

# MUSIC CONNECTION

EXCLUSIVE  
DIRECTORY

Film/TV Music  
Supervisors &  
Post-Production

The Ins & Outs,  
Ups & Downs of  
LICENSING  
FOR A LIVING

How to  
PITCH  
Your Songs

DIY  
Mastering Tips

+

Pensado Awards  
El Perro Del Mar  
Jim Messina  
Dinosaur, Jr.  
Jeff Beck  
The Veils

# Gwen

Vol. 40 • September 2016 • \$3.95/\$4.95 Canada





# PORTRAITS IN TONE

## Richie Kotzen

"The great thing about the RK5 Fly Rig is that I now have my ideal pedalboard with the effects I use most, which is reverb, delay and overdrive, in a tiny little box that I can literally put in my backpack. So I'm carrying my guitar rig, for the most part, in my backpack.

"What makes the RK5 so different from the standard Fly Rig is the overdrive circuit. This is something that Andrew [Barta, president of Tech 21] and I spent a good 6 months designing --going back and forth, trying to verbalize what audio qualities I wanted. And finally we came to what we call the OMG section.



Actual size: 11.5"l x 2.5"w x 1.25"h • Weight: 18.6 oz.

"The thing that's really cool about it is Andrew put in the SansAmp. And what that enables you to do is literally revoice any amp. I can plug into a really clean amp and get my sound the same way I can plug into a dirty amp and get my sound. So you can get a great sound live through an amp, and, if the amp goes down, by using the Sans-Amp, you can literally plug right into the PA and get a fantastic guitar tone.

"Beyond putting the RK5 in front of an amp, you can also use it direct. I took this pedal into the studio for The Winery Dogs 'Hot Streak' record. There's a song, in particular, called 'The Lamb,' with a middle solo section where you can really hear the Tech 21 RK5 direct.

"So this pedal is very versatile, it's very convenient, extremely reliable, built to perfection." -- Richie Kotzen



The Richie Kotzen OMG Signature Overdrive is also available as a stand-alone pedal.

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## Gwen Stefani

The pop diva gives a candid interview about how, despite a rash of challenging events, she managed to rediscover her songwriting chops and make a bold return to recording and touring.

By Gary Graff

Photos by Jamie Nelson



## 45 Pensado Awards!

Music Connection's photographers were at Sony Pictures Studios for this unique, red carpet event celebrating the best of the pro audio community.

## Licensing for a Living

Music Connection gathers a diverse group of industry pro's who share their insights and expertise on the most effective ways to get your music licensed for film and television.

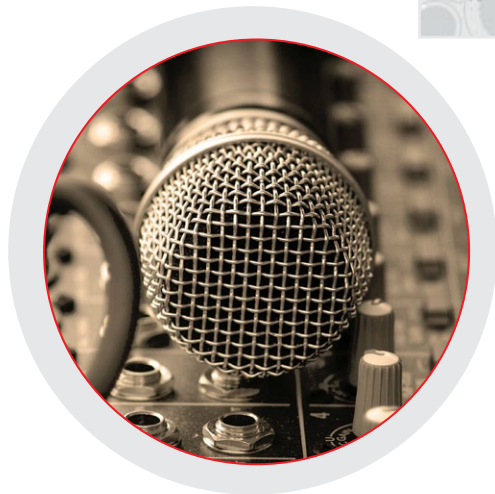
By Bernard Baur



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## 56 Directory of Film/TV Music Supervisors & Post-Production

Compiled By Denise Coso



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The Trouble With the Curve Pirates of the Caribbean The Godfather

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

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

Moonrise Kingdom Jurassic Park Modern Family Memoirs of a Geisha

The Best Man Holiday Law and Order Argo Frozen The Simpsons

Star Trek: Into Darkness Temple Grandin X-Men First Class 4 Little Girls

Life of Pi Independence Day Planes No Country For Old Men

# THE BUCK STARTS HERE

How I Met Your Mother War Horse Scandal The Magnificent Seven

The Newsroom The Lion King Dexter Avatar 30 Rock Nashville

Grey's Anatomy Kill Bill Vol. 2 Jungle Fever Saving Mr. Banks Jaws

Transformers: Dark of the Moon The Mentalist Raising Hope Nebraska

Age of Innocence Sleepy Hollow

Monsters University The Hurt Locker

Dawn of the Planet of the Apes The Music Man Blue Jasmine Oblivion

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**CLOSE UP**

— JONATHAN WIDRAN

## **GIK ACOUSTICS**

[gikacoustics.com](http://gikacoustics.com)

**Top Choice in Acoustic Treatments:** Combining his experiences as a recording studio owner with his background in manufacturing, Glenn Kuras launched his Atlanta-based company GIK Acoustics because he found that the acoustic treatment products on the market at the time simply were not effective. Now treating over 5,000 rooms worldwide every year, GIK Acoustics-U.S.A. and GIK Acoustics-Europe (based in Bradford, U.K.) manufacture and sell bass traps, acoustic panels and diffusors direct to customers around the world. Dollar for dollar, GIK Acoustics' products absorb more sabins (sound) than any other product on the market. GIK Acoustics is a top choice in acoustic treatments for recording studios, listening rooms, home theatres, churches, restaurants and live auditoriums. The company works with clients from even before they make their purchases and provides them with a professional design and support staff to achieve a quality acoustic space.



**U.S. Patent for Acoustic Treatment Design:** In 2015, GIK Acoustics received a utility patent for its unique proprietary design of its acoustic absorbers. The patent covers the design and construction of its flagship products, including the 242 Acoustic Panels, a redesign of the original 244 Bass Traps and Monster Bass Traps, the latter two featuring FlexRange Technology. Design begins with a two-frame system that allows low-end frequency waves to be absorbed from the sides and back while the professionally constructed frame maintains a crisp, sharp edge. The design provides a built-in air gap, which not only increases low end absorption, but allows the panel to hang truly flush on the wall using an integrated wire on the back. GIK Acoustics recently debuted its Alpha Series, which is changing the face of acoustic panels and bass traps by combining absorption with diffusion.

**Greensafe and Class A Fire Rating:** All GIK Acoustics products are Greensafe, which means they use formaldehyde-free, soy-based adhesive, 100% North American made wood and sound absorption insulation with ECOSE® Technology. The products also carry a Class A fire rating, the highest safety designation possible under the ASTM E84, a test used by code officials and regulatory agencies in the acceptance of interior finish materials.

Contact GIK Acoustics, 770-986-2789



## Mark Schindler

*Central Region Manager*  
Casio America, Inc.



**Casio America, Inc.** has hired **Mark Schindler** as Central Region Manager. Schindler will support the music industry and piano dealer channels. A musician himself, he comes to Casio with a music business degree from Berklee College of Music and more than 20 years of national account sales experience. Previously, he was a national account manager at Universal Music Group, where he worked on clients including Best Buy Co. Inc., Wal-mart Stores Inc., Target Corp. and more. Schindler has also worked with various artists from Taylor Swift to Volbeat, and has previously worked with Groove City Guitars in St. Paul, MN. Contact [dvicinanza@coynepr.com](mailto:dvicinanza@coynepr.com).

## Shannan Hatch

*VP, Creative Services*  
SESAC



**SESAC** has promoted **Shannan Hatch** to Vice President, Creative Services. In her new role, Hatch will lead the Nashville-based Creative Services team in supporting SESAC-affiliated songwriters and publishers, as well as working with the SESAC senior management team in supporting corporate Creative Services initiatives and goals. Formerly Senior Director, Writer/Publisher Relations for SESAC, Hatch joined SESAC in 2002. Prior to SESAC, Hatch worked as a publicist for AristoMedia, FrontPage Publicity, Rasky Bearlein and Commotion Public Relations, where she worked with high-profile artists. For more information, contact [swilliams@SESAC.com](mailto:swilliams@SESAC.com).

## Ryan Soroka

*Agent, Music Division*  
United Talent Agency



**United Talent Agency (UTA)** has hired **Ryan Soroka** as an agent in its music division, which will continue UTA's commitment to providing clients with a knowledgeable team and full-service representation across all music disciplines and in other major media. Soroka joins UTA Music as an agent in its clubs division working out of UTA's New York office. He comes from the Soroka Agency, a boutique creative artist agency that he co-founded in 2010 and ran in partnership with Brad Wiseman and Equal Vision Records. The Soroka Agency offered full-tour booking services to developing, independent and established artists. Contact [estein@solters.com](mailto:estein@solters.com).

## Dave Maclaughlin

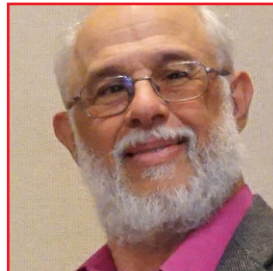
*Education Sales Director*  
Genelec



**Genelec** has appointed **Dave Maclaughlin** to Education Sales Director. Based in Florida, Maclaughlin will be in charge of educational sales for the U.S., as well as a direct sales rep for the state of Florida. He will help Genelec focus on sales to educational institutions and students, as well as present seminars and act as brand ambassador to the educational market. For the past four years he has served as the Vice President of Sales for Parsons Audio, and for the prior 24 years, he served as the Executive Director of Audio Engineering at Husson College's New England School of Communications (Nescom) in Bangor, ME. Contact [pr@clynemedia.com](mailto:pr@clynemedia.com).

## Steve Oppenheimer

*Editorial Director*  
Get It In Writing



**Get It In Writing** has appointed **Steve Oppenheimer** to U.S. Editorial Director. The appointment is part of a strategic alliance with White Dog Communications, the media firm founded by Oppenheimer in January 2015. Through this, Oppenheimer and White Dog will provide editorial and strategic content for a wide range of Get It In Writing projects and clientele. A professional musician, sound designer and technology pro, Oppenheimer's publishing career spans more than two decades as Editor in Chief of leading industry publications, including Electronic Musician, Remix, Onstage and Music Education Technology. For additional information, contact [getitinwriting@mac.com](mailto:getitinwriting@mac.com).

## Terry O'Neal

*Manager, Industry Sound Recordings Distribution Fund*  
AFM & SAG-AFTRA Fund



The **AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund** has promoted **Terry O'Neal** to Manager of SAG-AFTRA & Industry Sound Recordings Distribution Fund. The Fund ensures that non-royalty background vocalists receive payment for their union covered recordings as well as digital exploitation including permanent and non-permanent downloads and the streaming of sound recordings and music videos not covered by the U.S. Copyright Act. O'Neal brings 20+ years of working with singers and dancers dating back to his years as Administrator for the Music Entertainment Contract Department of SAG. For more, contact [BStewart@afmsagastrafund.org](mailto:BStewart@afmsagastrafund.org).

## Chris Doss

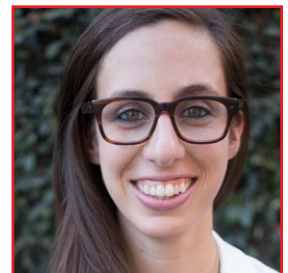
*VP, Sales and Marketing*  
Audix



**Chris Doss** has joined **Audix** as Vice President of Sales and Marketing. Doss will oversee the sales and marketing department with responsibility for the development and implementation of sales, branding, messaging and market/product development efforts for domestic as well as international markets. A 25-year veteran of the industry, Doss brings experience in sales, marketing, operations and business/product development. Prior to joining, he served as Managing Director of Monterey Jazz Festival, Monterey, CA. He has also consulted on North American entertainment relations and marketing outreach for Gibson Brands and more. Contact [mary@audixusa.com](mailto:mary@audixusa.com).

## Priscilla Crowe

*VP, Television*  
The Firm



**The Firm** has promoted **Priscilla Crowe** to Vice President, Television, reporting to Josh Barry, Head of Television. Crowe previously worked with Kwatinetz at The Firm and Prospect Park starting in 2009. She began as an intern while attending UCLA and has risen through the executive ranks ever since. In the television division, she has worked closely on both comedy and drama projects for the company over the years including *Wilfred*, *Royal Pains* and the new ABC drama *Notorious*. Crowe also currently serves as co-producer on the upcoming Netflix comedy *Haters Back Off*, which premieres on Oct. 14. For more information, contact [sheana@pcommgroup.com](mailto:sheana@pcommgroup.com).





### ◀ MOJAVE AUDIO MA-50 CONDENSER MICROPHONE

Mojave's MA-50 microphone starts with the same capsule as their MA-200 tube condenser and MA-201fet models. The MA-50 is a FET condenser microphone that will handle up to 140dB SPL, making it an excellent general-purpose tool for any recording application from vocals, voiceovers, acoustic guitars or orchestral instruments—even as a drum kit overhead.

I first gave the MA-50 a trial here recording acoustic guitar using my Retro Powerstrip recording channel. The MA-50 has a 1-inch large-diaphragm capsule with a gold-sputtered, 3-micron thick Mylar diaphragm and fixed-cardioid polar pattern.

Recording acoustic guitar with the MA-50 went very smoothly with the included, well-made shock mount enabling me to try various positions before settling on the best place. I wanted a good mix of brightness and full-bodied tone and the MA-50 has all the warm depth you could want.

For recording vocals, I used 30dB of gain from my RTZ 9762 microphone pre-amp only—no compressor or EQ.

For this male tenor, the MA-50 produced a warm, natural timbre with a very slightly open top end.

The Mojave Audio MA-50 sells for \$495 and I give it a “big thumbs up” for a good, all-around microphone that'll give years of solid performance in your studio.

[mojaveaudio.com/MA-50.html](http://mojaveaudio.com/MA-50.html)

### ▶ MEE AUDIO M6 PRO IN-EAR MONITORS

The MEE M6 PRO In-Ear monitors are universal-fit models designed in collaboration with touring musicians. They come in clear (tested here) and a new “Smoke” color (pictured) plus a complete set of M6 PRO cables and accessories. M6 PRO's all come with both a stereo audio cable and a headset cable with an inline remote control button, volume control and cell phone microphone that works with most smart phones.

I like the way the 1.3M cables attach/detach from the M6 PRO earphones; they snap in place and are clearly marked L and R. The left and right ends of the cables are flexible to allow you to mold them into exact shape around your ears.

The smart-looking zippered traveling accessory pouch holds everything you'll need including: six sets of different sizes of silicon ear tips plus a set of Comply memory foam tips, two shirt clips to hold the cable in place and a ¼-inch adapter.

I found the sound of the MEE M6 PRO monitors to be forward in the mid-range frequencies—an asset for noisy stages. This allows you to hear your mix without using an excessive volume. With a tight fit, I had comfort with good sound isolation and feel.

MEE Audio's M6 PRO In-Ear Monitors are \$49.95 MSRP.

[meeaudio.com](http://meeaudio.com)



### ◀ UVI FALCON VIRTUAL INSTRUMENT

UVI's Falcon is a hybrid instrument with both a powerful sampler that uses any of UVI's Soundware libraries plus a system of multiple synthesis engines. Using its 15 oscillators, Falcon creates and combines the sounds of a virtual analog synthesizer, 4-operator FM synthesis, sample slicing and manipulation, wavetable synthesis plus an extensive sample editor. There is also physical modeling with a plucked string oscillator, organ tone wheel oscillators and various noise generators to use when building analog drum sounds.

Within Falcon, all sound sources are combinable in any way imaginable along with an extensive modulation system with over 1,000 presets. There are over 80 high quality audio effects and the audio mixer has 17 available stereo outputs to your DAW's mixer. Sound designers will appreciate that the modulators are assignable anywhere in your process time line.

We tested in both Cubase and Nuendo and found a huge time saver in its ability to “drag and drop” samples directly from the Arrange page into Falcon's key group editor. Building sounds from a mixture of samples and synthesis is fun—it's easy to get interesting results quickly.

Falcon has quickly become our go-to instrument for sound creation when beginning a fresh start on a new song. It consolidates many processes in one giant instrument that are easy to access and use. Highly recommended! UVI Falcon sells for \$349 MSRP.

[uvi.net/falcon.html](http://uvi.net/falcon.html)

### ▶ PRESONUS R65 & R80 STUDIO MONITORS

PreSonus® has the R65 and R80 (pictured) active studio monitor speakers that each come with a 6.8-square inch Air Motion Transformer (AMT) tweeter. Not a ribbon tweeter, its diaphragm is pleated and reproduces audio transients accurately for an increased level of detail and smooth resolution but without sounding overly bright.

The R65 has a 6.5-inch, coated Kevlar® woofer, while the R80 comes with an 8-inch woofer. Both monitors feature twin Class-D power amplifiers: 100-watts RMS for the woofer and a separate 50-watts RMS amp driving the AMT tweeter. The R65 frequency response is rated at 50 Hz to 25 kHz while the R80 is rated 45 Hz to 25 kHz.

All PreSonus studio monitors are equipped with Acoustic Tuning controls that include: programmable Acoustic Space controls, an adjustable High Frequency driver level control, plus an adjustable High-Pass filter to set them to work with a separate sub woofer.

After trying them for weeks, I found the R80 to offer a lot for a monitor in its price range. For a home project studio, home theatre or as a near field reference monitor, you'll be happy because they are easily adaptable to any room and look great!

The PreSonus R65 and R80 sell for \$399.95 MAP and \$499.95 MAP, respectively.

[presonus.com/products/R-Series-Monitors](http://presonus.com/products/R-Series-Monitors)







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The H910 is an incredibly faithful recreation of the legendary H910 Harmonizer used on countless records by John Lennon, U2, Frank Zappa, Led Zeppelin, Bon Jovi, AC/DC, David Bowie, Van Halen and much more.

The Eventide H910 Harmonizer, part of the Anthology bundle, is now available as a separate Native plug-in ready to be enjoyed for its unique combination of pitch shifting, modulation and delay. The H910 is useful to double and spread out guitars and vocals, fatten snares, de-tune synths or add harmonies or slapback delays to vocals. It's easy to get freaky mechanical sounds, drone effects or robotic language using self-oscillation, delay and anti-feedback controls as found on the original hardware unit.

You also get the H910 Dual Harmonizer, which recreates the popular technique of running two H910 units in parallel with their outputs panned left and right to create lush doubling and stereo-widening.

There is also the MIDI mapped H910-EKD version that has an onscreen recreation of the original piano-style keyboard remote controller that allows you to play musical pitch offsets and blend in a second delay output by using the new mixer controls for added stereo sound. The new envelope follower uses the input signal to bend the pitch slightly (or massively) for wild harmonizer effects the H910 is known for.

The H910 plug-in sells for \$249 MSRP.  
[eventideaudio.com/promo](http://eventideaudio.com/promo)



## ◀ STEINBERG DORICO NOTATION SOFTWARE

For both Macs and PC's, Steinberg Media Technologies Dorico notation software is professional scoring software for composers, arrangers, engravers, copyists and educators. Its ease of use and single-window user interface are the first features you'll notice about Dorico.

Besides its ability to work entirely in open meter or to freely rebar existing music, Dorico allows composers to experiment freely with musical ideas, including seamlessly inserting music within an existing passage, or change the durations of existing notes and have correct notation produced automatically.

The application also provides capabilities for project management, unlimited number of staves and movements, sections or pieces within the same project. Dorico facilitates the creation of various score layouts with independent page size, staff size and system layout all powered by a desktop publishing layout engine.

Other features include: virtual instruments with more than 1,500 sounds, input via computer or MIDI keyboard, and import and export in MusicXML, MIDI and graphics formats.

Dorico comes with HALion Sonic SE (VST Instrument) and the entire HALion Symphonic Orchestra library. The full version of Dorico sells for \$579.99 MAP. There will be educational and cross grade pricing available.  
[steinberg.net/en/products/dorico.html](http://steinberg.net/en/products/dorico.html)



## ▶ BEATSKILLZ BOUNCE COMPRESSOR PLUG-IN

Bounce is a new compressor plug-in from Beatskillz. The parent company of Beat-skillz is Beatfactory Academy, one of the top Music Production and Sound Engineering Schools in the world. It is based in Mumbai, India. Check out their site [beatfactory.in](http://beatfactory.in).

Bounce has a fully controllable Detector section to "dial in" very specific compression effects on drums, bass, synths, vocals—any source including full mixes for mastering.

You can use Bounce in full bandwidth mode for smooth non-intrusive dynamic control and then use the side-chain filter to emphasize the compression of certain bands of frequencies.

Bounce has controls for: Attack, Release, Threshold, Hard/Soft knee and adjustable compression Ratio up to 20:1. I like the choice of Peak or RMS detectors and the High Pass mode on the side chain filter—it radicalizes the filter for getting wacky dynamic reversal effects.

Available in VST/AU/AAX running on Mac OSX and Win 32 & 64-bit, Bounce is a useful, musically creative and adaptable compressor. It is downloadable for \$99.

[beatskillz.com/bounce](http://beatskillz.com/bounce)

## ◀ YAMAHA HPH-MT7 STUDIO HEADPHONES

The Yamaha MT Series of professional headphones includes the HPH-MT7 (\$299 MSRP reviewed here), the top-of-the-line HPH-MT220 (\$399) and MPH-MT120 (\$299). The MT7 headphones are a closed-back, circumaural design with 40-mm drivers featuring CCAW voice coils in neodymium magnet structures. I liked the aluminum pivot arms that, along with the movable ABS plastic ear cups, adjust in any way needed including single ear monitoring for DJs.

The MT7s are lightweight—just 360-grams and comfortable for long hours of use. The sweat-resistant headband fits well on my head while the smooth synthetic rubber ear pads seal around my ears without having to "clamp" my head.

The MT7s have a neutral sound—this makes them "honest" and reproduce exactly as my mix sounds without embellishment. It makes them a valuable tool that I highly recommend.

The Yamaha HPH-MT7 professional headphones come with a large, padded leatherette carrying bag, a permanently attached straight three-meter cord and gold-plated stereo mini-plug and a gold-plated 6.3 mm stereo adaptor.

[4word.it/MT7](http://4word.it/MT7)



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





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**If You Are Owners Of Sound Recordings Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM In California Without A License Or Authorization From August 21, 2009 To August 24, 2016, A Class Action May Affect Your Rights.**

**What is this case about?**

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit against Defendant Sirius XM Radio, Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, and reproducing, those pre-1972 recordings in California as part of its satellite and internet radio services (the "Lawsuit"). The lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio, Inc.*, Case No. CV13-05693, and is pending in the U.S. District Court for the Central District of California. Trial is set for November 2016.

**Am I in the Class?**

You qualify as a member of the Class if you are an owner of pre-1972 recordings which have been performed, distributed, reproduced, or otherwise exploited by Sirius XM in California without a license or authorization to do so from August 21, 2009 to August 24, 2016. As a class member, your legal rights are affected, and you have a choice to make.

**Has the Court made any determinations in this Lawsuit?**

The Court has already found Sirius XM liable for its public performance of pre-1972 recordings in California in favor of Flo & Eddie. Sirius XM continues to assert the availability of certain defenses and the unavailability of certain damages theories.

**What are my Options?**

You have to decide now whether to stay in the Class or ask to be excluded.

- If you do nothing, you are staying in the Class. As a member of the Class, you will keep the possibility of getting money or benefits that may come from a trial or a settlement. But, you will give up any rights to sue Sirius XM separately over the legal claims asserted in this Lawsuit. You will be legally bound by the judgment in this Lawsuit, whether favorable or not.

