** please call for info

NEXUS RECORDING STUDIOS San Antonio, TX 210-639-5266 Email: jason@nexusrecordingstudios. com

Web: nexusrecordingstudios.com Contact: Jason Hatch Basic Rate: please call for info

OTR MASTERING 650-595-8475 Email: info@otrstudios.com Web: otrstudios.com/mastering Basic Rate: Please call for info

SUGARHILL STUDIOS

5626 Brock St. Houston, TX 77023 713-926-4431 Email: chris.longwood@gmail.com Web: sugarhillstudios.com Contact: Chris Longwood Basic Rate: please call for info

TERRA NOVA DIGITAL AUDIO, INC. 5446 Hwy. 290 W., Ste. 270 Austin, TX 78735

Austin, TX 78735 512-891-8010 Fax 512-891-8014 Email: info@terranovamastering.com Web: terranovamastering.com Basic Rate: please call for info

VAULT RECORDING STUDIOS, THE 9135 Katy Fwy., Ste. 1 Houston, TX 77024 713-722-8900 Email: info@vaultrecording.com Web: vaultrecording.com Contact: David Williams Basic Rate: please call for info

WEXTRAX MASTERING LABS McKinney, TX 214-544-1554, 214-585-1692 Email: rob@wextrax.com

Web: wextrax.com

Contact: Rob Wechsler Basic Rate: please call for info

WIRE ROAD STUDIOS

901 W. 20th St. Houston, TX 77008 713-636-9772 Email: inquiries @wireroadstudios.com Web: wireroadstudios.com Contact: Bill Wade Basic Rate: By request per project

UTAH

DAVID EVANOFF SOUND DESIGNS 2335 S. W. Temple Salt Lake City, UT 801-815-3202 Email: dave@davidevanoff.com Web: davidevanoff.com Basic Rate: please call for info

VEGAS DISC MASTERING 128 W. 400 N. Cedar City, UT 84721 800-246-5667, 702-735-4283 Email: info@vegasdisc.com Web: vegasdisc.com Contact: Tom Parham Basic Rate: call for info

VICK ENTERTAINMENT

10 W. Broadway, Ste. 701 Salt Lake City, UT 84101 801-755-9966 Fax 866-599-8863 **Email:** info@vickentertainment.com **Web:** vickentertainment.com **Basic Rate:** please call for info

VERMONT

LITTLE CASTLE STUDIO 802-349-1280 Email: littlecastlestudio@yahoo.com Web: littlecastle.com Contact: Horace Williams, Jr. Basic Rate: please call for info

LANE GIBSON 413 Carpenter Rd. Charlotte, VT 05445 802-425-3508 Web: lanegibson.com

VIRGINIA

CUE RECORDING STUDIOS 109 Park Ave., Ste. E Falls Church, VA 22046 703-532-9033 Email: info@cuerecording.com Web: cuerecording.com, myspace.com/cuerecordingstudio Basic Rate: please call for info

WASHBURN MASTERING

325 E. Bay View Blvd., Ste. 205 Norfolk, VA 23503 757-480-5008 Web: washburnmastering.com Contact: Todd Washburn Basic Rate: please call for info

WASHINGTON

COUGAR MOUNTAIN STUDIOS Issaquah, WA 425-391-0570 Email: cms@cougarmountainstudios. com Web: cougarmountainstudios.com Basic Rate: \$40 per hr.

PERFECHTER PRODUCTIONS 509-242-8907 Email: info@perfechterproductions.com

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You are joining thousands of musicians and music lovers in supporting bipartisan legislation to reform music licensing and make sure music creators receive fair pay for their work.

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www.musicfirstcoalition.org









MUSIC Directory of U.S. Mastering Studios

Web: perfechterproductions.com Basic Rate: please email for info

SEATTLE DISC MASTERING Shoreline, WA 206-368-9220 Web: seattlediscmastering.com

SYNERGY PRODUCTIONS 958 N. 127th St., Ste. B Seattle, WA 98133 206-364-1070 Email: jason@synergynw.com Web: synergynw.com

WEST VIRGINIA

HILLTOP RECORDING R.R. 1 Box 334-A LeSage, WV 25537 304-840-2675 Web: hilltoprecording.com Contact: Dave Winters Basic Rate: please call for info

ZONE 8 RECORDING 527 Main St. Morgantown, WV 304-599-7332 Email: zone8recording@yahoo.com Web: zone8recording.com Contact: Mark Poole Basic Rate: please call for info

WISCONSIN

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ULTIMATE AUDIO MASTERING

35 W. Liberty Evansville, WI 53536 608-882-6798 Email: uamaster@sbcglobal.net Web: ultimateaudiomastering.com/ contact.html Contact: Tom Blain Basic Rate: call for price quote

WYOMING

BALL ADVERTISING GROUP, INC. 355 N. Lincoln St. Casper, WY 82601 307-234-3472 Email: info@balladv.com Web: balladv.com Services: digital editing

INTEGRATED IMAGING 133 S. McKinley St. Casper, WY 82601 800-780-3805, 307-266-3805 Email: info@iilabs.com Web: iilabs.com Services: video and audio duplication

INTERNATIONAL

STUDIO 302 207 Bank St., #338 Ottawa, Ontario, Canada K2P 2N2 Web: studio302.com Basic Rate: see website for rates

XARC MASTERING

The Online CD & Vinyl (Pre) Mastering Studio Gompitzer St. 108 Dresden, Saxony 01557 Germany +49 (0) 170 750 22 92 Email: info@xarcmastering.com Web: xarcmastering.com Contact: Lorenz Vauck Format: digital and analog, 2 tracks

For more directories with industry contacts for A&R, recording studios, rehearsal studios, booking agents, producers, engineers, music publishers, indie labels and more visit musicconnection.com/ industry-contacts.