- If you ask to be excluded, and money or benefits are later awarded to the Class as a result of this Lawsuit, you won't share in those. But, you keep any rights to sue Sirius XM separately about the same legal claims in this Lawsuit. If you retain an individual attorney, you may need to pay for that attorney. To exclude yourself from the Class, you must send a written request that includes an Exclusion Request Form **that is received no later than August 30, 2016**. For more information on how to exclude yourself, and to obtain the Exclusion Request Form, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).

**Where can I get Additional Information?**

**This is only a summary.** For more information about the Lawsuit, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).

**PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.**

[www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com)

**BOOK STORE**

**The Music Producer's Handbook, Second Edition**

**By Bobby Owsinski**  
(softcover) \$34.99

This new edition of Owsinski's *The Music Producer's Handbook* adds new chapters on self-producing in a small studio and how to make money in digital music. It also offers new interviews with successful producers on getting started, making an income and making a hit. What again makes this handbook stand out is the way it explains troubleshooting, analyzing and adjusting a song that isn't working. Insights about the producer's duties,

including contracts, budgeting your money, hiring musicians, selecting studios and engineers and earning a profit are invaluable.

**Sing Us a Song to Cheer**

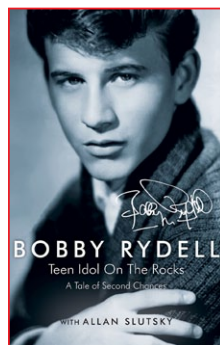
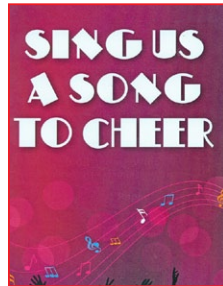
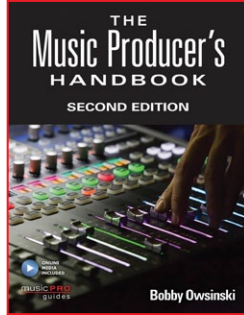
**By Jay Snyder**  
(softcover) \$9.95

The former musical director for Tony Orlando, John Davidson and the Hudson Brothers, and keyboardist for Big Mama Thornton, the Platters and Leroy Van Dyke, Jay Snyder has, in his sixth book, cleverly fused together years of musical experiences to help people worldwide by presenting these 10 groups of songs and instrumentals aimed to get you feelin' alright.

**Bobby Rydell: Teen Idol On The Rocks, A Tale of Second Chances**

**By Bobby Rydell**  
(softcover) \$16.95

Written with Allan Slutsky (*Standing in the Shadows of Motown*), Rydell's memoir recounts his rise to teen idol status, his hit years with Cameo-Parkway Records, Hollywood acting roles (*Bye Bye Birdie*, *Combat!*) and his still on-going post-idol career as a casino crooner. Rydell (Robert Ridarelli), who started out as a drummer, pulls no punches in detailing personal strife, especially his struggles with the bottle. The book's cast includes Buddy Rich, Dick Clark, Bo Diddley, Paul Whiteman, Ann-Margret, Frank Sinatra and more.



**Face the Music**

**By Greg Anton**  
(softcover) \$18.95

Set in the mid-'70s, this novel tells the story of an innocent, talented street musician who



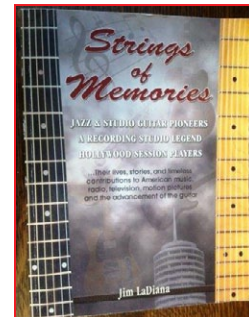
writes an amazing song that could launch his career—until an unexpected betrayal leaves him fighting for his entire future. Thanks to years as a player on the S.F. Bay Area scene, including with the Grateful Dead family, the author invests his writing with keen observations and vivid incidents that musicians will

thoroughly relate to. Includes a CD of "the song" co-written with Robert Hunter.

**Strings of Memories**

**By Jim LaDiana**  
(softcover) \$29.95

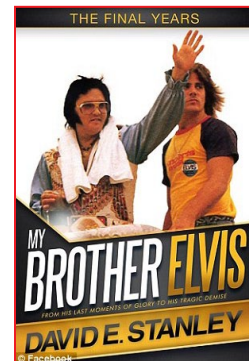
Guitar aficionados and vintage-guitar mavens will dig this book, which pays tribute to the largely unheralded guitarists (mainly session musicians) whose playing has touched the hearts of millions and continues to inspire and influence guitar players and music lovers worldwide. Author LaDiana supplies not only valuable insight into the authentic mechanics of the recording process, but also the names, places, events and musical milestones that played a significant role in the evolution of American popular music. Available in print or download via [stringsofmemories.com](http://stringsofmemories.com).



**My Brother Elvis**

**By David E. Stanley**  
(hardcover) \$29.95

The author, Elvis Presley's step-brother whom the artist took on tour as an adolescent, has written a personal story about Presley's last years of addiction struggles and untimely death



in 1977. A motivational speaker and addiction counselor, Stanley is issuing this new book in his ongoing efforts to help those struggling with addiction, as he himself turned his life around from drug addiction after the passing of his brother.





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A photograph of a band performing in a recording studio. In the foreground, a drummer is seen from the side, wearing glasses and a dark t-shirt, with a large cymbal in front of him. In the background, a guitarist is playing a black electric guitar, and another musician is visible in a separate room through a glass window. A Marshall amplifier is on the left, and a cup sits on top of it. The studio has soundproofing panels on the walls.

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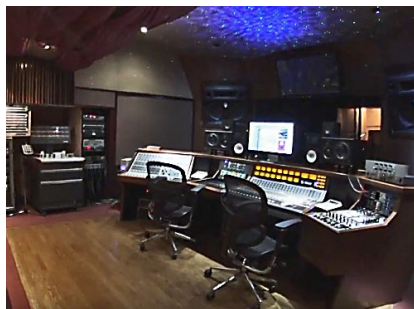
— JONATHAN WIDRAN

## **PACIFIQUE STUDIOS**

[pacifiquestudios.com](http://pacifiquestudios.com)

**Continuing One Tradition While Creating a New One:** Industry and studio veterans Tony Valenziano and Ted Greenberg bring a wealth of experience into their new collaborative venture, the purchase and revamping of Pacifique Studio, a North Hollywood Arts District facility that has been a bastion of legendary R&B sessions for over 25 years. Valenziano is the owner of Smile Media Group, President of Something Music and CEO and Founder of Smile Records and Model Music Group. Greenberg is a musician, film/TV composer, acoustician, renowned audio instructor and Grammy-winning producer/engineer. Years after they first met at Cello Studios they pooled their passions and resources to launch Pacifique into a new era. The studio has hosted sessions for Prince, Michael Jackson, Justin Timberlake, Will Smith, Beyoncé (including *Lemonade*), 50 Cent and Christina Aguilera, among others. Since taking over in December 2015, they've expanded to include jazz, pop, rock and EDM sessions—and recently hosted ZZ Top's Billy Gibbons.

**Where Dreams Become Reality:** Pacifique Studios has two rooms whose equipment, powerful acoustics, mix of digital and analog capabilities and top staff engineers make it a place, as the partners say, "where your dreams become reality." The East Room (known as the Mix Room)



features a 96 input SSL 9K console, Augspurger monitors, a large selection of outboard signal processors and mics, Studer 827 2", Studer 820 ½", Pro Tools HD, Kranich and Bach baby grand piano. The West Room features a custom hybrid console that combines a Neve BCM 10, API 1608 and Decca Storm 64 into one unified desk that has four select-

able output busses, Augspurger monitors, a large selection of outboard signal processors and mics, Studer 827 2", Studer 820 ½", Pro Tools HDX and Yamaha C7 piano.

**The Rooms Sound Rad:** While cultivating a friendly environment catering to legends and developing artists alike, the newly updated Pacifique is quickly racking up praise from the top engineers and producers who work there. Mix engineer and producer Stuart White (Beyoncé, Alicia Keys, Guns N' Roses, Jay Z) says, "It's my favorite room to mix in when I'm in L.A. for one simple reason: the rooms sound rad."

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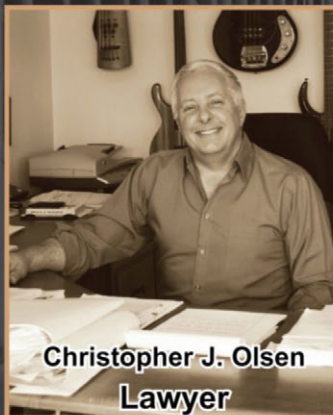
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**▲ The Walcotts Track at FAME**

The Walcotts spent time in Muscle Shoals, AL at FAME Studios to work on their debut full-length *Let The Devil Win*. The upcoming album will be released Sept. 16 on Local Hero Records via Kobalt/Awal, and it was produced by Tom Cusimano, engineered by John Gifford III and mixed by Dan Piscina. Pictured (l-r): Devin Shea, Brad Guin, Benton Kubicki, Tom Cusimano, James Ferrall, Jim Olson, Laura Marion, Dave Richards and Jamison Hollister. For more, visit [thewalcottsmusic.com](http://thewalcottsmusic.com).



**▲ Trio Track in Hoboken**

Following their debut EP, *Breaking Out*, U.K. trio RavenEye are set to release their full-length debut album, *NOVA*, on Sept. 23 via their new label, Frontiers Music Srl. Warren Riker (Lauryn Hill, Michael Jackson, Down, Anders Osborne), who engineered the EP, took over as producer on *NOVA*. Together, Oli Brown, Aussie bassist Aaron Spiers and renowned drummer Gunnar Olsen worked at Water Music in Hoboken, NJ for 25 days to create the 11-track album. Pictured (l-r): Brown, Spiers and Olsen. For more, visit [raveneyeofficial.com](http://raveneyeofficial.com).



**▲ Shape Shift with Against Me!**

American rock band Against Me! will drop their seventh album *Shape Shift With Me* on Sept. 16 via Total Treble in partnership with INgrooves. The band worked on the full-length at Rancho Recordo in Michigan, and the album was recorded, mixed and engineered by Marc Jacob Hudson (*Taking Back Sunday*, *Saves The Day*). Pictured is Laura Jane Grace. For more information, visit [againstme.net](http://againstme.net).

**More Studio News**

**The Head And The Heart's** new album *Signs Of Light* will drop on Sept. 9. In 2014, after extensive touring, the six members went their individual ways, kung-fu training in China, working with non-profit **Artists For Peace And Justice** in Haiti and more. Recorded in Nashville with producer **Jay Joyce** (**Eric Church**, **Cage The Elephant**), *Signs Of Light* will be the band's first release with **Warner Bros. Records** and their third full-length album to date. For more, visit [theheadandtheheart.com](http://theheadandtheheart.com).

For the first time in 10 years, **Bob Weir** will release a new solo record, *Blue Mountain*, on

Sept. 30—his debut project with **Columbia/Legacy Recordings**, a division of **Sony Music Entertainment**. The release is his first album of entirely original material in 30 years. Producer **Josh Kaufman** partnered with Weir on the album, which features songwriting collaboration with **Josh Ritter** and performances from guitarists **Aaron Dessner** and **Bryce Dessner** and bassist **Scott Devendorf**. *Blue Mountain* was recorded at a variety of locations on both coasts, including studios in Woodstock, NY and San Rafael, CA over the spring and fall of 2015. For more information, visit [bobweir.net](http://bobweir.net).

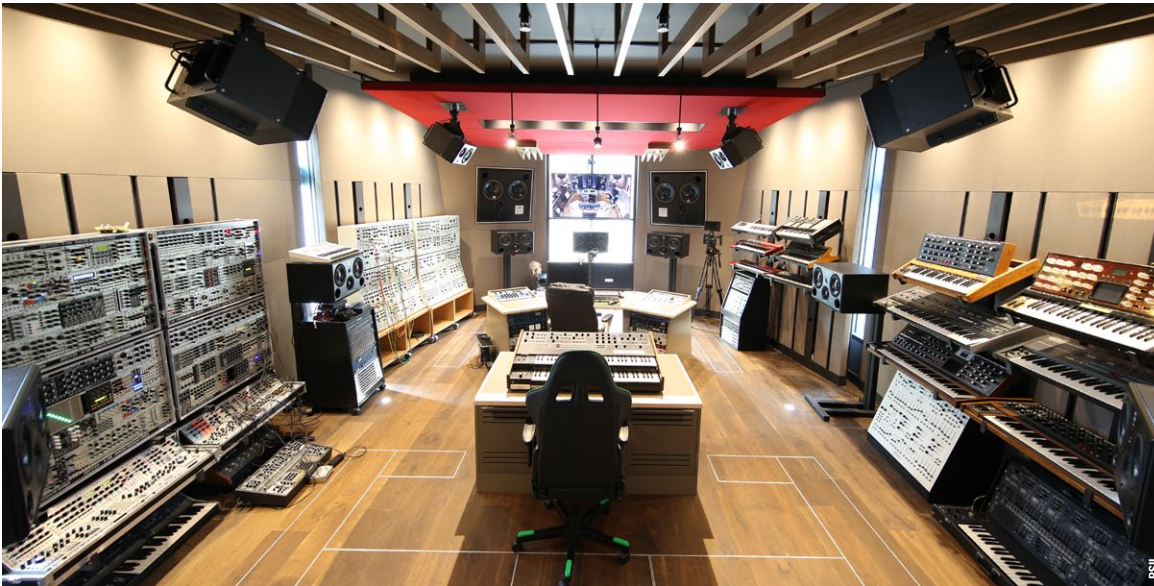
**Producer Playback**

*"Don't fall back on things that you think work; things that you've done in the past. I challenge myself to break a comfort mold."*

—Yoav Goren (producer and composer)







### ◀ Pilchner Caught in Mau5trap

Martin Pilchner, Associate Director of the Audio Production Program at Harris Institute, designed Mau5trap, the new production studio for acclaimed EDM artist Joel Zimmerman (Deadmau5). The Design features ATC 300 Speakers, controlled reflection geometry, a 5.1 and 7.1 mid field surround system and a fully calibrated 11.3 Dolby Atmos system. Visit [pilchner-schoustal.com](http://pilchner-schoustal.com).



ANDREW HAWKINS

### ▲ Whitesides Asks *Why?*

Jacob Whitesides will release his debut solo album *Why?* on Sept. 9 via Double U Records. The 13-track album, produced by Nashville-based David Spencer, will follow up Whitesides' EP's, *A Piece of Me* and *Faces On Film*, and aims to showcase the 18-year-old's soulful singing and songwriting. For more information, visit [jacobwhitesides.com](http://jacobwhitesides.com).



### ▲ An Engineer's New Show Buddy

Front of house engineer Tomas Wolfe first encountered the Roland M-5000 OHRC Live Mixing Console while working with the Neighbourhood on their U.S. and European tour legs. He stopped by the Roland offices in L.A. to check the console out and ended up doing shows in L.A. with it. What Wolfe likes about the signal path on the M-5000 is that it's customizable to his needs and workflow instead of being dictated by the console's architecture. He says, "The user layers and user-defined sections are...designed for the user to configure it, so I can set up any show for the best way for me to work." To learn more, visit [proav.roland.com/ohrca](http://proav.roland.com/ohrca).

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**P**roducer, engineer and mixer Dennis Moody began as a drummer. After seeing Mahavishnu Orchestra in the '70s, he was inspired to pursue production and engineering. He became a gofer at the then-under-construction Paramount Studios, then was promoted to assistant engineer. There he worked with Hal Davis and Zappa engineer Kerry McNabb. He had a hand in developing 5.1 and surround standards and went on to record with artists like Prince, Aerosmith and Miles Davis.

Moody began the live-sound, front of house (FOH) phase of his career with Johnny "Guitar" Watson in the late '70s and has worked at venues including Madison Square Garden and Wembley Stadium. He still hits the road a few times a month to do FOH, primarily for Iranian singer Googoosh. The biggest show he ever engineered was for about 200,000 people.

"I remember the first time I felt confident in the studio," Moody recalls of his initial career turning point. "The producer was a songwriter named Peter McCann. He worked for CBS and I was engineering for him. The client was difficult—he had two hit songs in the charts. But I was able to keep up with him and more. We clicked. I felt good at the end and he told me, 'You really kept up, because I'm not easy to work with.' That was the first time that I felt I could handle anything."

With a firm background in drumming, Moody is widely considered the drummers' engineer. What are his secrets? "As a drummer, I know what they sound like and what they don't sound like," he explains. "And I've watched guys like Kerry McNabb and Glyn Johns cut drums. My favorite mics include the [Electro-Voice] RE20 for bass drums. I used that for decades but now I like the [Shure] Beta 52 better. For the snare, the [Shure] SM57. For rack toms I favor [AKG] 451's and for floors I use [AKG] 414's. They give me what I'm looking for, sonically, and I can get impressive drum sound in 10 minutes."

For live sound, Moody finds that engineering a large venue is often easier than a small one. "Wembley [Stadium] is like mixing in the studio," he asserts. "I was shocked because my sound deck was a little ambient and I was concerned about it getting muddy. But when the public came in, it sounded like mixing in a world-class studio. I find it easier in the bigger halls and it's more fun when you have people yelling and cheering."

One of the problems he finds in venues today is that many of them have a line array system of speakers. That can make it difficult for people close to the stage. "If you're sitting in the first five rows seeing a singer 25 feet in front of you and hearing their voice coming from 40 feet above, that's illogical. I put front fills across the front and I use them excessively. You don't have to turn them up loud and you get an image of the voice coming from the performer and not from 30 or 40 feet above your head."

Along with fellow producer Bobby Owsinski, Moody has published books on recording drums and studio setup. Recently he completed work with drummer Bob Holz and a mix with indie artist Orbel. Moody will likely be on the road again toward the end of the year doing front of house with jazz guitarist Mike Stern. In recent years, he has also expanded into mastering. He works primarily from Dennis Moody Studio, his own space, and was the force behind Sonora Recorders, which he sold, ultimately, to engineer Richard Barron.

- The three most important things he's learned as a producer:**
- You can't polish a turd. But you can try.
  - You have to let the artist do what they're attempting to do. As a producer, you can coach and guide them but ultimately they'll perform the way they're going to perform.
  - There are no rules. Do whatever you need to get the sound you envision.

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“Anyone that knows me knows I’m not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored.”

**– Alex da Kid**  
producer/label owner  
(Imagine Dragons, Rihanna, B.o.B)



FOR RELAXING TIMES



# Jeff Allen

Co-President / Co-Owner  
Universal Attractions Agency

**Years with Company:** 35  
**Address:** 15 W. 36th St., 8th Fl.,  
New York, NY 10018  
**Phone:** 212-582-7575  
**FAX:** 212-333-4508  
**Web:** universalattractions.com  
**Email:** info@universalattractions.com  
**Clients:** Salt N Pepa, Vanilla Ice, Coolio,  
Tone Loc, Young MC, All-4-One, Color Me  
Badd, Johnny Gill, Bobby Brown, Floetry.

## BACKGROUND

Universal Attractions put James Brown on the map, and in his youth Jeff Allen served as an agent for the legend. A 37-year veteran of booking, Allen was also involved with metal during its nascent ascendance. More recently, he assembled I Love the 90's, a tour for fanatics of that era's pop R&B/hip-hop.

## Open Doors

I started in the mailroom at Associated Booking, which was home in the early years to Louis Armstrong. In the years I [was there], it was B.B. King and Ashford & Simpson. I never looked back. I have friends in the record business who've been very successful, but in the early days the big money was made by record executives. Had I known that, I would probably be a record man.

You end up where you end up in life sometimes. A door opens and you either walk into it or don't. I'm the kind of guy who always takes the door that's open. I never gamble on the next door opening. I go through the door that's currently open and that's what opened.

## What Makes a Legend?

James Brown transitioned from being a star to being a legend. Not many entertainers make that transition. He became something beyond and I couldn't tell you why. I could tell you that when I tried to give him advice, he would say, "Mr. Allen, if you're so smart how come I'm the star and you're not?" Can't argue with the truth.

## Never Letting 'Em See You Sweat

I got a call from a guy booking House of Blues, which was just starting. They wanted James Brown to do opening night in Los Angeles. He didn't want to do it and I had to twist his arm.

At the show, it was a who's who of Hollywood. Everybody wanted to meet James Brown. Bruce Springsteen wanted a picture with him. Brown said, "I'm not taking a picture before the show. Tell Mr. Springsteen after the show." After the show, Brown went right into the limo. No picture.

I said, "Mr. Brown, I don't understand why you wouldn't want to hobnob with big stars." And he said, "If they knew me they'd know I get bellyaches and bleed just like them and they may not be that interested. They shouldn't know me." So he stayed away. I don't know if that was somebody who had a feel for what it would take to become a legend or if it was just somebody who didn't want to meet other people.

## Genre as Destiny

R&B, urban or hip-hop was something we ended up doing and, truthfully, we do it better



*"If you have the ability to deliver something of quality then you have a good shot at a career, because you're the talent behind the song."*

than anybody else. That's not an opinion—that's a fact. We do it better, because that's all we do. But the urban [direction] was not a conscious decision; it's just what happened.

## Packaging

You can have a group that sold over 100 million albums, but by the '90s they're working clubs. They had great hits, but the consumer didn't want to go to a bar & grill or 300-seat club. And the group couldn't afford to do a 300-seat show. There's not enough money coming in that everybody could get paid.

I took three or four groups, put them together and branded it Seventies Soul Jam. I ran the Seventies Soul Jam for about 20 years. At its peak, we were doing 40 to 50 shows a year and selling about 3,000 to 4,000 tickets per show. These acts were looking for a place to perform as much as anybody else. These packages made it possible for groups to work again.

## Building Your Own Value

We try to work with acts that have marquee value. The business has changed a lot. There was a time a kid with a dream would play in his garage, write a song, send it out, get discovered and have a career. There was even a time they would play the club scene and build a following. These days, kids have to go out, create something through social media or YouTube and build their career on their own.

## Going (and Leaving) Metal

When James Brown went to jail, a friend of mine had a heavy metal label called Roadrunner. He said, "Do you want to book these bands for me?" I started with Sepultura, Sacred Reich, Napalm Death, Sick Of It All, King Diamond, Mercyful Fate...It was very lucrative.

But when Brown got out of jail, I was getting \$100,000 a show. All of a sudden, I didn't want to book metal. It's a lot of work for groups getting \$3,000 and \$4,000 a show, so I followed the money.

## Contracts and Honor

You always try to get a contract. How much you can enforce a contract when people are unhappy is another question. People sign contracts in marriage and then that doesn't work out so well. So what did that contract mean? A contract is only as good as the people who sign to it and want to honor it. And if you're doing a good job, people will honor the contract.

## Become an Agent!

Anybody that's [running an agency] successfully has a telephone, an office, a staff. Call up, ask for human resources, start in the mailroom, work hard. And if you think you're going to work from 10:00 a.m. to 6:00 p.m. then go home, it's probably not the business for you. Put in the hours. It's 24/7. And it's a fun business, but it is what it is—a business.

## Everything Passes

You learn in show business nothing lasts forever. Don't take it personally. When you think you have something good, you don't have it anymore. They're coming out in droves. Next year, 1,500 people show up. And then the next show it's 1,200 and it's not working. Everything gets hot then cools down. Save your money, because it doesn't last forever.

## Production Counts

In the '90s, a rock & roll group called Riot V, who had not recorded in years, came to me and said they wanted to record. I wrote a check for maybe \$5,000. It was out of boredom.

The kid delivered three well-produced songs. I couldn't tell you if they were good, but the production and quality of the arrangements and sound were equal to what I was hearing from metal bands I was working with. There were buyers for it, because the production was there. If you have the ability to deliver something of quality then you have a good shot at a career, because you're the talent behind the song.

## Never Say No

Entertainers are not you and they're not me. You're told no all the time: when you want to buy something you can't afford, when you want to go to a concert that's sold out. Celebrities never hear no. Agents were created so they didn't have to hear bad news.

You and I don't have an agent. When you're broke, you know it. When they're broke, they don't have a clue. They still fly on private jets thinking the world's hunky dory. When they get the bad news it means their career is over.

## Don't Stop Believing

When I was a kid, I had long hair and an earring, I smoked pot and had a dream. One day my father sat me down and asked me what I was doing with my life. I told him that I was going into show business—that I was going to be an agent or a producer. I'm going to make a lot of money, have a house in the Hamptons and go to L.A. every day. I reassured him not to worry about me and that everything was going to be fine. Afraid his kid was going to starve to death he questioned further, "Who's giving you a job? How are you going to make this happen?"

Well, it does happen. It happened to me, it can happen to you. Have the perseverance and ability to believe. Don't stop believing. Take two or three years to pursue a dream.



**OPPS**

**Independent music blog Obscure Sound is currently seeking artists in all styles and genres to feature on their popular site.** Based in New York City, Obscure Sound has been exposing independent music since 2006. The site's aim is to provide music fans with the latest and greatest music, preferably from artists they've never heard before. The blog has been featured in publications and media worldwide, including the **New York Times, Boston Globe, Toronto Star, The Guardian (U.K.), The Independent, The Observer (U.K.), Wired, BBC Radio 1, Stereogum, New York Magazine** and **VH1's Best Week Ever**. You can contact Obscure Sound at [obscuresound.com](http://obscuresound.com) or submit via **MusicClout**. If interested, you can join MusicClout for free at [musicclout.com](http://musicclout.com).

**Hurricane Music Group (HMG) would like to hear your best tracks.** HMG is an indie label with a roster of rock, R&B and hip-hop artists. If you would like your music to be considered, go to [facebook.com/hmgmusic](http://facebook.com/hmgmusic) for details.

**Glassnote Records is interested in hearing high potential hit tracks.** You can contact the label at [demos@glassnotemusic.com](mailto:demos@glassnotemusic.com) or submit via **MusicXray (musicxray.com)**, which will get your music a priority listen and a response from the Glassnote team. Glassnote Records is an independent label launched by music executive **Daniel Glass**. The label has a lineup of indie rock and alternative

rock artists. It is distributed by **Sony Music's RED Distribution**.

**Piano Summit 2017, a gathering of piano bar performers, dueling piano players and professional performers, is set for March 13 - 15, 2017.** Spearheaded by **Shake Rattle & Roll Pianos**, it will take place in Manhattan at music venues including **B.B. King's, Howl at the Moon, the Paramount Hotel** and other classic NYC locations.

The Summit features three days of panels, programs, performances and parties, with a roster of artists that brings rock, pop, R&B, jazz, hip-hop, Broadway and TV music. The piano bar industry boasts more than 250 active venues from coast to coast, plus almost 100 more cruise ship piano bars. These shows entertain over 75,000 people every week. In fact, when the birth of the modern dueling piano bar began, in 1987 at **Alley Cats** in Dallas, TX, the venue quickly became the highest grossing bar in the entire country, and the appeal has not waned.

If interested, check out **Piano Summit2017.com** as well as **Shake RattleRollPianos.com**.

**The Douglas Coleman Show, a music podcast, is seeking guest artists.** Broadcast from **WROM Detroit**, the show focuses on artists but also features film producers, authors, directors and promoters. If that's you, you can contact [Radio@DouglasColemanMusic.com](mailto:Radio@DouglasColemanMusic.com). The show is a weekly hour-long radio broadcast featuring interviews with guests from the



**▲ GREEN DAY LOST THEIR SOULS**

**Rock & Roll Hall of Fame inductees and Grammy Award-winning band Green Day will release their 12th studio album, entitled *Revolution Radio*, on Oct. 7 via Reprise Records.** Produced by Green Day and recorded in Oakland, the album is a 12-track blitz of angst-ridden anthems that unites Green Day's stylistic approach with lyrical themes addressing the complexities and uncertainties of modern day existence. "Of course the world has lost its mind... and me, Mike and Tré are lost souls too," says Green Day frontman Billie Joe Armstrong. "This record is a movement for lost souls to come together... dance together... sing together... and most of all, find each other." For more, go to [greenday.com](http://greenday.com).

entertainment industry, with co-host **Cindy D'Adamo** of **LadyLake Entertainment** and also featuring **Periscope Girl**. *The Douglas Coleman Show* is produced by **DJC Productions** and broadcasts on Wednesdays at 7 p.m. EST.

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**LABELS•RELEASES SIGNINGS**

**On Sept. 23 Eagle Rock Entertainment will give fans a behind-the-scenes look at the creation of the Beach Boys' *Pet Sounds*.** With the release of **Classic Albums – *Pet Sounds*** fans can enjoy the album (the 11th by the band) and marvel at the pioneering feat in production, sound and songwriting that continues to inspire musicians and fans. It will be released on DVD and Blu-ray, and will tell the story behind the making of *Pet Sounds*, which celebrates its 50th anniversary this year. The album was recorded in late 1965 and early 1966, about a year after **Brian Wilson** had withdrawn from playing live with the Beach Boys to concentrate on composing and studio work. While the rest of the band were on tour, Wilson worked in the studio creating multi-layered compositions with attention to detail utilizing orchestration, sound effects and unusual instruments. The recording is regarded as one of the finest albums of the '60s. For more visit [facebook.com/EagleRockEnt](http://facebook.com/EagleRockEnt) and [thebeachboys.com](http://thebeachboys.com).

**The acclaimed composer of "Hallelujah," Leonard Cohen (at the age of 82) is releasing an album of haunting new songs, which the lucky few who have heard it deem "a masterpiece" and "classic Cohen."** The album is titled ***You Want It Darker*** and is scheduled to arrive this Fall. The record is the latest chapter in Cohen's significant contribution to music and thought, in this his 14th studio album produced by his son **Adam Cohen**. To learn more, go to [leonardcohen.com](http://leonardcohen.com).

**Pete Townshend's side project Deep End will release *Face The Face* on Sept. 16 via Eagle Rock Entertainment.** It is the first official release of this 1986 show on either DVD or CD format. Townshend's Deep End featured a diverse and celebrated line-up of musicians. Filmed for the German TV series **Rockpalast** at **MIDEM** in Cannes on Jan. 29, 1986, *Face The Face* captures Townshend's supergroup while they were in the midst of touring in support of his solo concept album ***White City: A Novel***. Townshend and the band deliver a performance that showcases him as a solo artist...distinct from his work with the Who. For additional information, go to [petetownshend.net](http://petetownshend.net).

**Don McLean's masterpiece *American Pie* has become part of American culture.** Now, after four and a half decades, the album will be available again in vinyl format. The recording has been newly



**▲ COHEED AND CAMBRIA DECONSTRUCTED**

**Coheed and Cambria have released a special "Deconstructed Deluxe" edition of their eighth studio album, *The Color Before The Sun*, via 300 Entertainment.** The 30-track presentation features the album's 10 songs, studio versions and early acoustic demo forms, as well as two bonus demos that were never recorded in the studio. Also included are seven live "bootleg" tracks pulled from the soundboard on their recent U.S. tour, that expose a very raw look at the band. **Rolling Stone** magazine declared, "This record proves there are no boundaries for a Coheed and Cambria album." The band will be on the road in the States this fall, on tour with **Saves The Day** and **Polyphia**. For details, visit [coheedandcambria.com](http://coheedandcambria.com).



remastered from analog tape by **Robert Vosgien** and the lacquers cut by **Ron McMaster**, both at **Capitol Studios** in Hollywood, CA. Recorded at **The Record Plant** in 1971, *American Pie* was released by **United Artists** in October of that year. It contained not only the chart-topping title cut, but also the hit single “**Vincent**,” a tribute to artist **Vincent van Gogh**. The disc was included in the book *1001 Albums You Must Hear Before You Die*. Visit don-mclean.com.

**Republic Records and Stardog Records have announced the first release from the Showtime original series *Roadies* official soundtrack album.** The first release from the soundtrack finds Scottish indie band **Frightened Rabbit** teaming up with **Pearl Jam** founding member and guitarist **Mike McCready** for “**I Wish I Was Sober**.” The track is available to stream now exclusively on **Apple Music**. Frightened Rabbit have become one of the U.K.’s beloved exports, whose emotionally charged live shows have earned them a devoted fan base. The band will be appearing at **Glastonbury, Lollapalooza, Austin City Limits** and more, with a U.S. headlining tour kicking off this Fall. For more news, go to [stardogrecords.com](http://stardogrecords.com) and [republicrecords.com](http://republicrecords.com).

**PROPS**

**Third Man Records has officially made history on their 7th Anniversary by launching the first record played in space.** The launch of the **Icarus Craft**, a custom

“space-proof” turntable attached to a high-altitude balloon, occurred on July 2, spinning Third Man’s three millionth record pressed. The **Icarus** was designed and engineered by **Kevin Carrico**, an electronics consultant for Third Man Records, and launched with the invaluable assistance of **SATINS (Students and Teachers in Near Space)**. The craft reached a peak altitude of 94,413 feet at 1:21:20 flight time (roughly 1000/feet/minute) when the balloon burst and the descent began. For the entire hour and 20 minutes of ascension, the **Icarus** turntable played **Carl Sagan’s “A Glorious Dawn”** (from “**Cosmos**” by **Symphony of Science** composer **John Boswell**) on repeat. When **Icarus** reached the ground the record still spun, unfazed by its journey. Go to [thirdmanrecords.com/news](http://thirdmanrecords.com/news).

**Songwriter, singer and roots music artist Jim Lauderdale will be the 2016 recipient of the Americana Music Association’s Wagonmaster Award.** It is a special lifetime achievement honor reserved for the most valuable contributors to the history of America’s broad roots music format. The award, named for country music icon **Porter Wagoner**, will be presented on Sept. 21, 2016 by **Country Music Hall of Fame** member **George Strait**, who has recorded more than a dozen of the honoree’s songs. Lauderdale is a prolific performing songwriter in Americana music, having released nearly 30 albums since his debut in 1991. His relationship with Strait has been fruitful, penning 14 songs



**▲ JAMES BAY SCORES DOUBLE PLATINUM**

**James Bay** was surprised with a double platinum plaque for his hit single “**Let It Go**.” After his performance on the **Good Morning America Summer Concert Series** stage, Bay and the Republic Records staff celebrated with a photo (l-r): **Joseph Carozza (SVP, Media)**, **Manny Simon (VP, Adult Formats)**, **Charlie Walk (President, The Republic Group)**, **Jim Roppo (EVP, Marketing)**, **Paul McDonald (Manager, Closer Artists)**, **Taylor Vaughn (Manger, Media)**, **Avery Lipman (President/CEO)**, **Bay**, **Monte Lipman (Chairman/CEO)**, **Adam Eisenberg (Associate Director, Artist Relations)**, **Natalie Turano (Senior Director, Marketing)**, **Rob Stevenson (EVP, A&R)**, **Tim Hrycyszyn (Director, Digital Marketing)**, **Aaron Bogucki (VP, Digital Marketing)** and **Beau Benton (VP, Media)**. For more, visit [jamesbaymusic.com](http://jamesbaymusic.com).

**DIY Spotlight Happy Lives**

**Happy Lives** is the brainchild of multi-instrumentalist, songwriter and producer **Mike Lande**, who recently relocated to Los Angeles from NYC. In true DIY fashion, Lande writes, plays, produces and creates the enigma that he calls **Happy Lives**.

But in a world of one-man-bands and bedroom producers, how does one stand out from the pack? If you think like Lande, you break through sound and genre and rebuild them in your own image.

While some might find a lack of genre consistency in the music, many fans find the diversity and dynamics refreshing in a world of monotony. After all, pop music has endless forms, and straddling it all is **Happy Lives**.

Indeed, Lande uses his ear for pop and self-awareness to create songs that explore the complexities of modern sexuality. Lustful desires and wide-eyed romance loom large in his music. While the songs are written as fictional vignettes, we see tinges of Lande’s own love life as a colorful mess.

This artist takes the lead in all of his work—commandeering art direction and social media, designing his own cover art and directing his own music videos—not only to make sure his vision is realized, but also to do so in the most low-cost/high-quality way possible.

It is difficult to predict where Lande will take **Happy Lives**. But, with a debut EP set to drop this year it should be an exciting journey.

For more, check out [happyliv.es](http://happyliv.es)



RAYANA CHUMTHONG

*Have a successful DIY strategy to share? Email [bbatmc@aol.com](mailto:bbatmc@aol.com)*

for the Texas icon. For additional news, see [jimlaurerdale.com](http://jimlaurerdale.com). **Red Hot Chili Peppers’ “Dark Necessities” is the No. 1 song on both the BDS and Mediabase Alternative charts, extending their record for artists with the most No. 1 singles in Modern Rock chart history, with 13.** To date, the band has spent 86 total weeks at the No. 1 position throughout their career (also a record). The song is the debut single from the band’s 11th studio album, **The Getaway**, released by **Warner Bros. Records** on June 17. The album debuted at No. 1 around the world. Visit [redhotchilipeppers.com](http://redhotchilipeppers.com).

**Nitty Gritty Dirt Band, cited as a catalyst for a movement in country, rock and American roots music, is celebrating its 50th birthday** of nonstop touring and recording music by releasing a deluxe version of the **Ryman CD/DVD *Circlin’ Back Celebrating 50 Years***, scheduled for a September release. The group were inducted into the **Colorado Music Hall of Fame** in 2015. Visit [nittygritty.com](http://nittygritty.com).

**THE BIZ**

**Indie Royalty Boom: publishing and mechanical revenue blows**

**up for CD Baby-administered artists.** Since **CD Baby** launched its **Pro Service** more than 110,000 musicians and songwriters have joined, creating a catalog of over 500,000 songs, making them one of the largest administrators of publishing in the world. Powered by this catalog, the company reports 150% growth in royalty collection in the last year including an identical growth number for foreign mechanical royalty collection. The quarterly growth promises an even stronger finish to 2016, as collections from foreign markets like Canada and the Netherlands have bumped up by +200% from Q1 to Q2.

**The world-famous Viper Room, in West Hollywood, CA, has launched an exclusive line of Viper Room Apparel by Exile.** Continuing its legacy in rock & roll history, a full line of vintage-inspired tees, hats, hoodies and more from the Dark Side of the Sunset Strip are now available to rockers worldwide at [shopviperroom.com](http://shopviperroom.com).

**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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## THE WALCOTTS

**Date Signed:** 2015

**Label:** Local Hero Records/Kobalt/AWAL

**Band Members:** Tom Cusimano, vocals, guitar; Laura Marion, vocals; Jim Olson, drums; Devin Shea, violin; and revolving additional bandmates.

**Type of Music:** Alt/Roots

**Management:** N/A

**Booking:** Troy Lawton - Atomic Music Group

**Legal:** N/A

**Publicity:** Mike Gowen - MSO PR, mgowen@msopr.com

**Web:** thewalcottsmusic.com

**A&R:** N/A

Los Angeles-based the Walcotts blend traditional American roots-based instruments into a raucous party for all, with male-female harmony singing, various acoustic string instruments, horns and an all-out attitude for fun. Lead vocalist and guitar player Tom Cusimano is a musician first, but also a music industry employee and, now, label owner.

"My first job was at Interscope, answering phones outside of Jimmy Iovine's office," he says. That led to a career in Artist Relations at Universal Music. One would think, with his background, it wouldn't be tough to get a label deal, but after going through the traditional channels and meetings with a couple of labels, Cusimano decided to create his own, Local Hero Records, securing distribution via Kobalt.

"It's a lot easier than you'd think to start your own label," he says. "The hardest part was coming up with the name. I must have gone through 60 names!" After having an attorney friend do the research, he found that the name Local Hero was surprisingly available.

***"It's a lot easier than you'd think to start your own label."***

Commenting on the band's artistic strategy to incorporate multiple instruments and keep a coherent sound to the tracks, Cusimano refers to a Gregg Allman interview he once read that advised bands to avoid overlaying the instruments, so as to not make it sound "messy."

As a band that mixes country, rock, blues and rock & roll, and with a varying line-up, there is a challenge in terms of marketing. "It's so important to have a good public relations team," Cusimano advises.

Currently, Local Hero singularly hosts the Walcotts, with the possibility to grow its roster. For now, the focus is on the Walcotts' debut release, *Let the Devil Win*. Recorded in Muscle Shoals, AL at FAME and in Los Angeles at Fonogenic Studios, the album will be released Sept. 16 on vinyl, digitally and on CD. — **Brett Bush**



## LUCY DACUS

**Date Signed:** June 2016

**Label:** Matador Records

**Band Members:** Jacob Blizzard, guitar; Miles Huffman, drums; Robbie King, bass.

**Type of Music:** Rock

**Management:** Tyler Williams and Brandon Crowe - Lights Out! Management

**Booking:** Kevin French - Paradigm Agency, kfrench@paradigmagency.com

**Legal:** Carroll Guido & Groffman, 212-759-2300

**Publicity:** Shira Knishkowsky - Matador Records, shira@matadorrecords.com

**Web:** lucydacus.com

**A&R:** Gerard Cosloy, Robby Morris, Chris Lombardi

There are countless ways to land a label deal. But few are more effective than the time-proven formula of hard work, performing and pointed execution of social media. Certainly it's what worked for Richmond, VA artist Lucy Dacus.

"We were on EggHunt Records, a Richmond label," Dacus recalls. "It's run by Adam Henceroth. We got that because we opened for Manatee, another of his bands. Adam approached me after the show and said, 'Let me know if you're working on anything.' We'd just finished our album and were going to put it on Bandcamp, so we showed it to him. He agreed to press 300 vinyl copies, which was cool because we'd planned to go to South by Southwest."

***"When it came time to get a manager officially, the choice was obvious."***

"That's what started the album's visibility," the artist continues. "Our single 'I Don't Wanna be Funny Anymore' was put out on TheFADER.com. The same day it was picked up by Stereogum and I got dozens of emails from various labels. We were approached by about 20 before we heard from Matador."

"We played a show in Atlanta and Gerard [Cosloy], one of the label founders, came to see us," Dacus explains. "We found that we had very similar ideas about how artists should treat their responsibilities and what a label's role is. It seemed like a good fit; it felt right from the beginning."

With respect to management, Dacus went with a friend who's also in a band but has more industry experience. "When it came time to get a manager officially, the choice was obvious," the singer says. "A lot of the early communication with the labels was to me personally. That felt good because I wanted to read first anyone who was asking for my attention. When things got serious, I brought it to Tyler [Williams]."

*No Burden* dropped digitally in late February and was re-released more recently. The physical album is slated for Sept. 9. — **Rob Putnam**





**Date Signed:** 2013  
**Label:** Siri Music Group; Capitol Music Group/Caroline Distribution  
**Type of Music:** R&B, Pop  
**Management:** The Aidem Group  
**Booking:** Brandon Moore - Pronounced  
**Legal:** N/A  
**Publicity:** Jamie Williams - Shore Fire Media, jwilliams@shorefire.com  
**Web:** miesamusic.com  
**A&R:** N/A

**Date Signed:** August 2014  
**Label:** Interscope Records  
**Type of Music:** Hip-Hop/R&B  
**Management:** N/A  
**Booking:** N/A  
**Legal:** N/A  
**Publicity:** Yvette Gayle  
**Web:** dreezyworld.com  
**A&R:** Aaron "Dash" Sherrod, Roderick "Pusharod" Bullock & Joie Manda

**A**lthough not love at first sight, Miesa's relationship with Siri Music Group prospered after a few casual and unintimidating encounters with label head, Chauncy Jackson. Initially, the 24-year-old singer rejected any thoughts of ever being tied down. But Jackson persevered, knowing that nurturing Miesa's refreshingly soulful voice was worth the extra effort. "I just wanted to do my own thing—be independent and have that freedom to do what I like to do," she explains. "But we got to know each other and better see how this could all work out. I felt comfortable, and we just became friends from there."

And with that, a demo originally intended for Kelly Rowland (and produced by the Chemistri) soon became Miesa's first hit single, "Blame My Ex." Before joining Siri Music Group, most members of Miesa's team (despite such talent and promising success) were already dedicated to

*"Don't ever look past a good opportunity."*

"real life" obligations and responsibilities, hindering her true vision and potential. But with less outside conflicts and distractions, a rewarding music career finally seems attainable.

"I needed that push. I didn't want to give too much, but the label keeps me grounded and focused while still supporting my creativity. I'm so used to making my own schedule and doing my own thing, but now I have to put more thought into those decisions. That's the craziest part."

Miesa is now prepared to face the industry as an up-and-coming businesswoman, willing to learn all the necessary ropes: "I love the challenge—I'm wiser now and want to make myself better by taking on that responsibility. It'll benefit my goals and peace of mind—I'm always growing towards becoming a stronger person. With more understanding, I can actually help the process along so that people can better do things the way that I need."

So, any thoughts looking back on that first "music date" with Jackson? "Don't ever look past a good opportunity," she advises. "Believe in yourself, even if you don't have a good understanding of what you want to do. Just do it, and eventually there will be balance."

Miesa is currently recording her debut album. — **Danica Bellini**

**R**apper Dreezy, a.k.a. Seandrea Sledge, never imagined she'd earn a living making music, but when she dropped her track "Ain't For None" it grabbed the attention of WorldStarHipHop and Universal. Another track generated additional buzz and then labels came knocking—Atlantic, Sony and RCA among them.

Then there was Interscope. The 22-year-old's decision to sign with the label boiled down to attention. "They was just talking like they wanted to move now," she recounts. "They see me as the bigger artist that I am. That's something the other labels weren't really talking to me about."

It didn't hurt that they've hosted mega acts like Kendrick Lamar, Eminem and Mary J. Blige. An advance facilitated the artist's move from Chicago's South side to Los Angeles and the label's muscle aided in scoring a raft of guest appearances, both from others on her debut album, *No Hard Feelings*, and as a featured performer herself.

*"Have a lawyer read your contract. Don't come into a situation being desperate."*

Besides Dreezy's evident desire to elevate her career to new heights, Interscope liked that she's a female rapper, something the market seriously lacks. "It's a risk with a female," she observes. "But if you have the right one it's like a jackpot." Interscope also inspected her concert and mix tape sales numbers. Their decision became even easier when the video for "Chiraq" went viral.

"Stay humble, stay serious, put God first and take these labels serious," she advises artists looking for a home of their own. "Don't just go for anything; don't come into a situation being desperate. Do what's best for you and listen to how people talk to you."