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

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

- Alfa

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."



CONNECTION

Directory of College / Indie Radio

If you're looking to get your music played by college and indie radio stations, this one-of-a-kind MC directory is the ideal resource. Updated for 2016, it features not only college radio stations nationwide, but also independent radio promotion professionals.

ALABAMA

WVUA 90.7 FM University of Alabama Music Directory Box 870170 Tuscaloosa, AL 35487 904-504-3306 Email: music@wvuafm.ua.edu Web: wvuafm.ua.edu Format: alt-rock

ARIZONA

KAMP 1570 AM University of Arizona Attn: (Genre of Music You Are Sending) 615 N. Park Ave., #101 Tucson, AZ 85721 520-626-4460 Email: headmusic@kamp.arizona.edu Web: kamp.arizona.edu Format: free form

KXCI 91.3 FM 220 S. 4th Ave. Tucson, AZ 85701 520-623-1000 Ext. 16 Web: kxci.org Contact: Duncan Hudson Format: eclectic

CALIFORNIA

KALX 90.7 FM University of California, Berkeley 26 Barrows Hall, Ste. 5650 Berkeley, CA 94720-5650 510-642-1111 Email: music@kalx.berkeley.edu Web: kalx.berkeley.edu Format: eclectic

KCRH 89.9 FM

Chabot College 25555 Hesperian Blvd. Hayward, CA 94545 510-723-6954 Email: music@KCRHradio.com Web: kcrhradio.com

KCPR 91.3 FM

Cal Poly State University Building 26, Room 301 1 Grand Ave. San Luis Obispo, CA 93407 805-756-2965 Email: kcpr.music@gmail.com Web: kcpr.org Format: eclectic

KCRW 89.9 FM

Santa Monica College 1900 Pico Blvd. Santa Monica, CA 90405 310-450-5183 Email: mail@kcrw.org Web: kcrw.com Contact: Jason Bentley Format: eclectic Note: Submissions are all done through the website malcolm.kcrw.com

KCSC Internet Radio California State University, Chico

530-898-6229 Contact: Quinn Mattingly, GM Email: gm@kcscradio.com

Web: kcscradio.com Format: eclectic

KCSB 91.9 FM University of California Music Directors P.O. Box 13401 Santa Barbara, CA 93107-3401 805-893-3757 Email: externalmusic@kcsb.org Contact: Joaquin Peres, Music Director Web: kcsb.org Format: eclectic

KCSN 88.5 FM

California State University, Northridge 18111 Nordhoff St. Northridge, CA 91330-8312 818-677-3090 Email: mookie@kcsn.org Web: kcsn.org Contact: Marc Kaczor Format: Smart rock Note: Weekend show "Connections" with Nic Harcourt hosts an eclectic mix of progressive and innovative pop, connecting the musical dots between Jack White and Led Zeppelin, Serge Gainsbourg and Beck, Kraftwerk and Air and plenty in between. Nic showcases new and independent talent from across the musical spectrum and features live sessions and interviews with both established and emerging artists. (nic@kcsn.org)

KDVS 90.3 FM

University of California 14 Lower Freeborn Hall Davis, CA 95616 530-752-0728 Email: kdvsmusicdepartment@gmail. com Web: kdvs.org Contact: Sean Johnson, Music Director Format: eclectic/freeform

KFJC 89.7 FM

Foothill College 12345 S. El Monte Rd. Los Altos Hills, CA 94022 650-949-7260 Fax 650-948-1085 Email: md@kfjc.org Web: kfjc.org Contact: Justin Lazar. Music Director Format: eclectic

KJAZZ 88.1 FM California State University, Long Beach 1500 Cotner Ave. Los Angeles, CA 90025 310-478-5540 Email: bjackson@kkjz.org Web: jazzandblues.org Contact: Bubba Jackson, Program Dir.

KLBC.ORG Long Beach City College 4901 E. Carson St. Long Beach, CA 90808 562-938-4800 Email: purpose@klbc.org Web: klbc.org Format: eclectic

Format: jazz & blues

KOHL 89.3 FM

Ohlone Community College 43600 Mission Blvd. Fremont, CA 94539 510-659-6221 Fax 510-659-6001 Web: kohlradio.com

KSCU 103.3 FM Santa Clara University 500 El Camino Real, Ste. 3207 Santa Clara, CA 95053 408-554-4414 Email: gm@kscu.org

Web: kscu.org Format: eclectic **KSBR 88.5 FM**

Saddleback Community College Student Services Center, Room 223 28000 Marguerite Pkwy. Mission Viejo, CA 92692 949-582-5757 Email: jrondeau@saddleback.edu Web: ksbr.net Format: Jazz, Chill, Electronica

KSJS 90.5 FM San Jose State University Hugh Gillis Hall, Rm. 132 San Jose, CA 95192-0094 408-924-5757 Email: ksjs@ksjs.org Web: ksjs.org Format: eclectic

KSPC 88.7 FM

Pomona College Thatcher Music Building 340 N. College Ave. Claremont, CA 91711 909-621-8157 Email: md@kspc.org Web: kspc.org Format: eclectic/underground music