Also, beware of unfair contracts. "There are a lot of grimy people in the industry and it's not just in the labels," she warns, referencing her own past. "Have a lawyer read over your contract and don't sign anything for some little money, because that's nothing compared to the money you could screw yourself out of." — **Andy Kaufmann**





**▲ Mark Lowry Honored by ASCAP**

The American Society of Composers, Authors and Publishers (ASCAP) will present renowned songwriter/artist/comedian Mark Lowry with its prestigious Golden Note Award at the 38th annual ASCAP Christian Music Awards, to be held on Monday, Sept. 26, at Rocketown in downtown Nashville, TN. The invitation-only gala will be hosted by Multiplatinum, three-time Grammy Award-winning contemporary Christian music star Michael W. Smith alongside ASCAP's President and Chairman Paul Williams and Vice President of Nashville Membership Michael Martin.

**▶ Steven Melrose Joins Big Deal**

Former Epic, Island and Capitol exec Steven Melrose has taken a major job at Big Deal Music, based at the firm's Los Angeles HQ. Melrose joins Big Deal as Senior VP of A&R. With offices in Los Angeles, New York and Nashville, Big Deal Music's roster includes My Morning Jacket, Ray LaMontagne, St. Vincent and Dan Wilson. Last year, it re-signed a three-year administration deal with BMG and acquired Nashville firm Words & Music. See bigdealmusic.com.



**▲ ole Aligns with JJ Lawhorn**

ole, the ever-expanding independent rights management company, and New Kid on the Block Entertainment LLC have signed a deal that gives ole exclusive administration rights to singer/songwriter JJ Lawhorn. Pictured (l-r): Shellien Kinsey, ole Creative Admin. Manager; Brooke Antonakos, VP of Creative, Red Creative; Jeremy Stover, songwriter/producer; Lawhorn; John Ozier, ole VP of Creative; Mike Whelan, ole Sr. Creative Director; Ben Strain, ole Creative Director; and Emily Mueller-Olson, ole Creative Manager.

**West Coast Songwriters Conference**

The West Coast Songwriters Conference 2016 is scheduled to take place in San Francisco on Sept. 24 and 25 at the Generals Quarters, in Fort Mason. The event features seminars and panels on the art and business of songwriting; networking opportunities, performances, open mics and a Sunset Concert on Saturday evening.

Among the confirmed guests are hit songwriters Gary Burr and Georgia Middleman; producer Ken Caillat and Jerome Spence from Secret Road.

The conference is rightfully regarded as one of the preeminent annual songwriter events in the country. For registration info, check out westcoastsongwriters.org.

**Durango Expo Coming Sept. 30 - Oct. 1**

"Every handshake here is important," says hit artist and songwriter Meghan Trainor about the Durango Songwriters Expo. She should know: It was at this event that she made a key connection to Big Al Anderson who introduced her to the publishing company, Yellow Dog Music. The rest is, as they say, history.

The event will be held in Boulder/Broomfield, CO and features two days of education, opportunities and amazing songwriters. If you've got the goods, this is the place to be seen and heard. Details are at Durango-songwriters-expo.com. If you have additional questions, call the event's genial mastermind Jim Attebery at 970-259-9747.

**Casio Sponsors Dallas Competition**

Casio America, Inc. has announced it is once again joining forces with the Dallas Songwriters Association (DSA) to sponsor the 26th Annual Dallas Songwriters Association Song Contest. Each year, the DSA offers amateur songwriters from around the world the opportunity to share their music writing talents with industry professionals and compete to win over \$5,000 in grand prizes. The contest is now open, and this year, Casio is offering the grand prize winners of the contest their very own Privia PX-350 digital piano.

The PX-350 is part of Casio's Privia digital piano line and comes equipped with Casio's proprietary AiR technology which redefines the digital piano experience with richer and more genuine sounds. The combination of the keyboard's action and a powerful sound engine provides a level of detail, nuance and expression that delivers a superior grand piano experience. The PX-350 is currently available at select music dealers nationwide for an MSRP of \$1,099.99.

To learn more about Casio's full portfolio of electronic musical instruments, visit CasionMusicGear.com. For more information about the DSA Song Contest, see dallas-songwriters.org/dsa-annual-song-contest. The deadline to submit entries is Sept. 30, and finalists and grand prize winners will be announced in December.

**Songwriters at Sea**

The 10th Edition Cayamo Cruise - A Journey Through Song, will



**▲ Knox Hamilton Signs with Angry Mob**

The band Knox Hamilton has signed an exclusive worldwide co-publishing Agreement with Angry Mob Music. The deal encompasses past and future releases, including the EP *How's Your Mind* and the forthcoming debut LP due out this Fall on Virgin Records/Prospect Park Records, which features the single "Work it Out" (No. 1 on Alt Nation). Pictured (l-r): Ralph Torre Franca, A&R Manager, Angry Mob; Boots Copeland; Hamilton; Marc Caruso, CEO Angry Mob; Chris Allen, Knox Hamilton management.



bring together 2,200 passionate music lovers with over 20 all-star Americana singer/songwriters for seven days of rare artist collaborations, community and carefree Caribbean fun, sailing Feb. 19 - 26, 2017 aboard Norwegian Jade from Tampa to Cozumel, Mexico and Roatan, Honduras. The ship is already full, but eager guests can still sign up for the wait list.

This year's Cayamo lineup brings some of the most influential and thought-provoking artists. They include country-rock queen Emmylou Harris, Brandi Carlile, a never before seen configuration including all six members of the Wainwright Family, Patty Griffin and English-folk legend Richard Thompson. Also performing are distinguished songwriters Buddy Miller, Rodney Crowell, Steve Earle and Kacey Musgraves.

They'll be joined by Mississippi-born soul-rocker Paul Thorn, Shawn Mullins, Jim Lauderdale, Lee Ann Womack, Parker Millsap, the Secret Sisters and Amy Helm, while others on the extensive lineup include Maren Morris, North Mississippi Allstars and Pistol Anies member Angaleena Presley.

Double occupancy staterooms on the 10th Edition Cayamo Cruise begin at \$1,445 per person, plus taxes and fees.

For more information about joining the waiting list, see Cayamo.com or call 877-379-9175 between the hours of 10:00 a.m. and 6:00 p.m. EST.

## ASCAP and BMI Challenge the DOJ

BMI and ASCAP, the country's two leading performing rights organizations (PRO's) collectively representing more than one million songwriters, composers and music publishers, have joined forces to

fight the Department of Justice's (DOJ) recent interpretation of their respective consent decrees and to push for consent decree reform. United in their belief that the DOJ's decision to mandate 100% licensing will cause unnecessary chaos in the marketplace and place unfair financial burdens and creative constraints on songwriters and composers, the two organizations are pursuing a joint campaign: BMI through litigation and ASCAP through legislative reform.

BMI announced it is taking legal action and has initiated the process to challenge 100% licensing in Federal Court. Concurrently, ASCAP announced that it will take the lead for the two PRO's in pursuing a legislative solution to ensure the continued availability of fractional licensing as well as other remedies to the outdated consent decree regulations that disadvantage songwriters and composers in the digital age. In its recent public statement, the DOJ itself called for potential legislative relief.

In a pre-motion letter to Federal Judge Louis Stanton, BMI advised him of a proposed motion to interpret and potentially modify its consent decree.

Specifically, the letter requests the following relief: Determination that BMI's consent decree allows for the long-standing industry practice of fractional licensing, or alternatively, an order by the court modifying the decree to allow for fractional licensing; a reasonable transition period after a final ruling, if compliance with the DOJ's interpretation is required.

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



### ▲ Harriet Brown Gets Down in L.A.

Song Biz was at L.A.'s historic Union Station for a free concert sponsored by Live Nation and radio station KROQ. The show featured an engaging opening set by ascendant Oakland-born, Los Angeles-based Harriet Brown, who capped his one man band performance with "20/15 Vision," a luminous pastiche of Eighties Minneapolis-influenced funk and futuristic electronic orchestration. Find out more about this intriguing artist at [harrietbrownmusic.com](http://harrietbrownmusic.com).



### ▲ NEEDTOBREATHE Exhales with DOWNTOWN

Downtown Music Publishing has announced that it has entered into worldwide administration deal with alternative rock band, NEEDTOBREATHE. The announcement comes with their recently released sixth studio album *HARD LOVE* soaring to No. 1 on Billboard's Top Album Sales and Rock charts, while entering the Billboard 200 at No. 2. Through this deal, Downtown will administer the Grammy-nominated band's six studio albums to date. Pictured (l-r): band members with Downtown executives: Bo Rinehart; Seth Bolt; Jedd Katranca, Downtown EVP; Justin Kalifowitz, Downtown CEO; Bear Rinehart; and Josh Lovelace.

### ► Bishop Lays Out *Blueprint*

The ever-fascinating and well-dressed Stephen Bishop returns with *Blueprint*, a new full-length featuring "Holy Mother" co-written with Eric Clapton, plus a new upbeat version of "It Might Be You" that he performed earlier this year on *The Tonight Show With Jimmy Fallon*. The singer/songwriter has been covered by a range of artists from Barbra Streisand to Luciano Pavarotti; his "Separate Lives" hit the top of the charts for Phil Collins. See [stephenbishop.com](http://stephenbishop.com).



### ▲ Jim Lauderdale Honored at Americana Awards

Highly respected songwriter, singer and artist Jim Lauderdale will be the 2016 recipient of the Americana Music Association's Wagonmaster Award, a special lifetime achievement honor reserved for the most valuable contributors to the course and history of America's only broad roots music format. The award, named for country music icon Porter Wagoner, will be presented on Sept. 21 by Country Music Hall of Famer George Strait, a global star who has recorded more than a dozen of Lauderdale's songs.



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## Melody Federer

*Songwriter for Kelly Rowland, Hilary Duff, Jacob Whitesides Goes Solo*

The shifting panorama of her journey unfolds in an intricate convergence of life and art. Singer/songwriter Melody Federer is poised to release her full-length, *When the Dogwoods Bloom*. As a songwriter under contract to Green & Bloom, a BMG-affiliated company founded by hit songwriter and exec Billy Mann, she travels between Los Angeles and Nashville, maintaining a rigorous writing schedule. And she's a new mom, with a baby daughter named Cassidy.

On this day, Federer is visiting family in Virginia after performing in studio at SiriusXM Radio in New York for a live segment on the Coffeehouse channel. The outlet has been playing her new single, "Standing," with four times per day regularity. "I've dreamed of having a song on the radio—any radio—for 10 years, and it's finally happened," she says.

Sparkling tracks with acoustic Americana echoes and whimsical flourishes support Federer's warm, ingratiating vocals on *When the Dogwoods Bloom*. Possessed of abundant authenticity and undeniable experience, she weaves irresistible hooks through direct, open-hearted narratives.

She has quite the tales to reveal. Originally from Dallas, TX, she met a jazz musician with whom she ran away to Paris. Returning to Los Angeles and signing an unrealized record deal, the duo parted both personally and professionally. Federer rebounded by signing a publishing deal. Her cuts include songs for artists like Kelly Rowland, Hilary Duff and Jacob Whitesides.

Relocating to Nashville, she met a man and became pregnant. The two decided to stay together, moved across country to Los Angeles and essentially started over. So "Standing" is an apt prologue, with its theme of one-upping adversity through resilience and faith.

Billy Mann's support has been invaluable, Federer says. With a substantial list of credits including P!nk, John Legend, Celine Dion and many others, his songwriting acumen is uncontested. "Billy has a way of seeing past facades," says Federer. "When he met me I was younger and flirtatious. He told me, 'You can take your 11 down to a four—you don't have to perform all of the time and make everybody like you and be a person you're not. You can just put on a shirt and jeans and be the deep person I know you are.' Nobody else could see that. And he slowly pushed me to go to Nashville. That's when I started getting back to my roots, and that's how this record came about."

The music capital, she says, is "incredibly challenging and intimidating because everyone is so good about writing country songs. They've all been busting their butts for 10 years and you come in and say, 'I write country songs too.' It was a really big growing experience."

The two and three songwriting sessions per day sharpened her craft as she collaborated mostly with male songwriters. "It's always felt kind of competitive with women. Men let me do my thing, topline, and write whatever I want. When I became pregnant it changed—all of my productive sessions were with women. And maybe any sense of competition was gone. They could be vulnerable with me. There's a maternal quality, so I'm trying to hold on to that."

One of Federer's projects utilized the rapidity at which she can create. "1,000 Songs for 1,000 Strangers" chronicled the songwriter creating short songs for people she met and posting them online in exchange for donations benefitting Love146, an international human rights organization. "In my darkest moments I find my salvation in strangers, and interactions with them. We can make each other smile and feel some kind of connection, even if it's brief," she says.

Melody Federer believes that *When the Dogwoods Bloom* is the most personal project she has created. "When I was with a jazz musician I did a jazz album. I moved to Los Angeles and did a pop album. When I get emotional or sad, I sit by myself in a dark room and close my eyes. These other songs come very fast from my subconscious. I write them quickly and I don't control it. This is the authentic part of myself."

Contact Ian Imhof, LaFamos, [ian@lafamos.com](mailto:ian@lafamos.com), 323-668-9383



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DROPS

In the new feature documentary *All Things Must Pass*, Colin Hanks tells the story of **Tower Records**, the fallen record store established in 1960. The small-town drugstore in Sacramento grew to a giant retailer with 200 stores in 30 countries on five continents. It made \$1 billion in its peak year, 1999, then met its demise a mere seven years later in 2006. The twist? The Internet isn't the only reason for its downfall. Told with the help of artists like **Dave Grohl**, **Elton John** and **Bruce Springsteen**, *All Things Must Pass* is a look at the once-great Tower Record's legacy, birthed in Hanks' own hometown. For details, contact Clint Weiler at [Clint@MVDB2B.com](mailto:Clint@MVDB2B.com).



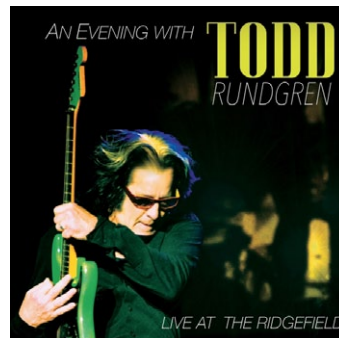
Following the New York City debut of the film *Miss Sharon Jones!*, directed by two-time Oscar winner **Barbara Kopple**, the original motion picture soundtrack recently dropped on **Daptone Records**. The film spotlights the front-woman through her 2013 battle with cancer and her return to the stage a year later alongside the release of the Grammy-nominated album *Give the People What They Want*. The soundtrack underscores her story, with classics by **Sharon Jones & the Dap-Kings** spanning her career. Contact [Jaclyn Ulman](mailto:JaclynUlman@MotorMouthMedia.com) at [Jaclyn@MotorMouthMedia.com](mailto:Jaclyn@MotorMouthMedia.com) for more information.

Lakeshore Records will release the **STRANGER THINGS - Original Netflix Series Soundtrack**



in two parts. Volume One was released digitally Aug. 12 and is coming on CD Sept. 16. Volume Two was released digitally Aug. 19 and will come out on CD Sept. 23. Both volumes feature the original score by **Kyle Dixon** and **Michael Stein**, members of the popular Austin experimental synth band **SURVIVE**. "The directors of the movie were previously fans of SURVIVE. They used a song from our first LP in a trailer they made to pitch their concept to **Netflix**. Once the show was picked up, they asked if we were available to score the show," Dixon states. See [lakeshorerecords.com](http://lakeshorerecords.com).

**Cleopatra Records** recently released *An Evening With Todd Rundgren - Live At Ridgefield*, offering an intimate experience with the famous songwriter, recording artist, computer software developer and producer. Recorded live at the **Ridgefield Playhouse** in Ridgefield, CT, on Dec. 15, 2015, the film features both Rundgren's classics and rarities. It's available in digital format, DVD and Blu-ray. Email [GlassOnyonPR@gmail.com](mailto:GlassOnyonPR@gmail.com) for more information.



On Sept. 23, **Decca Records** will release *Rosetta*, the latest album to come from legendary composer and electronic musician **Vangelis**. It is inspired by the 12-year *Rosetta Mission*, a trailblazing space mission undertaken by the **European Space Agency (ESA)** to land a probe on a comet for the first time in history. *Rosetta's* release also marks the culmination of the mission and is accompanied by incredible footage captured by the probe. Vangelis, whose scores for *Chariots of Fire* and *Blade Runner* have received Academy Awards, came upon the project when ESA astronaut and Vangelis fan **André Kuipers** reached out to the composer while aboard the International Space Station. Their conversations over video calls led to *Rosetta*. Contact [Julia Casey](mailto:JuliaCasey@JuliaCasey@UMusic.com) at [JuliaCasey@UMusic.com](mailto:JuliaCasey@UMusic.com) for more information.

Thanks to **Fathom Events** and **Saban Films**, those with a predilection for **Rob Zombie's** particular brand of gore will get a chance to see his latest, **31**, on Sept. 1 for one night. **Zombie's** seventh feature film, which made its debut at **Sundance Film Festival**, tells the tale of five carnival workers who are kidnapped on Halloween night and forced to play within a labyrinth the torturous game of "31" with the promise of release if they can endure the game to its end.

The one-night screening will also include two exclusive music video premieres: "**The Hideous Exhibitions of a Dedicated Gore Whore**" and "**Get Your Boots On! That's The End**

**of Rock and Roll!**," along with a never-before-seen making-of 31 featurette and Q&A with **Zombie**. Tickets can be purchased online or at the participating theater box offices. For a complete list of theater locations or to purchase tickets online, visit [FathomEvents.com](http://FathomEvents.com).

**Jermaine Dupri** alongside mobile app developer **That Level**, has announced the availability of **4 Lanes** on the App Store. The game,

inspired by his "switching four lanes" lyrics from his 1998 duet "**Money Ain't a Thang**," allows players to navigate two cars escaping from police while collecting bags of money. The game also now enables players to challenge each other, including **Dupri**, and using **Peep** see a video of him playing against you. This isn't the first time the producer has leaped into the gaming industry. In 1999, **Dupri** produced the theme song for *Madden 2000*, which featured vocals from rapper **Ludacris**. The **4 Lanes App** is free to download from the App Store on iPhone, iPad or iPod touch at [apple.co/2bbSkH5](http://apple.co/2bbSkH5)

OPPS

**Sixth Sense Productions** is looking for a script development intern to learn the job at a production company with multiple film deals. Only serious applicants need apply. Email résumé



and cover letter explaining why you would be a qualified candidate along with your top 10 films, top five books and three most-read periodicals to [Interns@SixthSenseProductions.com](mailto:Interns@SixthSenseProductions.com).

**A Los Angeles radio station** is looking for announcers for multiple shifts. Experience isn't needed. Find out how to audition by emailing [HostingOpp@Roadrunner.com](mailto:HostingOpp@Roadrunner.com)

**Break the Floor Productions**, a dance entertainment company that covers theatrical productions, dance workshops, photo and video production, needs production managers for national tours in the U.S., Canada and Central America. Applicants must be based in L.A. and have a basic knowledge of theatrical production, including audio, video, lighting and personnel and production management. The company is currently staffing tours for **JUMP, NUVO** and **24 Seven**. Email your résumé and past experience to [wqghk-5719428940@job.craigslist.org](mailto:wqghk-5719428940@job.craigslist.org) with "production manager application" in the subject line.

Video game music-makers will have the opportunity to network and hob-nob at **GameSoundCon**, a conference for video game music and sound design. The event has landed a big "score" this year: **Gordy Haab**, multi-award winning film, game and television composer, who will join an all-star lineup of notable speakers in Los Angeles on Sept. 27 and 28 to talk shop with game composers and sound designers. For tickets and a complete schedule of events, see [GameSoundCon.com](http://GameSoundCon.com).

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## PROPS

Italian composer **Ennio Morricone** just took another step in his 60-year career by signing a major new record deal with **Decca Records**. Morricone has 600 compositions to his name, and his new album, **Morricone 60**, will be released on Oct. 7 in advance of his 88th birthday. The album is the first of Morricone's greatest hits conducted, recorded and curated by the artist himself. Within the release, Morricone performs some of his best film music from **The Good**,

**the Bad and the Ugly**, as well as his Academy Award-winning score for **Quentin Tarantino's The Hateful Eight**. The album also features new recordings with the **Czech National Symphony Orchestra**, a partner in on past film scores. For more information, contact Olga Makrias at [Olga.Makrias@UMusic.com](mailto:Olga.Makrias@UMusic.com).



CLIFF MARTINEZ

AFTA Award-winning composer and former **Red Hot Chili Peppers** drummer **Cliff Martinez** was honored with the 2016 Lifetime Achievement Award during the award ceremony of this year's annual **Soundtrack Cologne** conference, held in Cologne, Germany, which is home to the country's largest TV stations. Over the past 13 years, the conference is attended by guests around the world and has become an inspiration among European music festivals.

Each year, one individual is given the accolade Martinez received on Aug. 27. He also received the **Cannes Soundtrack Award** for his work on **Nicolas Winding Refn's Neon Demon**. He has three upcoming projects including **Todd Phillips' War Dogs**, **Martin Campbell's The Foreigner** and **James Mangold's Wolverine 3**. For details, contact Thomas Mikusz at [Thomas@WhiteBearPR.com](mailto:Thomas@WhiteBearPR.com).



TALENT HAS HUNGER

Late last month, **Josh Aronson's** documentary **Talent Has Hunger** premiered at **Laemmle Theatres**. Filmed over seven years, the documentary follows musicians from aspiring youths to gifted artists inside master cellist **Paul Katz's New England Conservatory** studio. Katz, a

cellist in the **Cleveland Quartet** from 1969 to 1995, has made more than 2,500 appearances on four continents over his 26-year career, performing at the **White House** and on television shows including **CBS's Sunday Morning** and **NBC's Today Show**. Aronson was the director and executive producer of **Sound and Fury**, which premiered at the **Sundance Film Festival** and was nominated for an Academy Award for Best Documentary. **Talent Has Hunger** is his sixth documentary feature. For details, email Kelly Hargraves at [Kelly.Hargraves@FirstRunFeatures.com](mailto:Kelly.Hargraves@FirstRunFeatures.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](mailto:j.marie.pace@gmail.com).

## Out Take



## Jarom Rowland

Director of the Sundance Film Festival Music Program

**Web:** [Sundance.org/Programs/Film-Music](http://Sundance.org/Programs/Film-Music)  
**Contact:** [filmmusic@sundance.org](mailto:filmmusic@sundance.org)

Jarom Rowland has led the Sundance Film Festival's film music program for going on five years, having previously come from managing the Sundance ASCAP Music Café at the film festival for years.

"That is where I started working with Peter Golub, the director of the film music program and becoming more involved with the institute's interest in supporting musicians and composers," Rowland says. "My background as a musician made me naturally interested in heading in that direction, so I more or less told Peter that when and if he had an opening on his team, it was mine to have. He agreed."

The program's purpose is to support composers through two residential labs run through the summer at Skywalker Sound, a film and television sound design firm. Artists get firsthand experience composing for film, and independent filmmakers can get a better grip on film music through Sundance's Feature Film and Documentary programs. Rowland says the experience is unlike the typical fellowship or market because "failure is an option" and "only creativity matters."