KUCI 88.9 FM

University of California, Irvine c/o Music Director P.O. Box 4362 Irvine, CA 92616 949-824-4561 Email: musicdir@kuci.org Web: kuci.org Contact: Leslie Alvardo Format: eclectic

KXLU 88.9 FM

Loyola Marymount University One LMU Dr., Malone 402 Los Angeles, CA 90045 310-338-5958, 310-338-2866 Fmail: christophica mark Email: christophkxlu@gmail.com Web: kxlu.com Contact: Christoph Neumann Format: eclectic

KXSC 1560

USC 3607 Trousdale Pkwy. TCC B3 MC 3109 Los Angeles, CA 90089-3109 213-740-1486 Email: music@kxsc.org Web: kxsc.org Format: independent eclectic

KZSC 88.1 FM University of California, Santa Cruz 1156 High St. Santa Čruz, CA 95064

831-459-4036 Email: stationmanager@kzsc.org Web: kzsc.org Format: eclectic

KZSU 90.1 FM

Stanford University P.O. Box 20510 Stanford, CA 94309 650-725-4868 Email: music@kzsu.stanford.edu Web: kzsu.stanford.edu Format: eclectic

UCLAradio.com

118 Kerckhoff Hall 308 Westwood Plaza Los Angeles, CA 90024 310-825-9999 Email: gm@uclaradio.com Web: uclaradio.com Format: college/eclectic

COLORADO

KCSU 90.5 FM Colorado State University LSC Box 13 Fort Collins, CO 80523 970-491-1695 Email: music@kcsufm.com Web: kcsufm.com Format: eclectic

KGNU 88.5 FM & 1390 AM

4700 Walnut St. Boulder, CO 80301 303-449-4885 Web: kgnu.org Format: eclectic

KRCC 91.5 FM

Colorado College 912 N. Weber St. Colorado Springs, CO 80903 719-473-4801 Email: info@krcc.org Web: krcc.org Format: eclectic

KVCU 1190 AM

University of Colorado Campus Box 207 Boulder, CO 80309 303-492-1190 Email: Elijah@radio1190.org Web: radio1190.org Contact: Elijah Jarocki, Music Dir. Format: eclectic

CONNECTICUT

WESU 88.1 FM Wesleyan University 45 Broad St., 2nd Fl. Middletown, CT 06457 860-685-7703 Email: wesumd@wesufm.org Web: wesufm.org Format: free form

WHUS 91.7 FM

University of Connecticut Student Union Building, Room 412 2110 Hillside Rd., Unit 3008R Storrs, CT 06269-3008 860-486-9487 Email: musicdirector@whus.org

Download at musicconnection.com/industry-contacts

Web: whus.org, facebook.com/ whusradio Format: eclectic

WNHU-88.7 FM University of New Haven 46 Ruden St West Haven, CT 06516 Email: musicdirector@wnhu.org Web: wnhu.net Format: eclectic

WRTC 89.3 FM

Trinity College 300 Summit St. Hartford, CT 06106 860-297-2439 Email: musicdirector@wrtcfm.com Web: wrtcfm.com Format: eclectic

WWUH 91.3 FM University of Hartford 200 Bloomfield Ave. West Hartford, CT 06117 860-768-4703 Email: wwuh@hartford.edu Web: wwuh.org Format: world, women's, folk, polka, jazz, alt, classical, bluegrass, news, film, opera

FLORID

WVFS 89.7 FM Florida State University Music Director 420 Diffenbaugh Building Tallahassee, FL 32304-1550 850-644-3871 Web: wvfs.fsu.edu Format: eclectic

WVUM 90.5 FM University of Miami P.O. Box 2481919 Coral Gables, FL 33124 703-424-4251 Email: md@wvum.org Web: wvum.org Format: indie

GEORGIA

WRAS 88.5 FM Georgia State University (mail submissions via USPS) (mail submissions via 05 P.O. Box 4048 Atlanta, GA 30302-4048 404-413-1630 **Web:** wras.org **Format:** eclectic *Note: We do not Except CD singles, MP3's or cassettes, Hard copy EPs/ LPs (in CD or Vinyl) *Mail submissions via UPS, DHL or FedEx:

WRAS-Album 88 Georgia State University 66 Courtland St. Student Center West - Room 271 Atlanta, GA 30303

WREK 91.1 FM Georgia Tech Student Radio Music Director 350 Ferst Dr. N.W., Ste. 2224 Atlanta, GA 30332-0630 404-894-2468 Email: music director@wrek. Email: music.director@wrek.org Web: wrek.org Format: eclectic

HAWAII

KTUH 90.3 FM University of Hawai'i 2445 Campus Rd. Hemenway Hall, Ste. 203 Honolulu, HI 96822

808-956-7261 Email: md@ktuh.org Web: ktuh.org/music Format: all genres

IDAHO

KUOI 89.3 FM University of Idaho Student Union Building, 3rd Fl. Campus Box 444272 Moscow, ID 83844-4272 208-885-6392 Email: eric@kuoi.org Web: kuoi.com/index.html Contact: Eric Marsh, Music Dir. Format: eclectic

ILLINOIS

RADIO DEPAUL DePaul University 2345 N. Clifton Ave Chicago, IL 60614 773-325-7341 Email: radiodepaulpd@gmail.com Web: radio.depaul.edu Format: eclectic

WESN 88.1 FM Wesleyan University Music Director WESN 88.1 FM P.O. Box 2900 Bloomington, IL 61702 Email: wesn@iwu.edu Web: wesn.org Format: free-form

WCRX 88.1 FM

Columbia College Chicago 33 E. Congress Pkwy. Chicago, IL 60605 312-663-3512 Email: WCRXDJ@colum.edu Web: colum.edu/academics/wcrx/ index.php Format: eclectic

WHPK 88.5 FM

Reynolds Club 5706 S. University Ave. Chicago, IL 60637 773-702-8424 Email: contact@whpk.org Web: whpk.org Format: eclectic

WZND 106.1 FM Illinois State University 007 Fell Hall

Normal, IL 61790-4481 309-438-5493 Email: ssuess@ilstu.edu Web: wznd.com Format: R&B and alt. rock

INDIANA

WFHB 91.3 & 98.1 FM 108 W. Fourth St. Bloomington, IN 47404 812-202-6397 Email: music@wfhb.org Web: wfhb.org Format: eclectic

WGRE 91.5 FM DePauw University 609 S. Locust St. Greencastle, IN 46135 765-658-4475 Email: wgre@depauw.edu Web: wgre.org Format: eclectic

WSND 88.9 FM Notre Dame O'Shaughnessy Hall, 4th Fl. University of Notre Dame Notre Dame, IN 46556

574-631-7342, 574-631-4069 Email: wsnd@nd.edu Web: nd.edu/~wsnd Format: classical

10W#

KRUI-89.7 FM University of Iowa 379 Iowa Memorial Union Iowa City, IA 52242 319-335-8970 Email: krui@uiowa.edu Web: krui.fm/about/music Contact: Music Director Format: various rock/electronic/hip-hop, CMJ reporting

KANSAS

KJHK-90.7 FM University of Kansas 1301 Jayhawk Blvd. Lawrence, KS 66045 785-864-5483 Email: musicr@kjhk.org Web: kjhk.org Contact: Caroline Rice, Music Dir. Format: eclectic

KSDB 91.9 FM Kansas State University 105 Kedzie Hall Manhattan, KS 66506-4701 785-532-0919 Email: music@ksdbfm.org Web: ksdbfm.org Contact: Eric Nehm, Station Mgr. Format: alternative/hip-hop

MARYLAND

WANTLAND WGTS 91.9 FM Columbia Union College 7600 Flower Ave. Takoma Park, MD 20912 301-891-4200, 800-700-1094 Web: wgts919.com Format: Christian

MASSACHUSETTS

BIRN - Internet Radio MS-150, Berklee College of Music 1140 Boylston St. Boston, MA 02215 617-747-8538 Email: info@thebirn.com Web: thebirn.com Format: eclectic

WCFM 91.9 FM WCFM Williamstown 91.9 FM

Paresky Ctr. Williamstown, MA 01267 413-597-2373 Email: WCFMemd@gmail.com Web: sites.williams.edu/wcfm Format: eclectic

WERS 88.9 FM

Emerson College 120 Boylston St., 4th Fl. Boston, MA 02116 617-824-8084 Email: info@wers.org Web: wers.org Format: eclectic

WHRB 95.3 FM Harvard College

389 Harvard St. Cambridge, MA 02138-3900 617-495-9472 Email: pd@whrb.org Web: whrb.org Format: eclectic

WMBR 88.1 FM Mass. Institute of Technology 3 Ames St.

Cambridge, MA 02142 617-253-4000 Email: music@wmbr.org Web: wmbr.org Format: eclectic

WMFO 91.5 FM

Tufts University P.O. Box 53065 Medford, MA 02155 617-627-3800 Web: wmfo.org Format: eclectic

WMUA 91 FM

University of Massachusetts 105 Campus Center Amherst, MA 01003 413-545-2876 Email: music@wmua.org Web: wmua.org Contact: Chloe Doyle, Music Dir. Format: eclectic, college, public, non-commercial, etc.

WTBU 640 AM/89.3 FM Boston University 640 Commonwealth Ave. Boston, MA 02215 617-353-6400 Email: music@wtburadio.com Web: wtburadio.org Format: eclectic

MICHIGAN

WCBN 88.3 FM University of Michigan 515 Thompson St. Student Activities Bldg. Ann Arbor, MI 48109-1316 734-763-3501 Email: music@wcbn.org Web: wcbn.org Format: free form

WDBM 89 FM

Michigan State University G-4 Holden Hall 234 Wilson Rd. East Lansing, MI 48825 517-884-8989 Email: manager@impact89fm.org Web: impact89fm.org Format: alt-rock

WDET 101.9 FM

Wayne State University 4600 Cass Ave. Detroit, MI 48201 313-577-4146 Fax 313-577-1300 Email: wdetfm@wdet.org Web: wdetfm.org Format: eclectic

WKAR 90.5 FM

Michigan State University Communication Arts & Sciences Bldg. 404 Wilson Rd. East Lansing, MI 48824 517-884-4700 Email: Carolopedia@wkar.org Web: wkar.org Format: new age, world, folk, classical

MISSOURI

KCOU 88.1 FM 2500 MU Student Center Columbia, MO 65201 573-882-7820 Email: gm@kcou.fm Web: http://kcou.fm/ Format: alt. rock

KMNR 89.7 FM

University of Missouri 218 Havener Center Rolla, MO 65409 573-341-4272 Email: stationmanager@kmnr.org Web: kmnr.org Format: free form