"They aren't going to have that kind of collaborative Utopia anywhere else on their path," he says. "It's in some of those mistakes, I think, that some of the biggest discoveries are to be found. I think having the credential of being a Sundance Institute Lab Alumni in any artistic field we support lends that person some advantage as they continue on in their career. There are very few programs like ours specifically meant for film music composers anywhere else in the world."

The program has an open application process and anyone can apply. The application is posted on the film music program website every February and closes at the beginning of April.



► **A Rae of Light for Careers in Music**

Grammy-winning artist Corinne Bailey Rae paid a visit to Grammy Camp in Brooklyn, NY at Converse Rubber Tracks Studio to answer questions and share her career journey with high school students who are aspiring music professionals. The 12th Annual Grammy Camp is an interactive residential summer-music experience focusing on all aspects of commercial music. It provides instruction by industry professionals in an immersive creative environment with cutting-edge technology in professional facilities. For more information, visit [grammyintheschools.com/programs/grammy-camp](http://grammyintheschools.com/programs/grammy-camp).

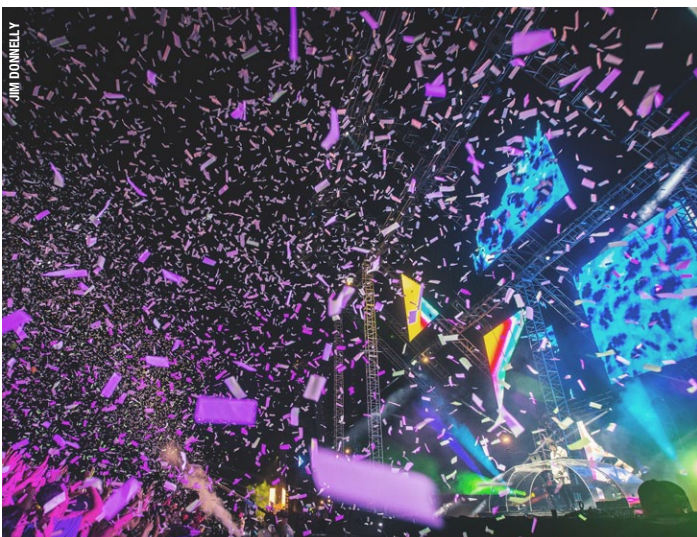


▲ **Ross Rocks the Whisky**

Dru Ross made his debut at The Whisky a GoGo to rave reviews. Some of L.A.'s finest provided support: Jon MacLennan (guitar), Neal Daniels (drums), Erik Matthew Garcia (keyboards) and backing vocalists Henry "Scribes" Kleaveland & Heather Youmans MacLennan. Larry Weir's National Record Promotion is running the radio campaign for Ross' debut single "Love Simulation." *Music Connection* reviewed the new artist's music in July 2016: [bit.ly/NMCDruRoss](http://bit.ly/NMCDruRoss)

◀ **146K Go HARD in Fontana**

Approximately 146,000 people flocked to the Hard Summer Music Festival (HSMF) for its first year at its new location, Auto Club Speedway in Fontana, CA. The fest included five stages with plenty of music to choose from. Hard Summer featured a mix of EDM and Hip-Hop throughout the weekend graced by the likes of Major Lazer, Flosstradamus, Dillon Francis, Ice Cube, Travis Scott and Anderson .Paak. Pictured is DJ Porter Robinson. To see *MC's* photo gallery, visit [bit.ly/PhotosHARDSummer2016](http://bit.ly/PhotosHARDSummer2016).



► **Pomona Feeling Warped**

Sun was high and heat was on in Pomona, CA for the 22nd edition of Vans Warped Tour. Well before the gates opened, a mile-long line of anxious attendees waited to enter the Pomona Fairplex, ready to start rocking to their favorite bands. *Music Connection* spent the day there and had the opportunity to speak with Atreyu, I See Stars and With Confidence. Pictured is Palaye Royale guitarist Sebastian Danzig. To see all the coverage, visit [bit.ly/PhotosWarpedTour2016](http://bit.ly/PhotosWarpedTour2016).





## Tidbits From Our Tattered Past



JIM DONNELLY

### ▲ Muppets on the Festival Stage?

Outside Lands graced the Golden Gate Park in San Francisco, CA with stellar food and drinks along with a lineup catering to the masses. In addition, they expanded attendees' experiences with Mini Golf, Wine Lands and Cheese Lands and more. Happening acts such as Halsey and J Cole joined notables like Lionel Richie and LCD Sound System on stage. This year, there was a special festival debut by Dr. Teeth and the Electric Mayhem (pictured)—the rock band from *The Muppets* with Floyd Pepper, Janice and ANIMAL on drums. More photos at [bit.ly/PhotosOSL2016](http://bit.ly/PhotosOSL2016).



### 2004-Switchfoot-#12

San Diego rock quartet Switchfoot had just released their fourth album, the platinum-seller *The Beautiful Letdown*, when frontman Jon Foreman told *Music Connection*: "If you make it big quickly, you can fall just as fast. But we wanted to grow steadily, build a grass-roots following and be the best band you'd ever tell your friend about."



LESTER COHEN / GETTY IMAGES

### ◀ Scoring Competition with ASCAP

ASCAP hosted the 2016 Film Scoring Workshop finale at FOX Studios in L.A. Based on the strength of their brief scores, 12 young composers were chosen from more than 300 worldwide to participate in the four-week program. Each was enabled to compose a short score for a clip from one of four films. On the culminating night, they were honored with the opportunity to conduct and record their piece with a 60-piece orchestra at FOX's cavernous, 7,200-square-foot Newman Scoring Stage. For more photos, visit [bit.ly/ASCAPCompworkshop](http://bit.ly/ASCAPCompworkshop).



### 2008-Stanley Jordan-#8

Jazz bass standout Stanley Jordan, who got his start as a street performer, had this to tell us in his cover interview: "I recommend street performing as a great learning experience. It's a great way to discover your audience. You don't know who your audience is until get out there." The issue also features Allan Holdsworth, James McMurry, Anthrax's Frankie Bello and Bruno Mascola, Jr. of At The Drive-In.

### ► Viva Vaquita!

The Insect Surfers, "Planet Earth's Longest-Running Surf Band," played a benefit show at San Diego's Seaport Village for the Viva Vaquita Foundation. The Vaquita is the most endangered dolphin (and sea mammal) in the world, and only about 60 remain in the northern Gulf of California. The four-foot long porpoise has fallen prey to gill netting and other pressures, and the foundation is working both to ban gill netting in the Vaquita's range and to spread awareness of their plight to the public. More information at [vivavaquita.org](http://vivavaquita.org).



VIVA VAQUITA





# GWEN

BY GARY GRAFF

PHOTOS BY JAMIE NELSON



**GWEN STEFANI** is in a burbly and chatty mood on a mid-day phone call with reporters to promote her ambitious *This Is What The Truth Feels Like* Tour. There's plenty to talk about, of course; for Stefani the past few years have seen reunions of her band No Doubt, the troubled pursuit of her third solo album and a nasty, tabloid-filling divorce from Bush's Gavin Rossdale, her husband of 13 years.

Fortunately, the singer, songwriter, occasional actress and fashion entrepreneur has made a, well, sweet escape from the turmoil and into happier terrain all the way around. That includes the deeply personal *This Is What The Truth Feels Like* album, which debuted at No. 1—Stefani's first as a solo artist—upon its mid-March release. She's in a new and very publicly happy relationship with country star Blake Shelton after the two met while judging TV's *The Voice*, and their duet "Go Ahead And Break My Heart" gave Stefani her first-ever appearance on the country charts.

The tour, meanwhile, kicked off July 12 in Mansfield, MA, and will have Stefani and her array of dancers and special effects as well as opener and guest Eve blowing minds until at least October, and probably beyond. She's still grappling with some of the darkness that brought her here, but Stefani sounds positively buoyant, even a bit defiant, and excited to talk about what she's learned about songwriting and performing her own material.

**Music Connection:** *This Is What The Truth Feels Like* is obviously you digging deep and digging in, emotionally. What does the album represent to you?

**Gwen Stefani:** I feel like when I was at my darkest hour, I was trying to figure out, "What is the purpose? Why am I here? What is my gift?" and discovering that my gift is music and being confident in that and receiving these songs, I feel like [my purpose is] to share that now.

**MC:** You were working on another album that got scrapped before you made *This Is What The Truth Feels Like*. How did you get from there to here?

**Stefani:** I needed to do those. I felt so inspired during that time period. I mean, I created (fashion lines) L.A.M.B. and Harajuku during that time period. I had just gotten married. I then went on to have two babies during that time as well, so there was a lot of output, and it was such a creative time and there was no stopping me. I was just ready to go.

Then I came back and I wanted to do a No

"THE BEST STUFF IS USUALLY SIMPLE, IF YOU THINK ABOUT IT, BUT IT'S THE HARDEST THING TO DO."

Doubt record. I felt like I needed to do the No Doubt record, but when I gave birth to Zuma they were like, "First, we're going on tour. That's how we're going to get inspired." I was like, "Okay. Let's go." So we went, and that tour, I think, almost killed me. At that point I felt really burnt out, physically, and I think mentally I felt so much pressure to make the No Doubt record, like it was all up to me. We were going to get in the room and there was not going to be any outside writers and I didn't feel secure enough to have outside writers, because I was starting my journey of insecurity basically at that point.

**MC:** It was pretty difficult to balance things that were happening in your life.

**Stefani:** Yeah, the next five years was a really challenging time. I had spent a lot of time trying to make the No Doubt record, but also trying to balance being a mom and a lot of guilt, like, "Okay. I'm going to go to the studio right now, but I'm going to miss dinner and I'm going to come home." It was a lot of that, and it wasn't helping my creative center at all. So I went through that for a long time, just finding out what is the purpose. And that's when I got pregnant with Apollo, and being pregnant with him was a time for me to just stop everything.

**MC:** And by stop you mean...

**Stefani:** I just stopped everything. I was like, "I'm done doing everything for everyone. I'm just going to be pregnant." And I gave birth to him, and four weeks later, I got called to [be a judge on NBC's talent series] *The Voice*, and that's when I was like, "Wow... I hadn't thought about doing something like that." And I just kind of went, "Yeah, let's go." I didn't even know what I was getting myself into.

And that was the beginning of the end of insecurity. I was on the show. I had this new baby. I'm around all this music. I'm looking at my life. I'm looking back at myself, at what I've done. It made me think about how many great songs I'd written and how much I'd accomplished and how did I do it? You know what I mean? And so my confidence was coming back slowly.

**MC:** Ironically, this was around the time you and Gavin split, right?

**Stefani:** Sometimes really bad things happen just so that really great things will happen, and I think that's what happened to me. It was like a wake-up call—"Get back on track and stop being insecure about writing and your gift and what you're here for, and stop being selfish and share what you've got."

It was really hard, because I just wanted to get under the covers and eat pizza and cry, but I went to the studio and this is what the new album is, and that's what I celebrate on tour—that I was put on this earth to write these songs. Everybody has their own purpose; for me, it's music.

**MC:** Is it a challenge to write songs that relate to fans who've been with you since '95 versus being accessible to today's young listeners?

**Stefani:** Well, it's not challenging when you're not trying to, you know what I mean? I think in the last five years when I was trying to write music I wanted to be on the radio. I wanted to have a hit. Like, who doesn't? But this record certainly wasn't about trying to find a sound or please anybody or, "Oh, the kids are going to like this." Do you know what I mean? And that's because of what I was going through, just trying to save my life and get through something I never thought I'd have to get through.

**MC:** Do you feel like there's a certain parallel between No Doubt's *Tragic Kingdom* and *This Is What The Truth Feels Like*, given the circumstances of romantic breakup that inspired each of them?



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**Stefani:** I feel you, and it was like that. Because when I did *Tragic Kingdom*, you need to understand: I never wrote a song before I wrote those songs—nothing, never. The first song I ever wrote was “Different People,” which ended up being on Obama’s playlist. Like, I didn’t even know how to write a song, and then that song just came out of me, you know what I’m saying? That’s how that whole record was.

The difference was I never knew that anyone would hear it, ever, and I didn’t know what that would feel like. It was too big of a dream to even dream. It was just kind of, “I’m making these songs, because they’re coming out of me because I’m devastated that my best friend (No Doubt bassist Tony Kanal) doesn’t want to be with me anymore.”

The similarity is that I was also in a really desperate place doing [*This Is What The Truth Feels Like*], and I wasn’t back to a place of naiveté and purity. It was, “All I have left right now is my music. And if I do that, maybe I’ll survive.” So, the way *Tragic Kingdom* was pure, this new record was pure. I was making this record because it’s all I could do to save my own life.

On both albums, songs came in such a magical way. Like, I wrote “Make Me Like You” and the next day I wrote “Misery.” I was writing two songs a day, where I couldn’t even write a song for years. The songs were coming so fast, and a lot of the ideas were so simple. It was, like, “Wow.” The best stuff is usually simple, if you think about it, but it’s the hardest thing to do.

**MC:** The new album is so raw; were you worried about how it was going to translate, and how you were going to be able to sing those songs night after night in front of people?

**Stefani:** That’s a really good question, because I was in rehearsals yesterday and I did “Used to Love You,” and these songs, I feel like they were really channeled, I feel like God just handed them down to me as this kind of Band-Aid to help me through this crazy time in my life. And it’s all kind of about, for me, finding your gift and then sharing it, but it is very draining.

**MC:** So what is it like singing these very raw, emotional songs?

**Stefani:** Super emotional. Satisfying and healing. ... To be able to get up there on stage and feel that love and give that love to the audience, it’s what I need to do and what I want to do, and I’m so honored to be able to have this opportunity. Because touring and getting any kind of attention, having anyone care about your music, you never take it for granted. You’re always starving for it and wishing for it and dreaming for it, especially once you’ve tasted success. You can’t stop.

**MC:** It’s great to hear that you so appreciate your songwriting gift.

**Stefani:** It’s incredible to be in the position to be able to be a songwriter and share your story with people and then have people relate to it, and then, it makes you feel better about yourself in your own life and you feel comforted. So I just am really in the moment right now.

**MC:** Would the punk rock girl, however many years ago, be laughing, hearing you talk about costume changes and expensive video production and everything?

**Stefani:** I don’t think that girl would be laughing. I think she would be giddy with joy, because I’ve always cared about what I’m wearing on stage, whether it’s one outfit or not. For me to be able to change, it’s super exciting. I’ve always loved theatrics and art and fashion and it’s now something that’s new.



- Stefani was named for a stewardess in Arthur Hailey’s 1968 novel *Airport*.
- Her middle name, Renee, was inspired by the Four Tops’ 1968 cover of the Left Banke’s 1966 hit song “Walk Away Renée.”
- Her voice is a mezzo-soprano, which can cover three octaves.
- Stefani made her country music debut with “Go Ahead And Break My Heart,” which she co-wrote with boyfriend Blake Shelton for his latest album, *If I’m Honest*. Their live debut of the song was on the May 9 episode of *The Voice*.
- Her older brother Eric introduced her to Two-Tone and ska music and was a keyboardist for No Doubt before becoming an animator on *The Simpsons*.
- Stefani is a natural brunette, but began dying her hair platinum blond when she was in ninth grade. She’s also dyed her hair blue (1998) and pink (2000).
- After auditioning for other films, including *Mr. & Mrs. Smith*, Stefani made her acting debut in 2004’s *The Aviator*, playing starlet Jean Harlow. Director Martin Scorsese learned about Stefani from his daughter, who was a No Doubt fan.
- Stefani has three sons with ex-husband Gavin Rossdale: Kingston, 10; Zuma, 8 and Apollo, 2.
- *This Is What The Truth Feels Like* is Stefani’s first No. 1 album as a solo artist. Its predecessors reached No. 3 (*The Sweet Escape*) and No. 6 (*Love, Angel, Music Baby*).



I think what's different now is I'm able to express myself in that way and not be held back playing by a punk rock rule. I think the attitude is still there.

**MC:** Sophie Muller did the visuals for the tour as well as the three videos from the album so far. What is your creative connection with her?

**Stefani:** Sophie is one of my best friends, and she's been honestly through a lot this year, which has been so crazy, and there was a lot of darkness. She was there for me, whether she was in Spain or London or whatever, we were always on Skype, and she helped me through this whole thing. And so to be able to do a music video now about a joyful love song was beautiful.

She's like a muse for me. I always want to impress her, because she's so artistic, and she's so different from me. She leads a life of being an artist, but she's not married and she doesn't have children, and she's just all about art and traveling and she's insane.

The second video was a one-take live moment for the Grammys for "Make Me Like You," which was an incredible thing for us to do, both of us, totally outside of our element. It wasn't like making a music video in the traditional way.

**MC:** "Misery" is a bit more of a traditional video, right?

**Stefani:** With "Misery" we had the luxury of doing a two-day shoot, which is totally luxurious these days. And we got to do what we love the most, which is just fashion and making beautiful images, and not having any rules. It was very much on the fly. We went downtown to the abandoned Sears building; it's all destroyed and creepy in there. We were there for two days and it was like an art project.

"MUSIC HAS TO BE FROM REAL LIFE AND IT HAS TO BE HONEST AND WITH THE RIGHT INTENTIONS FOR PEOPLE TO CONNECT TO IT."

**MC:** With *This Is What The Truth Feels Like* and the tour, your personal and professional lives have in some ways become one and the same. How do you handle balancing the two?

**Stefani:** That's always been part of my journey. *Tragic Kingdom* was all about my personal life, and every single song I've pretty much ever written has been about my personal life, and I feel okay sharing that. The only place where I become more protective of it is really when it comes to the children, because at the end of the day, you don't want them be a teenager and go, "Oh, my God. Mom, why did you say that?!" or "Why did they say that about you?" That's where it starts to get tricky for me.

**MC:** Who were some of your early female music heroes?

**Stefani:** The first concert that I remember going to was Emmylou Harris at the Palomino Club up in L.A. For me, to get taken by my parents to

L.A., to go to a weird bar club, and watch this most beautiful woman who I knew all her music growing up, it was just...I will never forget that moment.

It's funny, but I remember that halfway through her set, she said, "Okay. I'm going to take a break now, because I need to go nurse my new baby." So now, today, I want a mom to take her daughter to her first concert and it's going to be my concert, *This is What The Truth Feels Like*, and the energy that I have and the purity and the intention I have is just to give them that moment, you know? That's my responsibility and I'm taking it real seriously and I feel so grateful.

Contact Erik Stein,  
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# LICENSING FOR A LIVING

BY BERNARD BAUR

Music placements in film, television, commercials and video games continue to be an exciting area of the music business. Not only do placements deliver exposure to a mass audience, they also generate income. To help you take advantage of this lucrative, hot button, promotional tool, we talked with five unique placement experts—each from a very different area of the industry (songwriting, score composing, music supervision)—to find out how to become part of their world.

## WENTY MORRIS

Morris & Young [morris-young.com](http://morris-young.com)

Wenty Morris and D.A. Young formed Morris & Young over 10 years ago to provide a one-stop-shop for music licensing needs. Today the company employs songwriters to create music for film, television, video games, commercials and recording artists. Currently their catalog includes 20,000 titles and 90 genres, resulting in hundreds of placements in numerous projects, including major motion pictures, advertisements and TV programs. (Check their website for an impressive list of credits.)

**Your company has really evolved and expanded.**

At first we were just trying to connect the dots and represent our music. Then the industry changed and we changed with it. Now, we cover a lot more area.

**What was the most significant change?**

The advent of reality shows changed our focus and created a lot of new opportunities. Networks and production companies needed music for those shows, and we wanted to be their go-to source.

**What changed your company for good?**

We couldn't keep up with the demand. We



needed to open it up and bring more people in. It was no longer a two-person job—it was way bigger than that.

**You deal with 90 genres—is versatility a plus?**

It is for us. Naturally, quality is most important but quantity is also crucial. It allows us to pitch

more projects. And, it keeps us from being pigeonholed and limited in our reach.

**What's the secret to securing an amazing number of placements?**

You have to hustle every day. It comes down to hard work and grinding it out 24/7. Also, you have to do your homework, watch the shows and analyze the music. Our success comes from the fact that we know what they need before we pitch them.

**You attach metadata to all your music. How important is that?**

We're anal about metadata. It supplies all the information a music supervisor or production company needs, including key words. They're usually crunched for time, so we give them what they need to make their job easier.

**What's your opinion about retitling a placement to share royalties?**

I'm not a big fan of it. We like to own our material. At first I didn't see a problem, but then I noticed it caused confusion. Now, with new technology I believe it's antiquated and short-sighted. If anyone is still doing that today, I would be worried.

**Final advice?**

Let your passion drive you. Develop new relationships every day. And when you finally get your music heard by millions of people, enjoy the feeling...because there's nothing like it. •



# CATHY HELLER

cathyheller.com / catchthemoonmusic.com

Cathy Heller is a “go-to artist” in the placement world, generating over \$100,000 per year. Heller has placed songs hundreds of times in TV shows, films and national commercials. She’s been featured in *Variety*, *Billboard* and the *LA Weekly*, and has been a guest speaker at Berklee, *Billboard’s Film & TV Conference*, *ASCAP EXPO* and *UCLA*. Heller also designed an online “Master Class” that is a guide for licensing songs.

## How do you make a six-figure income with song placements?

I place 25 to 40 songs a year and it’s all DIY. I took charge of my career and really work at it. That way you don’t have to wait for somebody else to make things happen. I love songwriting, networking and pitching projects. It’s so much fun it never feels like work.

## Were you always so independent?

Actually, when I started a rep pitched my music. But I developed relationships with enough industry pros to create a network for myself. Music supervisors tend to have “trust” issues, so you have to get to know them to establish yourself as trustworthy. Once you do that you can deal with them directly.

## How much money can you make from placements?

It depends on how the song or music is used. On average sync licenses for TV shows pay



\$1,000 to \$3,000; a featured placement pays \$6,000 to \$10,000; and commercial work can pay \$25,000 to \$50,000. And that doesn’t include “Performance Royalties” from your PRO or “Residuals” from SAG-AFTRA, which can bring in another \$15,000 to \$25,000 during a commercial run (usually two to three months).

## What are some hot tips for getting songs placed?

You need to do research. You must understand who and what you’re writing for—it’s not just straight songwriting. There’s a visual story be-

ing told and your song enhances it. You have to realize that it’s going to be a moment in a scene. You should also become familiar with the style of music used on a show, as well as the lyrical content. If you analyze it, you’ll notice a consistency that gives a production its voice.

## How about songwriting tips for placements?

Generally, uptempo songs get more placements. For commercial ads, 120 beats per minute is common. Lyrically, you want to focus on universal themes that aren’t too specific. You should keep it simple but cool and authentic, and that’s not easy. Lastly, happy songs get placed more often than sad songs.

## How important is production quality?

It’s incredibly important. Your recording must be very well done. In fact, I work with a couple producers. You should also have an instrumental mix just in case the lyrics don’t fit a scene; and writing instrumental parts into a song (e.g. the bridge) is helpful as well.

## You started as a performing artist. Do you still play live?

That’s a great question... Placements gave me freedom. I don’t have the pressure to drive my career by touring. When I play live now—and I do occasionally—it’s total fun.