KWUR 90.3 FM

Washington University Campus Box 1205 One Brookings Dr. St. Louis, MO 63105 314-935-5952 Email: gm@kwur.com Web: kwur.com Format: eclectic

NEW JERSEY

WBZC 88.9 FM **Burlington County College** 601 Pemberton Brown Mills Rd. Pemberton, NJ 08068 609-894-9311 Ext. 1784 Email: z889@rcbe.org Web: z889.org Contact: Jason Varga, Program Director Format: indie rock

WFMU 91.1 FM

P.O. Box 2011 Jersey City, NJ 07303-2011 201-200-9368 Web: wfmu.org Contact: Brian Turner, Music Director Format: eclectic

WPRB 103.3 FM

30 Bloomberg Hall Princeton University Princeton, NJ 08544 609-258-1033 Email: program@wprb.com Web: wprb.com Contact: Harrison Waldon, Program Director Format: rock, folk, jazz, blues, classical

WRSU 88.7 FM Rutgers University 126 College Ave. New Brunswick, NJ 08901 732-932-7802 Ext. 12 Email: music@wrsu.org Web: wrsu.org Contact: Mica Finehart, Music Dir. Format: eclectic

WTSR 91.3 FM The College of New Jersey P.O. Box 7718 Ewing, NJ 08628 609-771-2420 Email: music@wtsr.org Web: wtsr.org Format: college, metal, folk, blues

NEW MEXICO

KUNM 89.9 FM University of New Mexico MSCO6 3520, Onate Hall 1 University of New Mexico Albuquerque, NM 87131-0001 505-277-5615, 877-277-5615 Email: mfinch@kunm.org Web: kunm.org Format: eclectic

NEW YORK

WBAR 87.9 FM Barnard College 3009 Broadway New York, NY 10027-6598 212-854-4773 Email: collegerock@wbar.org Web: wbar.org Contact: various depending on genre Format: free-form, non-commercial

WDWN 89.1 FM Cayuga Community College 197 Franklin St. Auburn, NY 13021 315-255-1743 Ext. 2282 Email: keeler@cayuga-cc.edu Web: wdwn.fm Format: college alternative

WFUV 90.7 FM Fordham University 441 E. Fordham Rd. Bronx, NY 10458-9993 718-817-4550 Email: musicdept@wfuv.org Web: wfuv.org Format: eclectic

WICB 91.7 FM

Ithaca College 92 WICB 118 Park Hall Ithaca, NY 14850 607-274-3217 Email: music@wicb.org Web: wicb.org Format: eclectic

WNYU 89.1 FM

5-11 University Pl. New York, NY 10003 212-998-1658 Email: music@wnyu.org Web: wnyu.nyu.edu Contact: Evan Neuhausen Format: eclectic

WRHU-88.7 FM Hofstra University 111 Hofstra University 127 Dempster Hall Hempstead, NY 11549 516-463-6773 Email: programming@wrhu.org Web: wrhu.org Contact: Bernie Dennier, Station Mgr. Format: eclectic

WRPI 91.5 FM

Rensselaer Polytechnic Institute 1 WRPI Plaza Troy, NY 12180-3590 518-276-6248 Email: wrpi-md@rpi.edu Web: wrpi.org Contact: Zaire Johnson Format: eclectic

WRUR 88.5 FM

University of Rochester P.O. Box 30021 Rochester, NY 14614 585-275-9787 Email: music@wrur.org Web: wrur.org Format: AAA, eclectic

WVKR 91.3 FM

Vassar College Box 726 124 Raymond Ave. Poughkeepsie, NY 12604-0726 845-437-5476 Email: wvkrmd@vassar.edu Web: wvkr.org Contact: Brendon Kiernan, James Fast Format: eclectic

NORTH CAROLINA

WKINC-88.1 FM North Carolina State University 343 Witherspoon Student Center Campus Box 8607, Ste. 343 Raleigh, NC 27695-8607 919-515-2401 Email: addwtrap.org Email: pd@wknc.org Web: wknc.org Contact: Kaanchee Gandhi Format: eclectic

WRVS 89.9FM

Elizabeth State University 1704 Weeksville Rd. Elizabeth City, NC 27909 252-335-3516 Email: rmjones@ecsu.edu Web: ecsu.edu/wrvs Contact: Randy Jones, Program Dir. Format: jazz, R&B, gospel

WXDU 88.7 FM

Duke University P.O. Box 90689 Durham, NC 27708 919-684-2957 Email: music@wxdu.org Web: wxdu.duke.edu Format: eclectic

WXYC 89.3 FM

University of North Carolina CB 5210 Carolina Union Chapel Hill, NC 27599 919-962-8989 Email: info@wxyc.org Web: xyc.org Contact: Jonathan Woollen Format: eclectic

OHIO

WBWC 88.3 FM 275 Eastland Rd. Berea, OH 44017 440-826-7486 Email: gm@wbwc.com Web: wbwc.com Format: alt-rock

WCSB 89.3 FM

3100 Chester Ave., 4th Fl. Cleveland, OH 44115 Email: musicdirector.wcsb@gmail.com Web: wcsb.org Contact: Jack Curran Format: free form

WYSO 91.3 FM

Antioch University Midwest 150 E. S. College St. Yellow Springs, OH 45387 937-767-1383 Email: niki@wyso.org Web: wyso.org Contact: Niki Dakota, Music Dir. Format: eclectic

OREGON

KLC RADIO Lewis & Clark 0615 S.W. Palatine Hill Rd. Portland, OR 97219 503-768-7104 Email: klc@lclark.edu Web: college.lclark.edu/student_life/ klc radio

KPSU 98.1 FM Portland State University KPSU P.O. Box 751-KPŚU/VG Portland, OR 97207 Email: music@kpsu.org Web: kpsu.org Contact: Lanny Lieu Format: eclectic

KWVA 88.1 FM

University of Oregon P.O. Box 3157 Eugene, OR 97403 541-346-0645 Email: music@kwvaradio.org Web: kwvaradio.org Contact: Taylor Jones, Andrew Rogers Format: eclectic

PENNSYLVANIA

WCLH 90.7 FM Wilkes University 84 W. S. St. Wilkes Barre, PA 18701 570-408-2908 Email: kristen.rock@wilkes.edu Web: wclh.org Contact: Kristen Rock Format: eclectic

WERG 90.5 FM

Gannon University 109 University Sq. Erie, PA 16541 814-459-9374 Email: griswold002@knights.ganon.edu Web: wergfm.com Contact: Adam Cervera Music Director Format: eclectic

WFSE 88.9 FM

Fighting Scots Radio Edinboro University of Pennsylvania Earley Hall 814-732-2889 Web: facebook.com/wfseradio Format: alt-rock

WKDU 91.7 FM

Drexel University 3210 Chestnut St. Philadelphia, PA 19104 215-895-2082 Web: wkdu.org Format: free form

WPTS 92.1 FM

University of Pittsburgh 411 William Pitt Union 3959 Fifth Ave. Pittsburgh, PA 15260 412-383-9787 Email: music@wptsradio.org Web: wpts.pitt.edu Contact: Max Datner Format: eclectic

WRCT 88.3 FM

1 WRCT Plaza 5000 Forbes Ave. Pittsburgh, PA 15213 412-621-0728 Email: info@wrct.org Web: wrct.org Format: eclectic

WQHS

University of Pennsylvania Hollenback Center 504 3000 S. St. Philadelphia PA 19104 215-898-3500 Email: wghsradio@gmail.com Web: wghsradio.org Format: eclectic

TENNESSEE

WMTS 88.3 FM Middle Tennessee State University 1301 E. Main St., Box 58 Murfreesboro, TN 37132 615-898-5051 Email: music@wmts.org Web: wmts.org Contact: Anthony Williams Format: eclectic

WRVU 91.1 FM

Vanderbilt University P.O. Box 9100, Station B Nashville, TN 37235 615-322-7625 Email: wrvumd@gmail.com Web: wrvu.org Contact: Nick Kline Format: eclectic

Download at musicconnection.com/industry-contacts

WUTK 90.3 FM

University of Tennessee, Knoxville P105 Andy Holt Tower Knoxville, TN 37996 865-974-1120 Email: wutkmusic@gmail.com Web: wutkradio.com Format: eclectic

TEXAS

KSAU 90.1 FM Stephen F. Austin State P.O. Box 13048 Nacogdoches, TX 75962 936-468-4000 Web: sfasu.edu/ksau Contact: Alex Bellini, Station Mgr. Format: eclectic

KTCU 88.7 FM

Box 298020 Fort Worth TX 76129 817-257-7631 Email: ktcu@ktcu.tcu.edu Web: ktcu.tcu.edu Format: classical, modern rock, Americana

KTRU 91.7 FM

MS506 Rice University, MS 506 Houston, TX 77251-1892 Web: ktru.org Format: eclectic

KVRX 91.7 FM

Student Radio c/o UT P.O. Box D Austin, TX 78713-7209 512-495-5879 Email: kvrxmusic@gmail.com Web: kvrx.org Contact: Lloyd Farley Format: eclectic

WASHINGTON

KAOS 89.3 FM The Evergreen State College 2700 Evergreen Pkwy. N.W., CAB 101 Olympia, WA 98505 360-867-5267 Email: kaos_music@evergreen.edu Web: kaosradio.org Contact: Nicki Thompson, Music Director

KCWU 88.1 FM

KCWU 88.1 FM Attn: Music Department KCWU_FM Radio, MS: 7594 CWU, SURC Room 120 400 E. University Way, STOP 7594 Ellensburg, WA 98926-7594 509-963-2311 Web: 881theburg.com Format: edeptite Format: eclectic

SATELLITE RADIO

SIRIUSXM, SIRIUS, XM SATELLITE RADIO Attn: Music Programming Department 1221 Ave. of the Americas New York, NY 10020 866-601-6302 Web: siriusxm.com

INDEPENDENT RADIO

COMMON NONSENSE on Live 365 New Orleans, LA Email: music@cnradio.us Web: commonnonsenseradio.com

FEARLESS RADIO 2341 S. Michigan Ave., Ste. 3F Chicago, IL Web: fearlessradio.com

INDIE 103.1 FM

5700 Wilshire Blvd., Ste. 250 Los Angeles, CA 90036 323-900-6100 Email: pwakeman@entravision.com Web: indie1031.com Contact: Penelope Wakeman, Station Mgr.

iRADIO LA – INDIE 104 P.O. Box 1403 Covina, CA 91722 Email: info@indie104.com Web: indie104.com