## Final advice?

Don’t give up. I’m offering an online course that gives artists everything they need to get their songs placed. I also help artists get placements through my publishing company. If anyone is interested, they should contact me. I’m always looking for exceptional talent. •

# ARE YOU OWED MONEY?

In addition to Licensing Fees and Performance Royalties, song placements in union projects/productions may generate additional income. There are many artists and musicians owed money—sometimes tens of thousands of dollars—who sadly fail to contact the organizations that are holding money that is due them. Could you or someone you know be one of them? Here’s what you need to know:

## AMERICAN FEDERATION OF MUSICIANS ([afm.org](http://afm.org))

AFM is the largest musician’s union in the world, with almost 100,000 members in the United States and Canada.

## SAG-AFTRA ([sagaftra.org](http://sagaftra.org))

SAG-AFTRA brings together two unions: Screen Actors Guild and the American Federation of Television and Radio Artists. It represents approximately 160,000 members, including actors, dancers, DJs, recording artists, singers, voiceover artists and other media professionals.



“WE FOUND AN ARTIST LIVING IN HIS CAR AND GAVE HIM A CHECK FOR \$97,000.”

## AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund ([afmsagaftrafund.org](http://afmsagaftrafund.org))

The organization’s Executive Director Dennis Dreith explains, “We are a non-profit organization whose purpose is to collect and distribute

royalties from foreign territories as well as those royalties established by statute under U.S. Copyright Law.”

Dreith points out, “The Fund distributes royalties for non-featured musicians and vocalists in three main areas: (1) Sound Recordings; (2) Audio-Visual productions exhibited in select foreign markets; and (3) Symphonic Opera and Ballet musicians and vocalists. This money is distributed without regard to union membership, except for certain foreign territories, which do require membership.

A large part of The Fund’s work involves finding artists who have moved on. It is also one of the more rewarding aspects, as Dreith relates, “Not long ago, we found an artist living in his car and gave him a check for \$97,000. That was a real life-changer.”



“IF ANYONE BELIEVES THEY MAY BE ENTITLED TO PAYMENT, THEY SHOULD CHECK OUR WEBSITE.”

## FILM MUSICIANS SECONDARY MARKETS FUND ([fmsmf.org](http://fmsmf.org))

FMSMF’s Executive Director Kim Roberts Hedgpeeth explains, “Our mission is to track, collect, process and distribute residual payments from secondary markets, including the motion picture and television industries as well as the new media Internet marketplace. We collect these payments for musicians, composers, conductors, arrangers and orchestrators under specific conditions.”

Additionally, Hedgpeeth relates, “If a sound recording is licensed in a film or TV production (as it is with placements) players on that recording may be entitled to residuals.”

Finally, Hedgpeeth notes that FMSMF also attempts to track down missing artists. “We’re trying to get the word out because we have unclaimed checks. If anyone believes they may be entitled to payment, they should check our website.”





## BIFF SANDERS

Barefoot Music [barefootmusic.tv](http://barefootmusic.tv)

Also known as Harold Barefoot Sanders III, "Biff" founded Barefoot Music in 2002 to create original score music and develop audio branding for some of the most popular television shows in entertainment. After working at the Disney Channel he got his first scoring gig, *Project Greenlight* for HBO. Soon after, he became a composer for the acclaimed production house Magical Elves, doing the complete score and title themes for their Emmy-winning shows *Project Runway* and *Top Chef*.

**What sort of demand is there for music cues?**  
It's good enough for us to specialize in it. TV

shows generally have 50 to 300 musical cues, and we create them. They're not full-blown songs, they run from a few seconds to a minute or two.

**How much information do you get on a new project?**

It varies. We meet with the producers and get a rundown of the season, along with requests regarding characters and story lines. Sometimes we'll view graphical ideas and talk about the music behind them. It's a lot of back and forth before we're ready to go.

**Are these jobs "work for hire" where you transfer and assign all your rights?**

Some are, and they tend to be better deals. The money is better and we get to do the whole show/season. Today some networks want to own the music, and if the price is right we're fine with it.

**You emphasize "musical branding." What do you mean by that?**

You find the personality and identity of a show and incorporate it into the music, most often in the title theme. If you compare different shows you'll notice that the successful ones have a musical voice.

**How has the business changed?**

The business has become a lot more complicated and there's less money. The reason is that there are artists and composers who offer their material for less than they should, and sometimes even for free. You can't compete with free.

**Do you believe in versatility?**

I would rather be known for a certain type of music, my brand. I don't want to be too versatile, I think it's confusing. With that said, I know people who are versatile and successful, so I guess it depends on your comfort zone.

**Final advice?**

Succeeding in this business is about perseverance. You have to be the guy who never leaves. Anyone who wants to do this needs to start today. Go out and meet people who are in film and TV. They're the ones you'll be working with, so establish the best relationships you can. •

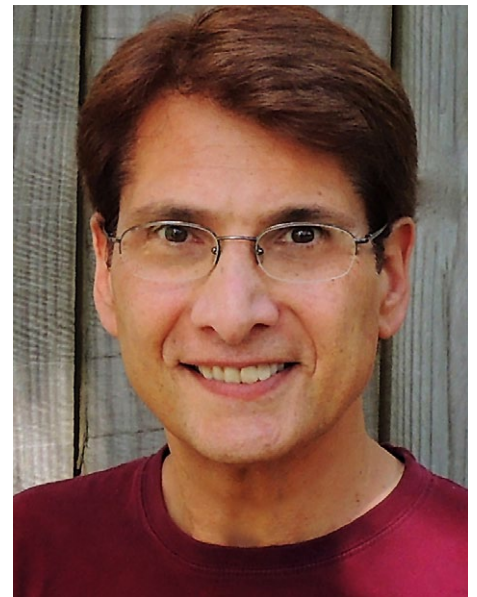
## JASON BLUME

[jasonblume.com](http://jasonblume.com)

Jason Blume is the author of *Six Steps to Songwriting Success*, *This Business of Songwriting* and *Inside Songwriting*. His songs grace albums that have sold over 50 million copies, and many have been licensed by hit TV shows, including PBS *Frontline*'s "Whatever Happened to Childhood," which garnered Blume an Emmy Award. He developed and teaches the BMI Nashville Songwriters Workshop and has presented master classes at Sir Paul McCartney's Institute for Performing Arts in Liverpool, England, and throughout the world.

**Do you recall your first song placement?**

I'll never forget it. My co-writing partner and I had a friend who was affiliated with the TV show *Fame*. So, we tried to write songs for it but they were always rejected. When we watched the show we noticed that the songs were different from what we were doing. That's



# NEED TO KNOW: MUSIC PLACEMENT TERMS

## PLACEMENT RIGHTS & LICENSES

There are two rights involved with music placements:

- (1) Rights to the music/song, and (2) Rights to the sound recording.

Synchronization License is granted by the copyright holder/publisher of a musical composition that allows the music/song to be synchronized with visual media.

Master Use License is granted by the rights holder/owner of the master sound recording that allows the recording to be reproduced in visual media.

Licensing Fees depend on: (1) where the music/song is used; (2) how it is used; and (3) what rights are granted. Theme songs, end credits and major scene usage get the most money.

*NOTE:* Mechanical Licenses and Royalties occur if a soundtrack album is produced.

## MUSIC CUES

The insertion of music as a prompt for action or scene change.

## BUMPERS

Short pieces of music before and after commercial breaks. Game shows also use

them a lot—usually to emphasize key points in the game.

## STINGERS

Short musical phrases used as a form of punctuation to indicate the end of a scene or a dramatic climax.

## SOURCE MUSIC

The background music that underscores a scene, and is often instrumental.

## FEATURED USE

Opening Themes and Closing Themes are "Featured Uses" since they are a



when I learned you shouldn't hit the nail too squarely on the head.

#### What do you mean by that?

You have to say things in a new and fresh way. For example, I was asked to write a song for a movie with the message "As long as I believe in myself..." But using that phrase would have been too perfect. So, I wrote, "If I wasn't meant to fly, I wouldn't have these wings." That song got a "featured use" placement in the end credits.

#### How do you secure placements?

I go to film festivals and workshops to meet music supervisors. But mostly my publisher pitches my songs and I use music libraries. One song, "Show Me The Honey," has been licensed 20 times, probably because of the unusual title.

#### How did you attract a publisher?

It took me over 10 years to get a publishing deal. I got it because I co-wrote a hit with someone who already had a deal. If any artist is looking for a publisher who specializes in placements make sure they have a film and TV department.

#### Do your placements generate a decent income?

It depends on the usage and how popular the production is. I have some placements that generate income on a regular basis. Then there are others that don't do very much. I haven't had much luck with MTV. As a cable network their sync fees are low or non-existent and my performance royalties for MTV placements range from 2 cents to 11 cents.

#### You mentioned an issue that most people don't realize about sound recordings.

Yes, it involves interest in the sound recording, which is an important license granted in a placement. If you hire players to record your song, they might have an interest in the recording unless they sign a "Work Made for Hire" that includes an "Assignment of Rights." In fact, some music supervisors ask to see the waiver they signed. The problem is that musicians know this and will sometimes ask for extra money to sign off.

#### Final advice?

Artists need to look at their career like a business and treat it like one. If they can do that, they might make a living doing what they love. I love knowing my music is being heard. And, I especially like being compensated for it. •



## PJ BLOOM

Neophonic Music & Media [neophonic.com](http://neophonic.com)

**PJ Bloom has created soundtracks for over a thousand episodes of television and 50 films, plus video games, advertisements and amusement park rides. As music supervisor for *Glee*, he holds the record for most charted songs by a single act in Billboard Hot 100 chart history. Both the Guild of Music Supervisors and the American Association of Independent Music named Bloom "Music Supervisor of the Year." He is a partner in Neophonic, one of the largest music supervision & consulting firms in the U.S., with credits in *American Horror Story*, *Game of Thrones*, *Vinyl*, *True Detective* and *The People vs. OJ Simpson*.**

#### How did you get into music supervision?

It sure wasn't something I thought of. I was an intern at Columbia Records. I wanted to work in A&R, but ended up in the soundtrack division. It was all new to me. I had one foot

in music and the other in visual media, and I found it to be pretty cool.

#### Why do you think you've been so successful as a music supervisor?

I never had any fear of independent music. Some people like what I call security blankets, i.e. hit songs, that have a massive audience. But, I like to use my heart, soul and ears to find an incredibly emotional soundscape, even if it's an unknown artist. That difference gave my work a distinct brand.

#### Why are music supervisors so difficult to contact?

It's really about time. We are all crunched for time because we're buyers in a world of sellers. I get hundreds of emails and pitches every day and can't possibly respond to all of them. When I do have time, I listen to people who will give me the best chance to get what I need as quickly as possible. That's why we tend to deal with a close circle of trusted sources. It's not just about trust—it's about time.

#### Would you advise artists to get professional representation?

In the beginning I think it's helpful. There are agencies that are aggregators and rep a lot of artists. You feel safe with them because they speak the language and deals are done quicker.

#### How are budgets today?

Budgets are going down. Unfortunately, I have no control over that—it's set by Business Affairs departments and producers and I have to play the hand I'm dealt. But, it's good news for independent artists who are more affordable. That's why you're hearing more indie acts in hit shows.

#### Would you deal with a DIY artist?

Many artists don't understand what's involved in song placements. However, if I was absolutely in love with their material I would be willing to put in the time and effort to explain the situation to them.

#### Final advice?

This area of the industry is about long-term relationships. That's what sustains a career. If you can get involved in a TV series that lasts for five or more seasons, you can make a good living. If you're an artist who wants to license songs, do your homework and watch the shows you like to see how music is used. Then find a way to get our attention... It really isn't that hard. ☺

primary musical focus. They also receive the greatest Licensing Fees and Performance Royalties.

#### BUYOUT

Occurs when a songwriter/composer is paid a one-time fee (usually as a "Work Made for Hire"), for creating music for a specific project. Often, 100% of all rights are transferred without further payment.

#### CUE SHEETS

Documents that let Performing Rights Organizations (such as ASCAP, BMI, SESAC) know how and when music is used in

visual media, and are needed to calculate royalties. Cue sheets are usually prepared by the music supervisor, coordinator and/or administrator.

#### RETITLING SONGS

A way to market and license content and collect Performance Royalties by registering existing works under different titles, a common practice for music libraries.

#### PERFORMANCE ROYALTIES

Are earned when a musical work is performed and/or broadcast publicly, e.g. on ra-

dio, television, in concert or via other media like the Internet. They are collected and paid by Performing Rights Organizations.

#### RESIDUALS

Residual Payments are earned when a film or TV program is rebroadcast. Their valuation depends on production time, the type of production it is, and the marketplace.

For expert advice from TuneCore Mgr. of Sync, Liam Farrell, see: [bit.ly/TipsSyncableSongs](http://bit.ly/TipsSyncableSongs)



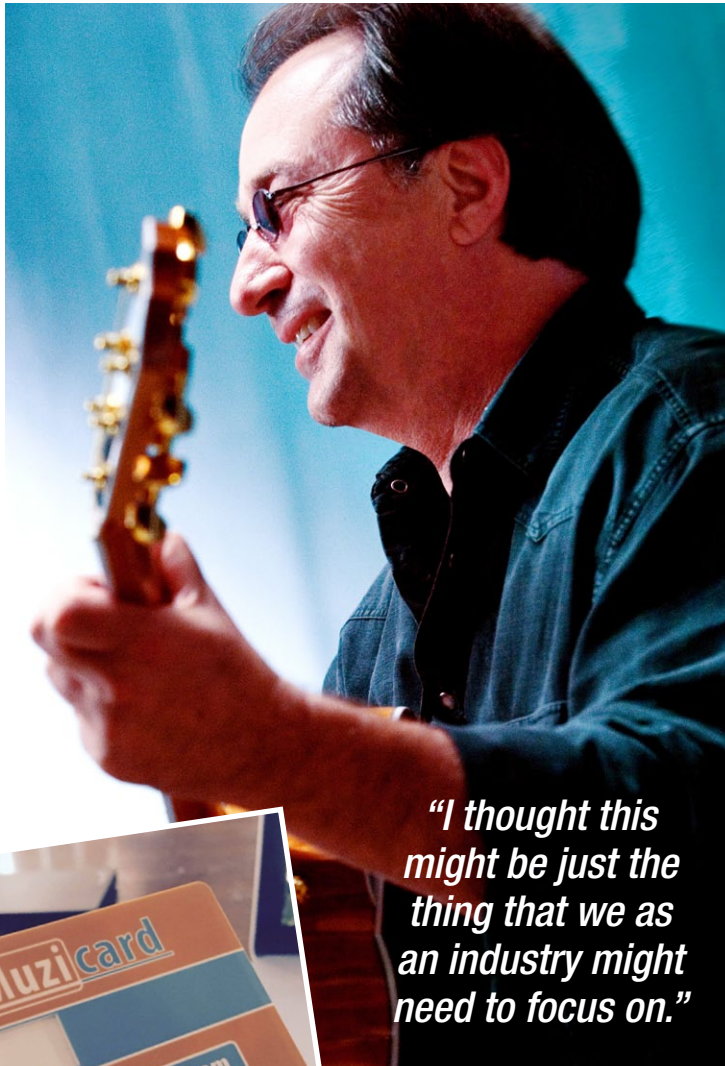
# Jim Messina

## Heritage Artist Keeps His Eyes & Ears on the Future

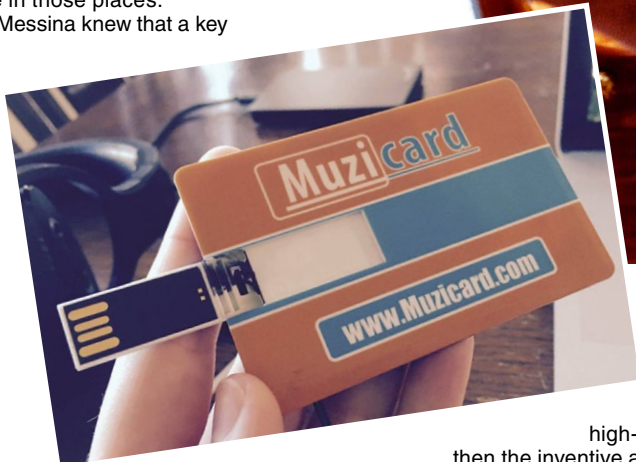
Loggins & Messina, Poco, Buffalo Springfield; these are just a few of the monumental musical groups that singer/songwriter/guitarist Jim Messina has been involved with. As an artist his résumé speaks for itself, with a string of hits including “Your Mama Don’t Dance,” “Angry Eyes,” “Peace of Mind,” among others. As a producer and engineer he’s done sessions with some of the greatest in rock and pop, such as Kenny Loggins, the Doors, Lee Michaels, Herb Alpert & the Tijuana Brass and the aforementioned Buffalo Springfield (where he also replaced bassist Bruce Palmer for the band’s final album).

The year 2016 finds Messina active and creative as ever, with a new live album *In the Groove*. “The album was made in anticipation of the fact that I changed booking agents to the Roots Agency,” says Messina. “They did a tremendous amount of research and found that there are a lot of areas I had not been to and where people would like to see me. They wanted to book me in those places.”

Messina knew that a key



*“I thought this might be just the thing that we as an industry might need to focus on.”*



component to the tour would be a new album. “But an album of new material,” he says, “was financially hard to do when, in fact, most people wanna see me for who I am in terms of what I’ve done over the years and all the bands I’ve been in.” So, in September of 2015 he took his band, which includes long-time collaborator and former Poco steel guitarist Rusty Young, into the Clark Center for the Performing Arts in Arroyo Grande, CA and the Lobero Theater in Santa Barbara, CA for two nights of the singer/songwriter’s retrospective catalog.

high-end vinyl package. But then the inventive and far-thinking artist wanted to take it a step further. “I believe we’re moving into times now where the CD is basically gone,” says Messina. “There will always be people with CD players, but moving forward I did some research. My wife actually told me about this. She handed me this little flash card at a convention we were at. She said it was a hard drive. So I started to play around with it, put some MP3s on it and put it on my computer. I played it in my truck. I thought this might be just the thing that we as an industry might need to focus on.”

The flash card in question turned out to be

a product by a Nashville-based company called Muzicard. Messina found it to be just what he was looking for in the marketing and presentation of his new album. Muzicard is a credit card-shaped USB flash drive with CD functionality, but so much more. The device is paper-thin, can fit in one’s pocket or wallet and is a physical product that serves as an all-in-one vehicle. EPK’s, video, album art, song lyrics, rare tracks, etc. can all be accessed on a device that blends the physical world with the digital.

“I think we’re at a point where the new generation aren’t interested in CD’s,” says Messina. “They’ve got their iPhones, iPads and computers. They want immediate gratification and I think this flash card allows them to have that. So, if you wanna just hear the music you can download it. If you wanna see the artwork, you can see that. And if none of that interests you, erase the damn thing! Now you’ve got an 8GB drive that you can store new information on. So, I think, with the release of *In the Groove* there is a good mix of the old—for those who want vinyl—with the new technology and the flash card.”

In addition to his roles as artist, producer and engineer, Messina is also involved as an educator, of sorts. His Songwriting Workshops began in the early ‘90s as a way to work with burgeoning songwriters from all walks

of life. “The Songwriters Workshop is not about how to write hit songs. It’s learning how to communicate your feelings and emotions,” explains Messina. “And most importantly it is about how to connect core to core with another person emotionally. The idea of the workshop is to look at the songs and the lyrics of what people are writing and find what’s getting in the way of that communication. Sometimes it can be as simple as singing in the wrong key or choosing the wrong words to make a statement.

“We also help people with performance; playing in front of an audience, singing in the right key and just feeling comfortable with communicating a song to other people.”

Contact Michaela Laza Messina,  
Michaela@jasperilla.com





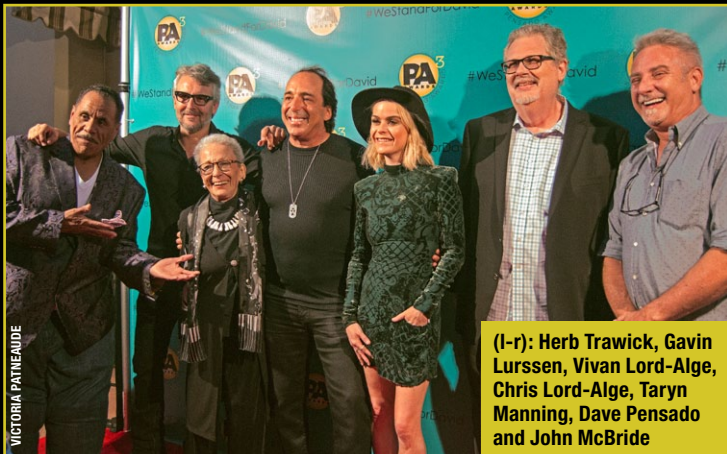
## THE THIRD ANNUAL

Pensado Awards took place at Sony Pictures Studios in Culver City, CA and hosted some of pro audio's biggest players, including the honoring of mix engineer Chris Lord-Alge with the Pensado GIANT Award for his lifetime achievements. In addition, the night featured the #WeStandForDavid campaign where guests rallied to donate and aid Blackbird Academy student, David Platillero, in his recovery from severe spinal damage that resulted from his being struck by a texting driver.

The awards were founded by *Pensado's Place* co-hosts Dave Pensado and Herb Trawick of Penwick Media to acknowledge talented producers, engineers, mixers and their work, serving as an opportunity for the best pro's, amateurs, brands and press to come together as one community to celebrate the uncelebrated.



SIRI SWAY



VICTORIA PATINEAUDE

(l-r): Herb Trawick, Gavin Lurssen, Vivian Lord-Alge, Chris Lord-Alge, Taryn Manning, Dave Pensado and John McBride



(l-r): Trawick and Maureen Dronney

BRIAN STEWART



SIRI SWAY

Guitarist Phil X (Triumph, Bon Jovi)



BRIAN STEWART

(l-r): Al Schmitt, Ed Cherney, Vivian Lord-Alge (front), Chris Lord-Alge, CJ Vanston and Mike Clink



SIRI SWAY



BRIAN STEWART

(l-r): Steven Slate, Candace Stewart and Ross Hogarth



VICTORIA PATINEAUDE

Live performer Ethan Farmer (Aretha Franklin, Janet Jackson, Justin Timberlake)



# Writing Songs To Pitch

**A**ward-winning songwriter and instructor Anika Paris gets right to the bottom line when it comes to setting your sights and crafting your songs to pitch to publishers and film & television music supervisors. Here are some great do's and don'ts...

## 1. Defining Your Goals—what kind of songs are you pitching?

It all begins with a song, and a great song should be able to stand on its own. What creates that pure and unexplainable “magic” that resonates with audiences? And how can we get those songs working for us, heard on TV, in ads, in films, on famous artists’ records and over the radio?

There’s no secret ingredient on how to write the perfect song, it’s often timing and luck. But, we do have control over defining our goals when pitching songs. Whether you are writing songs in hopes of a publishing deal, or representing yourself and pitching songs directly to music supervisors, sync houses and ad agencies, having clarity on the kind of writer you are and where your songs fit is key. You must pick and choose writing styles to match which avenue you decide to take when pitching your music; whether as an artist, a songwriter, writing for TV commercials or for film. Let your contacts know where you envision your songs, and whether you are a one-stop shop. The more prepared you are, the more seriously you’ll be taken.