RADIOINDY.COM P.O. Box 93492 Phoenix, AZ 85070

Email: support@radioindy.com Web: radioindy.com

SONGPLANET.COM Email: info@songplanet.com Web: songplanet.com

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24955 Pacific Coast Hwy., C303 Malibu, CA 90265 310-457-6616 Fax 310-457-8058 Email: jdenver@allaccess.com Web: allaccess.com Contact: Joel Denver Styles/Specialties: Top 40 / mainstream, top 40 / rhythm crossover, alternative, rock, country, Hot AC, rock, contemporary Christian, urban, urban AC

ALL ACCESS MUSIC GROUP 1222 16th Ave., S., Ste. 25 Nashville, TN 37212

615-252-6400 Web: allaccess.com

AMERICAN AMP

323-638-9267 Email: info@americanamp.com Web: americanamp.com Styles/Specialties: All Past Clients: (MUSIC) SONY, Warner Bros., BMG, Capitol. (FILM) The Passion of the Christ, Narnia, Oldboy, Rocky Balboa, The Puffv

BACKSTAGE ENTERTAINMENT 310-325-9997

Email: staff@ backstageentertainment.net Web: backstageentertainment.net Contact: Paul Loggins Styles/Specialties: specializing in Top 40, adult contemporary, country, rap/R&B, rock and college national radio campaigns

BILL WENCE PROMOTIONS

P.O. Box 39 Nolensville, TN 37135 615-776-2060 615-7/6-2060 Web: billwencepromotions.com Contact: Bill Wence Styles/Specialties: Americana/AAA/ college/acoustic/roots. Specializing in independent artists, radio interviews, tours. *Unsolicited material accepted

BRYAN FARRISH RADIO PROMOTION 1828 Broadway, 2nd Fl. Santa Monica, CA 90404 310-998-8305 Email: airplay@radio-media.com Web: radio-media.com Styles/Specialties: All except classical

EVOLUTION PROMOTION

7 Arlene Ave. Wilmington, MA 01887 978-658-3357 Email: info@evolutionpromotion.com Web: evolutionpromotion.com

FLANAGAN'S RADIO & RETAIL PROMOTIONS

323-876-7027 Email: submissions@ flanaganpromotions.com Web: radioandretail.com Styles/Specialties: college radio, commercial radio, retail promotion, other

INDIE POWER.com

Studio City, CA 91604 818-505-1836 Email: info@indiepower.com Web: indiepower.com Styles/Specialties: Full service, promo, worldwide, Movies/TV, distribution

INTEGRATED MARKETING See Indie Power

LOGGINS PROMOTION

2530 Atlantic Ave., Ste. C Long Beach, CA 90806 310-325-2800 **Email:** promo@logginspromotion.com **Web:** logginspromotion.com Contact: Paul Loggins, Paola Franco, John Stevens, Laurent Stoeckli Styles/Specialties: all styles and genres

RUFFSOUNDS

310-418-2818 Email: xmruff@comcast.net Web: ruffsounds.com Contact: Marko Babineau, Austin Keves Styles/Specialties: rock, active rock, modern rock, see website for new phone numbers No unsolicited material

NATIONAL RECORD PROMOTION 137 N. Larchmont Blvd., Ste. 500 Los Angeles, CA 90004 323-658-7449 Email: lweir@larryweir.com Web: heartlandent.com, larrvweir.com Contact: Larry Weir

PINCH HIT ENTERTAINMENT

2400 W. Carson, Ste. 223 Torrance, CA 90501 310-791-7617 Email: mike@pinchhit.com Web: pinchhit.com Contact: Mike Naylor Styles/Specialties: guitar-oriented rock, pop, specializing in national radio promotion, distribution and press campaigns

PIRATE!

Boston, MA 617-256-8709 Email: steve@piratepirate.com Web: piratepirate.com Contact: Steve Theo

Additional location:

NYC Contact Douglas Blake 617-571-8043

PLANETARY GROUP. THE 6161 Santa Monica Blvd., Ste. 202 Los Angeles, CA 90038 323-210-3599, 800-254-2543

Email: info@planetarygroup.com Web: planetarygroup.com

Additional location:

P.O. Box 52116 Boston, MA 02205 617-517-4193

FLANAGAN PROMOTIONS

323-876-7027 Email: submissions@ flanaganpromotions.com Web: flanaganpromotions.com Contact: Jon Flanagan Styles/Specialties: AAA, modern rock, commercial & college radio and retail promotions

HOWARD ROSEN PROMOTION

HOWARD ROSEN PROMOTION 1129 Maricopa Hwy., #238 Ojai, CA, 93023 805-382-2200 Email: howie@howiewood.com Web: howiewood.com Contact: Howard Rosen Styles/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, College for artists of all label sizes including Independent We also do including Independent. We also do Social Media, Videos, Production and Song Placement.

PINNACLE MANAGEMENT, MARKETING AND PROMOTION LLC

1129 Maricopa Hwy., #238 Ojai, CA, 93023 805-382-2200 Email: pinnaclemanagement212@ gmail.com, info@howiewood.com Specialties: Management, Marketing and Promotion

TIM SWEENEY & ASSOCIATES

31805 Temecula Pkwy., #551 Temecula, CA 92592 951-303-9506 Email: sweeney@timsweeney.com Web: tsamusic.com Contact: Tim Sweeney Styles/Specialties: all styles

INTERNATIONAL STATIONS SKUNK RADIO LIVE

SRL Networks London 3 More London Riverside Longdon Bridge, London, SE12RE, UK U.K. Contact: Stephen Morgridge Web: SkunkRadioLive.com Email: studio@skunkradiolive.com Station Slogan: Good Music. Discover undiscovered music from around the world. Music Submission: submit your best track, a professional photo and a link to your artist profile to playlists@ skunkradiolive.com

For hundreds more contacts from current directories (managers, producers, engineers, agents, vocal coaches, publicity, labels, merch, promotion, duplication, social media, recording studios, rehearsal studios, mastering studios, publishers, film/TV and more), visit our website: musicconnection. com/industry-contacts.