## 2. When Writing as the Artist, be current with a twist.

Oscar Wilde said, “Be yourself; everyone else is already taken.” There should always be something definitively unique about your songs, so your voice and style stand out. Everyone is looking for the next craze of music. A “sound-a-like” with non-descript vocals can become dated and get lost in the pile. Be relevant, but hone your own artistic signature.

## 3. When Writing for Another Artist, uncover something personal.

Listen to the artist you are pitching to, and make sure your song matches their style, their vocal range and timbre. To be clever, read articles, Google them and try to find out what the artist may be going through in their personal life and write about it. Record labels will mention song styles the artist is looking for, but rarely a subject matter or lyrical content. So, touching upon something personal can only help. After all, you are competing with producers and top liners who write directly with that artist.

In addition, make sure to have a great production and write as radio ready as possible.

## 4. When Writing for TV/Film, familiarize and customize.

Getting a song licensed to television and film is mostly up to a music supervisor. However, a publisher can pitch on your behalf. Pull something from your catalogue that may fit a specific storyline of a show you’re watching, or go ahead and write something for a show to send in. Make sure to identify the current sound they are using before writing something that doesn’t fit. For example: *Grey’s Anatomy* often features ethereal ballads and love songs, versus something featured on HBO like *Bloodline*, which gravitates more toward

Furthermore, songs should have variation and dynamics, so there is plenty of room for dialogue if needed, and a production that builds up to the chorus.

## 6. One-Stop Shop, get everything in the clear.

One-Stop Shop means you’re legally setup to send your songs out without potential complications. You need to complete the following:

- Writers/Publishers Shares: Register all your songs with either ASCAP, BMI or SESAC. Make sure all writers splits are documented and agreed upon.
- Master/Producer Rights: Establish and negotiate Master ownership with your producer.
- Control: Get all creators on your team to give you control for pitching songs.

## 7. Getting Past the Gatekeeper, personal relationships are key.

Breaking down the industry wall is overwhelming, and unsolicited emails often go unanswered. But, there’s always six degrees of separation, somebody knows somebody, who knows somebody.

So, exhaust all your resources to find a connection to an in-house person. Because personal relationships are always best. I worked for two celebrities, and I was the “gatekeeper.” I only let people through who bonded with me. I suggest

you call before emailing to make sure they are accepting new material, and ask what format of music they prefer. And, whoever answers the phone, get their name, establish a connection.

Create a good email signature with a picture, keep it brief and specify why you’re sending your music. Don’t send 30 songs! Send your top three, and let them know there’s more. Michael Eames of PEN Music Group says: “I get so many emails with attachments. I prefer streaming links. I usually write back that I’m very busy, and that they should follow up with me in a couple of weeks. That eliminates those who are not serious. Most don’t write back. But those that do, I will listen to their work.”

Remember, it’s still a two-way street—music publishers, supervisors and ad agencies need music as much as songwriters need them.



quirky underground songs.

When it comes to songs for films, it’s unknown territory. But independent films, versus blockbusters, often choose unknown artists over big names, because the budgets are smaller and the music palettes broader.

## 5. When Writing for Commercials, investigate products and brands.

There is definitely a formula for big box stores and major brands. Cathy Heller, songwriter and founder of Catch the Moon Music, has a lot of experience and placements. Some of her clients include giants like Walmart, McDonald’s, Kellogg’s and many more.

“It’s all about the vibe,” she says. “80% of the time they want music that is feel good, happy, playful and lyrically about being young, free and on the go. But, be sure to marry that with a hip, indie, fashion forward vibe, so you’re not just writing a jingle but a great standalone song. The other 20% of the time, there will be brands that have a different sonic palette. For example, Subaru gravitates more toward a Boniver and Lexi Murdock sound. Something slow, moody and melancholy. So, be sure to research brands before submitting.”

**ANIKA PARIS** is a published songwriter with Universal/Polygram and has had songs featured in major motion pictures via Miramax, Century Fox 21, Lionsgate, Universal Pictures and on HBO’s *Sex in the City*, *Desperate Housewives*, *American Idol*, MTV, Oprah’s OWN and many more. She is a coauthor of the book *Five Star Music Makeover* published by Hal Leonard Inc. See [anikaparismusic.com](http://anikaparismusic.com).



# V<sup>2</sup> THE BEGINNING

This CD+DVD package includes 16 new, original songs from V<sup>2</sup> and with its mind blowing 3D cover it is truly one-of-a-kind.

*A one-of-a-kind collector's item.*

*"In my 40 years of producing over 75 rock albums with some of the greatest rock artists in the world, V Squared's The Beginning is one of the very best albums I have ever produced. You gotta hear the 16 songs on this album. Every song is a winner!"*

**Ron Nevison**  
Legendary Rock Producer

*"V<sup>2</sup> has to be heard to be believed"*

**Marshall Blondstein**  
President of Audio Fidelity Music

*"This album, The Beginning, is pure, powerful V<sup>2</sup> Rock N Roll. You will love it!"*

**Freddie Salem**  
Guitarist from The Outlaws



## TRACK LIST

- 1 We Are V<sup>2</sup>
- 2 Rock This House
- 3 She's My 57 Chevy
- 4 Girls! Stars! Money! Cars!
- 5 I Like Doing This The Best
- 6 Hard And Fast
- 7 So Long My Love
- 8 We Want Rock Now
- 9 Guitar Man
- 10 59 Caddy
- 11 The First Time I Ever Tried
- 12 When The Devil Comes For You
- 13 Rock Star Birthday
- 14 Pass The Rock N Roll Torch
- 15 Let Me Go
- 16 Long Live Rock N Roll

Twin rockers Vittorio and Vincenzo of V<sup>2</sup> (pronounced V Squared) bring the classic rock sounds of the 70's and 80's into the 21st Century with their epic rock album, *The Beginning*.

Produced by the legendary Ron Nevison (Zeppelin, The Who, KISS, The Babys, Bad Company, Heart, Night Ranger, Chicago, Lynyrd Skynyrd, Ozzy – just to name a handful) V Squared's *The Beginning* holds 16 original V<sup>2</sup> songs, each a classic rock hit for the next generation of rock enthusiasts!

V<sup>2</sup> was named DigitalRadioTracker.com's 2015 Breakout Rock Artist of the Year after five of the 16 songs on *The Beginning* reached #1 on DigitalRadioTracker.com's Internet Rock Chart in a single year and the same five songs hit the Top 15 of Billboard's Hot Singles Sales Chart, with two of the five reaching #1.

V<sup>2</sup> has received over 1 million views of their winning performance at the LA Music Awards, winning Rock Album and Rock Single of the Year. V<sup>2</sup> is now opening for major classic rock acts, Quiet Riot, Blue Oyster Cult, The Babys and many more, with television appearances lining up for 2017.

V Squared's *THE BEGINNING* is the sound and feel and future of classic Rock N Roll. 16 song CD plus DVD featuring V<sup>2</sup> documentary, interviews, live concert medley, all song lyrics and photo gallery.

Catalog # RSR003



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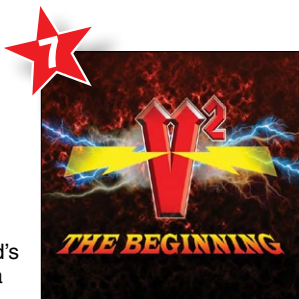


V<sup>2</sup>

V<sup>2</sup>: THE BEGINNING

Audio Fidelity Records  
 Producer: Ron Nevison

Thirteen-year-old twin brothers Vittorio and Vincenzo—the two sole members of V<sup>2</sup> (pronounced “V-Squared”)—are off to a promising start with their 16-song collection, V<sup>2</sup>: THE BEGINNING. The band’s music is altogether solid, demonstrating a firm grounding in classic rock & roll. Yes, the lyrics sometimes verge on precocious, especially when the kids are singing a song like “Girls! Stars! Money! Cars!” Nevertheless, with legendary producer Ron Nevison at the helm, the brothers have a massive head start on their competition and it will be interesting to see them blossom into mature, fully fledged songwriters. — **Kimberly Trainor**



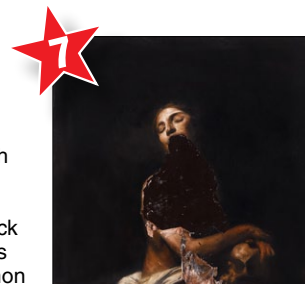
7

The Veils

Total Depravity

Nettwerk Records  
 Producer: El-P, Atom Greenspan & Finn Andrews

It figures that outsider film directors such as David Lynch and Tim Burton would express their divine affinity for the surrealistic psych Goth of the Veils—a knack for the delightfully disturbing (or perhaps the disturbingly delightful) is their common thread. But like their cinematic counterparts, the Veils sacrifice consistent, overall quality in favor of obtuse, uncompromising originality, transforming their velvety, glow-in-the-dark arrangements into zany science experiments, even when they should be emotional firecrackers. Listen with lights low and expectations discarded. — **Andy Kaufmann**



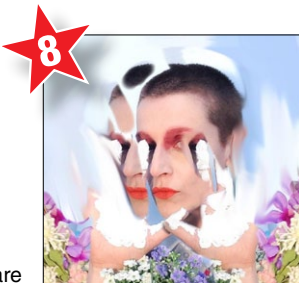
7

El Perro Del Mar

Kokoro

The Control Group  
 Producer: El Perro Del Mar & Jacob Haage

The female Swedish pop artist forays into world music, with Chinese zither, various Asian flutes, Arabic strings and dulcimer. (But of course she DOES sing in English; hey, that’s the international language of pop!) The frequently introspective songs are not overly complex lyrically, but the appeal is the fascinating soundscapes generated in the keyboard and drum-heavy music. Many of these songs could be placed in the context of Peter Gabriel’s world music pastiches, although hers are much more lilting, with her playful attitude and little-girl-style voice. *Kokoro* is absolutely worth a listen, and El Perro Del Mar is absolutely one to watch. — **David Anson**



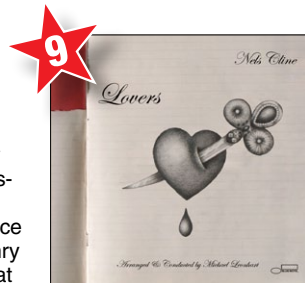
8

Nels Cline

Lovers

Blue Note Records  
 Producer: David Breskin

Nels Cline’s debut recording for legendary jazz label Blue Note marks a 25-year odyssey and obsession for Wilco guitarist Nels Cline. The album has the spirit and romance of perennial artists and arrangers like Henry Mancini and Johnny Mandel and fuses that with a contemporary aesthetic and eclecticism. Featured is a large orchestral ensemble arranged and conducted by Michael Leonhart. The leader covers deep cuts of American Songbook fare as well as songs from the canon of Sonic Youth, Annette Peacock and Arto Lindsay. Cline is a crafty vintner fully schooled at pouring old wine into new bottles. — **Eric A. Harabadian**



9

Dinosaur, Jr.

Give A Glimpse Of What Yer Not

Jagjaguwar Records  
 Producer: J Mascis

Dinosaur, Jr. (for the past three decades) have been running with the ball passed on by the Ramones and Hüsker Dü—great anthemic rock & roll, bathed in loud and distorted guitar tones. Their latest is more of the same (meant in the best way possible!) of their strong melodic approach. Guitarist J Mascis writes nine of the 11 songs, but two songs by Lou Barlow (a towering talent in his own right) add perfectly. That said, Mascis continues to impress with his twin voices—his thundering chordal technique overlaid with wistful lyrics and his incredible lead guitar technique. Listen to songs like “Tiny” and “I Walk For Miles” and believe! — **David Anson**



8

Jeff Beck

Loud Hailer

Atco Records  
 Producer: Jeff Beck & Filippo Cimatti

How many instrumentalists can you say, within a single note or phrase, you know it’s them? Beck is no doubt at the top of that list. Although the provocative guitarist has experimented with multiple genres over his 50-year career, his latest shows he hasn’t lost his edge. He partners with gritty vocalist Rosie Bones and guitarist Carmen Vandenberg for an album laced with social commentary and a street level attitude. Top cuts like “Live in the Dark” and “The Revolution Will be Televised” are relevant, raw and truly rock! — **Eric A. Harabadian**



10

Corrado Rustici

Aham

Corrado Rustici Music  
 Producer: Corrado Rustici

Decades after leading the Italian progressive rock/jazz fusion outfit Nova, guitarist Corrado Rustici is still passionate about exploring the vast sonic possibilities of his instrument. Using only treated electric and acoustic guitars, he creates compelling melodies and dynamic moodswings while introducing a vast stylistic repertoire that includes ambient fusion, progressive jazz, ethereal rock, dreamy pop and sweeping classical vibes. The only outside sounds are handclaps and one soulful lead vocal each by him and Andrew Strong (“The Commitments”). Rustici’s point here is more about emotional connection than showcasing his legendary chops. — **Jonathan Widran**



7

The Rippingtons

True Stories

Peak Records/Entertainment One Music  
 Producer: Russ Freeman

With the release of the deeply melodic, high octane and boldly eclectic *True Stories*, the Rippingtons featuring Russ Freeman celebrate 30 years (and 22 albums) as a seminal force in contemporary jazz—while finding fresh ways to move the genre forward. The ensemble, launched by the guitarist/composer in the mid-’80s, comes full circle with new tracks featuring the soulful, lyrical flow of original saxophonist Brandon Fields. Beyond their trademark pop/rock funk fusion, the collection features a powerful flamenco venture, a return from R&B great Jeffrey Osborne and their first-ever extended drum solo by Dave Karasny. — **Jonathan Widran**



8

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

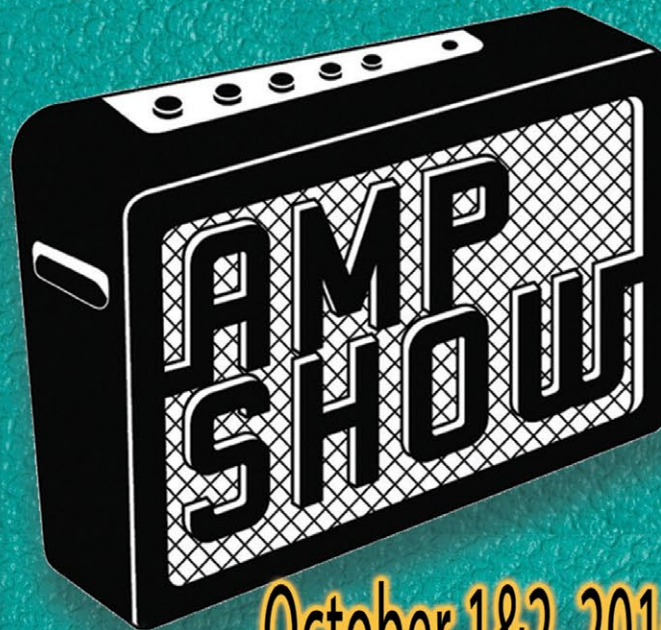


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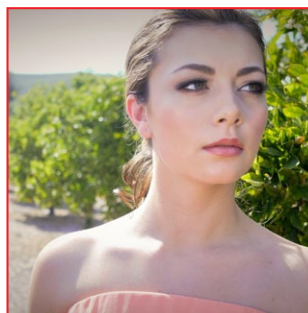
## Tiffany Austin

**Contact:** info@conalmusic.com  
**Web:** tiffanyaustin.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Jazz, Soul

Tiffany Austin has a great voice, and on a collection of classics she is backed by a band that matches her technical abilities note for note. She gives “Stardust” a smokey, after-hours intimacy that allows us to marvel at her phrasing, control and resonance. Yes, the recording is a bit too languid, but its length allows her sax player to blow a deep, sensual solo. “Baltimore Oriole” ups the energy—the band really leans into it—and Austin sounds by turns sassy and sweet. The singer’s version of “I Walk The Line” trades Johnny Cash’s burlap tone for one that is thoroughly upbeat, up-town and joyful. Austin has the skills to take on just about any song, and she’s fearless when it comes to interpretation.

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

SCORE: 8.3



## Kaitee Carney

**Contact:** teamkaiteecarney@gmail.com  
**Web:** kaiteecarney.com  
**Seeking:** Label, Booking, Film/TV, Publicity  
**Style:** Country

Kaitee Carney fronts her spirited, expert band with a husky, sassy attitude. “My Forget About You On” (“You pissed me off enough!”) features some whiplash slide-guitar licks. The high energy continues with “76,” where Carney digs her man’s vintage ride above all others (“Take me here, take me there, with the wind through my hair”). The sound shifts to an amp-acoustic setup for “While I’m Still Young,” where she aches to flee her “suffocating town.” Carney’s songs are hooky and relateable, especially to a young audience. Plus, each of these songs has a vivid, visual element that suggests film/TV possibilities. Our only suggestion is that she push herself vocally to add more color and dimension.

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

SCORE: 8.2



## Oceans Orange

**Contact:** oceansorangeband@yahoo.com  
**Web:** reverbnation.com/oceansorange  
**Seeking:** Booking, Label, Film/TV  
**Style:** Alternative/Indie Rock

South Carolina trio Oceans Orange seems to have all the elements in place—an appealing singer in Adi Nelson, a taut guitar-driven attack and catchy tunes that are built for explosive, live presentation. “We Are Kings” is our favorite; its “we’ll take on the world” rallying cry is a cinch to light up a club crowd. The staccato “What You Gonna Do About It” and the urgent “Hello, Hello” are both not far behind in their sing-a-long, radio-friendly appeal. All the songs float in a nice, deep-space force-field of reverb that tingles with electricity. Oceans Orange doesn’t break any new ground, and they value vigor over virtuosity, but they more than make for it with their catchy, no-nonsense style.

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

SCORE: 7.8



## M the Myth

**Contact:** rebecca@blondeam.com  
**Web:** mthemyth.com  
**Seeking:** Label, Booking, Film/TV, Publishing  
**Style:** Pop

M the Myth shows a deft production hand that caught our ears, but with a couple rough edges here and there. “Can You Break Boy” has an infectious beat and a chorus that only catches you after the guest hip-hop rant. M might consider bringing the rant in earlier. Though he achieves a breathy, Chris Martin-esque vocal tone on the eloquent piano ballad “Take What You Want,” the artist should clear up the vocal so we can distinctly hear every word—so important to a love pledge. Most promising is “LGDA” (Let’s get drunk anyway!). What it lacks in subtlety it more than makes up for in unabashed hookability. The only let down is in the song’s final third—some editing would help deliver a bigger finale.

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

SCORE: 7.8



## Vicke Vyto

**Contact:** vickevyto@gmail.com  
**Web:** vickevyto.bandcamp.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Hip-Hop

Rochester, NY artist Vicke Vyto impresses us with his versatility. He can give you a tense, documentary-style joint like “Happy Hour” with its edgy, slashing, tension-creating synth-line and “Bitch, where’s my drink?” catch-phrase uttered by a man who, after his long day, just might lose it bigtime if he can’t get turned up real soon—like now. Vyto can also give you the light, loungey mission statement “Hiphopinme,” as well as a philosophical narrator in “Dreamin” who envisions a life big and bold—almost a blingy heaven on earth—yet knows he must face reality and what it can reasonably offer him. Vyto is a smart, thoughtful artist and we suggest he simplify his busy tracks to allow his vocals to deliver their message.

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

SCORE: 7.6



## Chris Wills

**Contact:** chriswillsmusic@gmail.com  
**Web:** chriswillsmusic.com  
**Seeking:** Publicity, Label, Film/TV  
**Style:** Singer/Songwriter, Folk/Pop

N.Y.-based Chris Wills has a strummy, hi-touch sound à la the Lumineers and Mumford & Sons. His “Since You Said Goodbye” is arranged with a stripped down, no drums style and a proclaiming lead vocal that’s lovelorn and plaintive. Wills goes big and bold on “The Place Ain’t for Me,” using acres of reverb that add depth and drama to his Mumford stomp. The track is elevated by lonesome synth-tones that create a celestial canvas for the song’s colors. Our favorite is “Nowhere to Go,” an energetic, happy-sounding country stomp whose sad lyrics and hook eventually take hold. Wills’ familiar influences will help him at first, but we urge this artist to continue to develop a defining quality of his own.

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

SCORE: 7.6

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





## Amber Ryann

**Contact:** amberryannofficial@gmail.com  
**Web:** Facebook.com/amberryann  
**Seeking:** Mgmt, Booking, Film/TV, Exposure  
**Style:** Pop, Electronic, R&B

Amber Ryann's work exudes a haunted, subterranean vibe that's alluring, but it has a tendency to overshadow her vocals and those of her guest rappers, and that means her messages get lost in the murk. Which is a shame, because there are undeniably hooky and inventive elements in these songs, such as "Take the Throne"—where we had to strain to hear guest rapper Miles. In the laid-back, sexy "Lonely Lonely," guest rapper Bea\$t is rendered more as part of the track's fabric than one of its highlights. The catchy, relateable "WESTSIDE" has hit potential, and we suggest Ryann experiment with her mix levels to see if she can build arrangements that allow certain elements to surface with more clarity.

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

SCORE: 7.4



## Mary Bee

**Contact:** info@marybeemusic.com  
**Web:** marybeemusic.com  
**Seeking:** Label, Booking, Mgmt  
**Style:** Organic Pop

Mary Bee has a trained voice that conveys innocence and romantic love in a way that's genuine and believable. Her "On A Sunday" is a good example of that, combining elements of Madonna and classic Phil Spector pop-craft. Set to piano and synth-strings, the homespun ballad "Blueprint" is a wistful, endearing look back at a family home and the joys and struggles it nurtured. The latter tune is a showcase for Bee's lower range and "head voice." It's a bit long, though, and could be trimmed. While the previous two songs possess a musical-theatre dimension, "I'll Never Let You Go" gets a big, uplifting pop sound from an epic backbeat which, with lyric tweaks, could be a good fit for a Disney "princess" flick.

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

SCORE: 7.4



## Beautiful Machines

**Contact:** Amanda@LaFamos.com  
**Web:** BeautifulMachinesMusic.com  
**Seeking:** Booking, Film/TV, Mgmt, Radio  
**Style:** Indie/Electronic

S.F.'s Beautiful Machines generate a dense arena-sized electro-rock sound that aims to be a total immersive experience, a darkly modern lasers & leather vibe with Conrad Schuman's moody mutterings lending the right attitude. "Million Miles" is a driving synth-rock with a stabbing bassline, a keening guitar and a dreamy breakdown that sets up the final boom perfectly—well, almost. We suggest shortening the song and upping the energy when the finale kicks in. "Real Love" shows the band's ability to create a shimmering sci-fi aura, but we feel the song's synth-drum-punch effect is over-used and gets tired. Conversely, we would welcome more female backup vocals, which prove quite effective on "Sunrise Song."