Get Booked to Perform on **College Campuses!**

Imost every college campus provides entertainment for its students through the Campus Activities Board. Budgets are collected from a student activities fee, which is part of a student's tuition, so the more students, the higher the budgets! You can find homecoming tailgate parties, casino nights, back-to-school and end-of-the year bashes. Many of these events feature music as their sole entertainment.

CONNECTING WITH COLLEGES

Students actually volunteer to plan and book music on their campus. Go online to any college website and search "Student Activities" or "Associated Students." This will take you to the right office that pays for musicians to play on campus. If you can't find a music contact, email the Student Activi-

ties Advisor and ask to be connected with the student in charge of music. It is the Advisor's task to make sure the volunteer students are executing and planning their entertainment. Sometimes you need to stop texting and emailing and just make a phone call to connect.

Usually you email the music chair and send a link to your website and a GOOD LIVE PERFOR-MANCE VIDEO. Rarely does this have to go to a committee; usually just one or two students are viewing and choosing. There are different students in charge of each event so it is okay to email each of them!

HOW MUCH CAN I EARN?

Pricing varies...\$300 to \$1,000 in California, \$500 to \$1500 for other West Coast states; double the pay on the East Coast. (There are many more lvy League schools in the east with higher attendance and therefore, more fees col-

lected for the activities budgets.) You should never do a college performance for ZERO money unless it is connected to a charity event! Most colleges will feed the band, few will pay for lodging (but ask anyhow!) and rarely will the college pay for travel.

Most colleges have great sound systems, so remember to attach a stage plot and technical rider to all of your contracts. You will be required to sign a University Contract; you do not need liability insurance unless you are bringing an entire sound system with you. Ask the college to cross that section out-performing is a service and you are NOT a vendor! The college will be required to finalize the contract 30 days before your event, so you can get paid by check the day of the show. Be ready to send in a W9, which states who is being paid.

EVENTS ON CAMPUS

Nooners (a series where bands play from noon to 1 p.m. every week), Spring Flings (usually outdoor activities celebrating events such as Earth Day), Orientation Week Events (take place during hard starts in the Fall and Spring, these events are used as ice-breakers), Student Open Mic nights (musicians hosting an open mic for students and afterwards performing your own music for an hour). Check out the other clubs and organizations on campus, like LGBT events or special multi-cultural clubs. If your act has more of a party vibe, don't forget to check out the school's fraternities and sororities. Most of these organizations have direct websites or Facebook pages where you can connect with the frat or sorority president.

MUSIC GENRES & PERFORMANCES

College campuses welcome a variety of music. Typically, singer/songwriters do coffeehouses or nooner events, rock-blues-pop bands play weekly outdoor activities or you may find a jazz or reggae group performing at an Earth Day or Spring Fling. Colleges are a little fearful of loud metal bands or rap events. It doesn't mean they don't happen, but they are rare unless they tie it into a specific day like "Hip-Hop Culture & Fashion Day" or "Head-bang Your Test Stress Away." So, just about every genre is accepted.

No matter the genre, the minimum performance time is one hour. So if you only have a 45-minute set of originals, work up some jams, write more songs or grab hold of some cover songs and make them your



"You should never do a college performance for ZERO money unless it is connected to a charity event!"

can do an on-air interview with a student DJ, or I offer the newspaper staff some free tickets to our off-campus show so they can check us out. If the student radio or newspaper is covering your music, it will be easier to get booked on campus.

FINAL SUGGESTIONS

There is an organization called NACA.org, where college student bookers come and watch performance showcases to book events. It is advisable to put four to six college performances under your belt before you invest about \$1,500 to attend this type of networking event.

If you want to play on college campuses, make a GREAT LIVE performance video. Be persistent; remember the students are volunteers and going to classes so expect to email (A LOT!). Don't be afraid to pick up the phone to connect! Next, be organized! Pull a data base together listing when the students come back to school and do your research on what events are on the campus and who is in charge. Lastly, be flexible with your price. Different schools have different budgets, but please stop yourself from doing college events for free, unless it is a charity event.

CHRIS FLETCHER is owner of Coast to Coast Music, an artist development and tour coordicompany in Los Angeles, CA. She also teaches music business cour Institute and offers monthly workshops through her new venture, MusicBizMentors.com.

own. Some colleges will ask you to do two 45-minute sets. Don't claim you can do 90 minutes of music if you are not there yet. Prepare!

PROMOTIONAL COLLEGE OFFERINGS

While you are on a college campus there are great promotional activities to help grow your college fan base. If you get booked, ask the student music chair if they are connected with someone on their student newspaper or the radio station. If not, go online and connect yourself. It is as simple as going to the home page and putting, "student radio station" or "student newspaper." Don't forget to ask if there is an active on-campus TV station doing interviews and band performances.

I also use the radio and newspaper staff, even if we do not have a performance on campus yet! I call the radio stations and see if we



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