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

SCORE: 7.4



## Jerry Springer Reject

**Contact:** jerryspringerreject@gmail.com  
**Web:** soundcloud.com/jerryspringerreject  
**Seeking:** Fan Base  
**Style:** Instrumental, Electronic

Anyone looking for unusual tracks to chillax to should check out this South Dakotan, whose low-key instrumentals (with an occasional vocal) are rendered with a studied, artful simplicity. "Sirius B" is a super-chill composition that's trippy, trancey and packed with surprises, not the least of which is saxophone, spoken-word wisdom and an exotic-sounding keyboard that gives the track a mystical vibrancy. As engaging as it is atmospheric, "Within" deploys simple piano and brass notes over a nice, easy beat. "37 Cents" adds some percussion to the formula while retaining the mysticism and minimalism, all of it swimming in a warm pond of reverb. JSR might want to explore video game opportunities.

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

SCORE: 7.3



## Frantic Ginger

**Contact:** nickitedesco@gmail.com  
**Web:** franticginger.com  
**Seeking:** Distribution, Film/TV, Label  
**Style:** Rock

Frantic Ginger is led by Nicki Tedesco, whose vocals (solo or blended) generate a radio-friendly resonance. Some of us hear a Gwen Stefani quality at times in "Sick As Freak," where she's well placed in the mix, riding over a burbling, bass-heavy riff. The song shows potential, but misses a prime opportunity to really soar. "At The Gate" suffers from a production scheme that makes everything sound thin and brittle, especially the drums. The band gets all effects-heavy on the metal-flavored "Suicide Note," but ends up muffling the lead vocals. Overall, Frantic Ginger seems to be in need of more experience as a recording act. More work is needed to achieve a consistent sound and coherent identity.

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

SCORE: 7.2



## Lauren Adams

**Contact:** lauren@laurenadams.com  
**Web:** laurenadams.com  
**Seeking:** Film/TV, Booking, Label  
**Style:** Americana, Roots, Rock

With a strong, naturally downhome quality, Lauren Adams delivers observations and inspirations of everyday life. "It Takes What It Takes" is a good, hooky example of the artist's ability to exude a nurturing no-nonsense honesty, complemented by band mates (especially her guitarist) who know how to pick. Relateable lyrics and the ability to make them real are shown in the sad, soul-baring "Somewhere Else." The Florida native rocks out à la Neil Young on "Semi-nole Wind," which sounds like it would make a good live number, though here on record Adams could maybe have put more edge and grit into her singing. We urge her to fix the mix levels that allow overmodulated bass lines to crowd her vocals.

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

SCORE: 7.2

**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](http://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.



**Gramercy Theater** *New York, NY*

**Contact:** [katie@pressherepublicity.com](mailto:katie@pressherepublicity.com)

**Web:** [rebellionmusic.com](http://rebellionmusic.com)

**The Players:** Eric Rachmany, guitar, lead vocals; Wes Finley, drums, background vocals; Rory Carey, keyboards, melodica; Marley D Williams, bass; Zach Meyerowitz, trumpet, guitar; Mike Eyia, sax, keyboards.

**Material:** Touring in support of their fifth release, *Falling Into Place*, Rebellion (formed in 2004 by college friends) has grown over the past decade by emphasizing the need for collective good spirit with a maturing world view. Delivering a modern take on reggae, straight-ahead rock and alt-rock songs are housed in reggae arrangements that deal positive messages of good will, dedication to self-improvement and personal freedom.

Best underscored in "Feeling Alright," one of the most memorable and contagious originals, is a self-soothing ode that captures our universal quest to keep pressing on in spite of life's tribulations: "In a moment I'll be on my way to better days—well life is changing. And even though I've had my share of pain, I'm sympathizing and realizing..." A testament to their staying power is the participation of their audience, who sang along to this song from their first album.

**Musicianship:** Rachmany's versatility on guitar demonstrated his ability to seamlessly alternate between rock, reggae and acoustic feels (though most songs wind up in reggae mode). His tenor vocals are effective but unadorned and they never overshadow the band, nor are they overwhelmed by them. The core group



MARK SHWOLICH

provide a solid foundation, while the additional players on sax and trumpet contribute more color and drama with their over-the-top solos.

**Performance:** There was great anticipation, which erupted into jubilant cheers when Rebellion took the stage; enthusiasm that never waned during the show. The crowd seemed familiar with a good part of the set list, often providing impromptu backup vocals. Though the songs were varied, stylistically the treatment was relatively unchanged. A welcome respite came when Rachmany pulled out his steel string acoustic guitar and proceeded to

play the intro to Neil Young's "Heart of Gold," before segueing into the catchy and gripping "Feeling Alright." The entire performance was elevated by superb lighting and sound.

**Summary:** If music is a panacea for our ills, then Rebellion offers a potential antidote to intolerance and indifference. A stronghold of their success lies in their tireless touring, which has evolved into a top-notch live show that draws a loyal fan base. Rebellion could up the ante with more songs that transcend the reggae framework, propelling this band even further. — **Ellen Woloshin**

**The Lost Knight** *Los Angeles, CA*

**Contact:** [scott@waldmgmt.com](mailto:scott@waldmgmt.com)

**Web:** [filmspeedband.com](http://filmspeedband.com)

**The Players:** Craig Broombaugh, lead vocals, guitar; Nick Stout, bass, backing vocals; James Mozina, drums, backing vocals.

**Material:** Rock band Filmspeed deliver an eclectic and modern sound while still incorporating classic rock, blues and Motown elements. From the quirky Maroon 5-esque "Sharp Tongue," to channeling Foo Fighters in "Faster," to their Silversun Pickups-meets-Muse single "Werewolves," this trio wants to show that they can appeal to different listeners. On record their original songs are sharply stylized and ooze with personality, qualities that Filmspeed also bring to the stage.

**Musicianship:** Frontman Broombaugh combines charismatic similarities to Jared Leto and Butch Walker, while drummer Mozina has a Nirvana-era Dave Grohl feel to his technique, and bassist Stout could've easily been the third member of the White Stripes. The chemistry is so apparent that it shines through the band's recorded music and live performances. The trio's ability to feed off one another creates a cohesive vocal-to-instrumentation ratio that draws in listeners.

**Performance:** Filmspeed commendably did their best to utilize the limited space they were given. Broombaugh was enthusiastic yet humble, which indicated that he is born for a



JACOB EMERY

larger stage, and the remaining band members certainly didn't lack in energy either. Ironically, Filmspeed were told to keep the noise down as the venue was not made for a rock band performance. Sadly, the open space caused the vocals to be lost. However, the set was not a complete disappointment. There was great harmonizing between all three players, and they had a fun and carefree vibe better suited for a late night dive bar. Filmsped fluctuated between indie, pop-punk and hard rock with clear influences in the funk genre, which made

for an entertaining show. The band's stage infectious spirit was impressive and it showed their potential to command a larger stage.

**Summary:** Though the venue's set-up conspired to handicap the show, Filmspeed did not crack under the pressure. In fact, this experienced band pressed onward to deliver a handful of anthemic rock tracks. Some bands are better suited for established venues, not restaurant/bar/venue hybrids. Filmspeed is one of those bands. — **Heather Allen**





# OLIVIERO

HEATHER ALLEN

**Hotel Cafe** Hollywood, CA

**Contact:** olivieromusic@gmail.com

**Web:** olivieromusic.com

**The Players:** Mike Oliviero, lead vocals, guitar; Donovan Bullen, bass, vocals, synthesizers; Dave Widaman, drums, vocals; Cara Batem, keyboard, vocals, guitar, accordion.

**Material:** Oliviero creates a musical experience at the intersection of dreams and reality. The Silverlake indie-folk quartet, similar to the Mowgli's or Mumford & Sons, somehow succeeds in blurring the lines of modern and vintage instrumentation and vocals. They incorporate ambient rock drums and guitar,

classical keyboards and contemporary bass tied together by frontman Mike Oliviero's polished, ethereal vocals.

However, their recorded material is a bit subdued in comparison to their live performance, but is still well-recorded for an independent release.

**Musicianship:** There is an old-soul-meets-new-age hipster feel to the band's sound and stage presence. Mike Oliviero has an interesting vibrato that brings out a bluesy, mysterious vocal while also giving an air of sophistication to the music.

The instrumentation and harmonies from his bandmates aid in bringing light to the

well-balanced quality that the band conveys. Keyboardist Batem impresses with her ability to not only harmonize while playing her main instrument, but by transitioning to guitar and, later on, the accordion.

**Performance:** Each member conveyed a humble and honest stage persona, and they gave off a fun, family vibe. Mike Oliviero used the show to introduce a handful of new songs from their latest EP as well as older tracks channeling the likes of Grouplove ("Human Beings"), Of Monsters and Men ("That Kind Of Time"), the Fray ("Good Morning Rain") and Fun. ("Weightless in the Waves").

The frontman brought his vibrato to life by performing with two microphones while his fast-paced guitar skills made you think he was playing a metal song. The entire band was engaging, no matter the pace of the song, and even had the audience play a role in the last two songs of the night, for which plastic tubes were handed out to imitate howling winds. This Hotel Cafe performance made for an entertaining yet relaxing Saturday night.

**Summary:** Part of the soulful, indie-folk trend, Oliviero is a band that should have an easy time being booked for live performances. Based on their recordings the band have a fighting chance of being included in indie film projects.

Oliviero's feel-good, campfire-esque musicality and professional demeanor make it clear that they are ready to build their reputation from the ground up. This is a band with the ability to inspire us to just sit and savor every sound that the world has to offer.

— Heather Allen

**5 Star Bar** Los Angeles, CA

**Contact:** DonkeyIslandPen@gmail.com

**Web:** DonkeyIslandPenitentiary.com

**The Players:** "Big Dave" Perea, vocals, harmonica; Vincent Perea, drums, backup vocals; Alejandro "Peacock" Speranza, guitar, backup vocals; Miguel Vasquez, bass.

**Material:** Donkey Island Penitentiary (DIP) uses a diversity of beats as a foundation for their songs. Whether it's bossa nova/mambo that captivates the audience or hard rock/metal beats that slap them into submission, DIP loosens up the crowd and readies them to dance.

The music as a whole is unique. When bass and guitar are added to the beats, they change the style of the song. The songs become hypnotic, sci-fi and weird, but then the melodies and subtleties bring it all back to very cool.

"Man in the Shadows" is a good example of a song with a cultish feel but with vocals that are melodic and raspy à la Motörhead's Lemmy Kilmister. All the songs have creative nuances, catchy melodies and well thought out lyrics.

**Musicianship:** All the players are very good, each playing his part flawlessly and then coming together as a unit to make all the songs a perfect 10. Big Dave's vocals were raspy and harsh at times, but in key, which added great mood and a new dimension to each song. The harmonica added depth and intensity to every number, as in "Prison Break." Bassist Vasquez jelled well with drummer Perea to form a



# DONKEY ISLAND PENITENTIARY

PIERCE BROCHETTI

super-tight rhythm section, which they showed off on "Prisoners of Earth" and "Run Away." Speranza's guitar stayed in the background, but added little tinges of melodies, wah and sounds that gave each song a unique flair and personality, as in "Look into My Eyes" and "Going Down."

**Performance:** A bit weak in terms of presentation; nothing flashy going on here. Everyone on stage was so into their parts that nobody interacted with the audience much (aside from the singer to only announce the next song). It did look like they were cramped in a tight spot, which made it difficult not to

hit a bandmate or a mic stand with the guitar headstock.

**Summary:** Though Donkey Island Penitentiary could improve their stage presentation, the music was superb—hard driving yet welcoming. People were dancing in their seats, holding up their drinks as if to say, "Great grooves!" Even the ballads were extremely heartfelt and one could tell the lyrics came from the soul. There was a lot of Sex Pistols meets Ozzy or LA Guns or R.E.M. or Van Halen, as there was a little bit of something for everyone. With their punk-punk/rock format, DIP is a welcome addition to the city's music scene. — Pierce Brochetti



**Rusty's Surf Ranch** Santa Monica, CA

**Contact:** dougdeutschpr@gmail.com

**Web:** blindlemonpeel.com

**The Players:** Blind Lemon Peel, lead vocals; Alyssa Barron, vocals; John Asti, sax; Freddy Boy Saunders, blues harp; D.J. Ison, guitar; Craig Kimbrough, drums; Ray Brundidge, bass.

**Material:** Energetic frontman Blind Lemon Peel puts it best, "This ain't no sittin' around, cryin' in your beer blues band," no sir. Showmanship, energy and flair take center stage in this all-star band's brand of blues, evoking a bygone era that's more Blues Brothers than Muddy Waters. Mix some west coast cool (ZZ Top's "Tube Snake Boogie") with a little southern swag (Elvin Bishop's "My Dog") and you get the picture.

**Musicianship:** Hand-picked blues and session musicians from around Los Angeles make up the "all-stars" capably backing up Blind Lemon Peel, allowing him to work the crowd. Peel's growling vocals are complemented by Barron's power-packed backing melodies. Bassist Brundidge, having honed his chops on tour with the likes of James Brown, works well with drummer Kimbrough to provide a capable groove cushion for Ison and Asti to shine in featured moments and solos.

**Performance:** Playing the late night slot of this Pop-Up Blues Festival did the band no favors, as the room began to clear out a bit after Alyssa Barron's solo performance. The all-stars backed her up before hitting the stage with Blind Lemon Peel, and their comfort level



# BLIND LEMON PEEL ALL-STARS

GRANT STONER

with the more blues-y material was evident. Despite the attendance, the band and Peel's energy was contagious and got the crowd moving and grooving.

Blasting out a few covers along with original tunes, the set mixed Cuban beats on the original "Marlboro Red," and funky grooves on the likes of "8 Bullets." Soaring female vocals and scat passages over gruff male declarations about cigarettes and other working man concerns provided a counter to the usual L.A. music fare.

**Summary:** Blind Lemon Peel All-Stars should be commended for bringing blues to a town not traditionally known for it. The band's dedication to the music and performance was never in doubt. While Peel is as authentic as it gets, at times it felt as if the band were going through the motions, requiring overcompensation from the vocalists. Barron's vocals are terrific; however, in contrast to her counterpart, her stage presence felt put-on. Dialing back and being more natural would benefit the performance greatly. — **Grant Stoner**



# THE DAZIES

APPLE KAUFMANN

**O'Brien's Pub** Boston, MA

**Contact:** Mikeyfrenchfries@gmail.com

**Web:** facebook.com/therealdazies, thedazies.bandcamp.com

**The Players:** Mikey Holland, guitar, lead vocals; Kurt Schneider, bass, backing vocals; John Drislane, drums.

**Material:** Like a comet hurtling through space, Boston-based power pop trio the Dazies burns

bright. Fast and fun, their set includes a song by Ireland's the Undertones as well as an ode to Allston, MA. Their brief, effervescent songs radiate warmth and hope, turning a defiant punk attitude into a depression-smashing sledgehammer. Influences include Guided By Voices, Gram Parsons and the Figgs.

**Musicianship:** Featuring the holy trinity of bass, drums and guitar, the Dazies display bright tones and sharp notes, creating a

wide-eyed sense of wonder, while their tight song structures and high energy move things along at a rapid clip. Holland's peppery vocals conform nicely to the contours of their musical mood. Beyond their technical abilities, their airtight presentation sells the overall package, which simultaneously works to their disadvantage as well—rarely straying from the confines of their carefully mapped plan saps them of any sense of danger.

**Performance:** Having injured his foot via a stage diving incident, frontman Holland could hardly be expected to slither about the stage à la Mick Jagger. Despite this handicap, the band effectively countered by leveraging Holland's inherently amiable stage presence. Yet, at barely 23 minutes, their set was never at risk of becoming boring. Channeling the spirit of hardcore ghosts past, their songs typically conclude before having the chance to truly soar.

**Summary:** There's value in a musical vision that pairs an optimistic outlook with raw beats. Who couldn't use a bit more sunshine in their life? But the Dazies' hot injection of peace and love wears off almost as quickly as it takes hold. Most acts achieve their most interesting moments when breaking form and Holland and company are no exception. And while there's nobility in leaving an audience wanting more, leaving a crowd unfulfilled isn't the same outcome and the Dazies tread a fine line between the two. There's still road left to travel before they fulfill their ultimate, joyful promise. — **Andy Kaufmann**



**Catalina Jazz Club** Los Angeles, CA

**Contact:** MoyerPR@Earthlink.net

**Web:** MyHusbandMyFriend.com

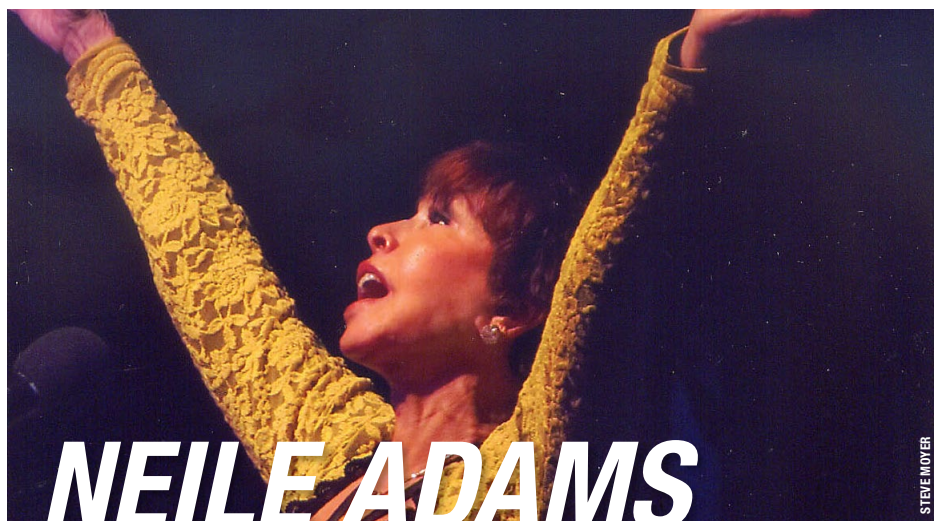
**The Players:** Neile Adams, vocals; Andy Howe, piano, conductor, musical director; Alexander Frank, standup bass; Steve Pemberton, drums.

**Material:** The artist's show, *Neile Adams Sings Kander and Ebb*, directed by Ted Sprague, comes from Broadway productions written by the infamous duo John Kander and Fred Ebb. Outlined are such musicals as *Chicago* and *Cabaret* with tunes like "All That Jazz," "A Quiet Thing," "Arthur in the Afternoon" and Frank Sinatra's signature song "New York, New York" that transport the listener back in time, pulling no punches as they touch your soul and bring back convivial memories of days past.

**Musicianship:** Adams was backed by seasoned professionals who came together with a minimum of flubs. Howe took charge from the opening note, setting the pace for a cabaret-style performance by Adams, Frank and Pemberton that oozed confidence and had the crowd engaged. Howe kept things running smoothly, playing perfectly placed melodies in between Adams' vocals.

Frank effortlessly turned pages in a songbook with one hand and plucked the bass with the other simultaneously. Pemberton slapped the skins happily in a progressive and stylish mode with little strain.

Adams took about two minutes to settle



down, and then she grabbed the bull by the horns, sang to it and made sure everyone in the house had a great time. Not an easy feat at age 84! Indeed, Adams can croon and wail like a 25-year-old singing in the shower.

**Performance:** The musicians let Adams be front and center for the performance, supplying confident support. Aside from a little solo here and there from Pemberton and Frank, it was mostly Adams who entertained the near-full Catalina Jazz Club.

Adams is a natural on stage. She has infectious stage presence, wrapped up in a thin, five-foot tall frame. She even did the

"Flash Dance" stint with a chair and the only thing missing was the water.

**Summary:** Neile Adams is a pleasant surprise. She incorporates her own life into a fun Broadway cabaret theme, touching upon her marriage to the late, iconic actor Steve McQueen.

But Adams has no need to ride McQueen's shirttail. Her credits include Broadway shows *The Pajama Game*, *Damn Yankees* and *South Pacific*, plus television and film appearances. Regardless of her prior credits, *Neile Adams Sings Kander and Ebb* is a delight.

— Pierce Brochetti

**The Hotel Cafe** Hollywood, CA

**Contact:** g.drewmgmt@gmail.com

**Web:** nalanisarina.com

**Players:** Nalani Bolton, vocals, piano, guitar, ukulele; Sarina Bolton, vocals, piano, guitar, ukulele.

**Material:** New Jersey twins Nalani & Sarina could easily go in the direction of the typical singer/songwriter team, but their material showcases the opposite. They drown out the cute soft-pop quality with an indie, R&B edge for a hybrid sound of Leona Lewis meets Natasha Bedingfield meets the Veronicas.

Their discography is peppy yet soulful, and shows that they not only make commercially viable tracks but also have strong meanings behind them. These performers want to incorporate classic pop elements with modern indie pop for versatility, which shines through in tracks like "Runaway" and "Scattered Girl."

They use their music as a bridge that builds relationships. Themes such as hardships in adulthood and striving for equality fuel relatable anthems for their audience to take into daily life.

**Musicianship:** Both sisters sing and play the same instruments so there are always chances for one to outshine the other. However, they combine their abilities in harmony to create an air of closeness between the two. Confidence and optimism is apparent in the duo's vocals and exudes an uplifting vibe.

**Performance:** Nalani & Sarina bring balanced harmonies and compelling personalities to



the stage without trying to overpower each other. In fact, both do their best to showcase individual musical abilities, instrumentally and vocally, and equally command their audience with a transitionally clean set.

It was clear the sisters were very tuned into each other as their timing never faltered when switching instruments or playing and singing at the same time. The girls successfully engaged with each other and knew when to step back when the other was having her moment, demonstrating strong communication between the two.

The majority of their set consisted of feel-good, energetic tracks ("Get Away," "Please Don't Stop The Rain"). "Raw Sugar" and "We'll Be Free" inspired the crowd to clap along in support, and the duo utilized the ukuleles for

a unique medley of Led Zeppelin's "Stairway To Heaven" and AC/DC's "Highway to Hell." Piano-heavy ballads "Runaway" and "The One" stole the show with heartbreaking yet thought-provoking tones.

**Summary:** Nalani & Sarina branch out of the typical singer/songwriter box by focusing on upbeat tracks to keep their audience engaged. When they finally did perform a ballad, it was a real treat to see their emotional appeal and familial connection shine through with calculated vocals from both. The duo's versatile style can easily be played on the car radio during a road trip or in the background of a sad scene in a movie, so it will be interesting to see what the future holds for this sister act.

— Heather Allen



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## MUSIC SUPERVISORS

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Burbank, CA 91505  
626-304-1698, 800-322-7879  
Email: info@5alarmmusic.com  
Web: 5alarmmusic.com  
Contact: TerriLynn Massey  
How to Submit: Call 626-304-1698 Ext. 5575 or mail a demo to TerriLynn Massey

### 35 SOUND

P.O. Box 217  
Pacific Palisades, CA 90272  
310-454-1280 Fax 310-454-3443  
Email: gmarq@35sound.com  
Web: 35sound.com  
Music Supervisors: G. Marq Roswell, Carter Little  
Credits: the Great Debaters, Man With the Iron Fists, Half the Sky, Birth Story  
How to Submit: no unsolicited material

### AIR-EDEL USA

1416 N. La Brea Ave.  
Hollywood, CA 90028  
323-802-1670  
Email: air-edel@air-edel.co.uk  
Web: airedel.com  
Credits: see web  
How to Submit: does not accept unsolicited composer submissions

### Additional location:

Air-Edel Associates Ltd. 18 Rodmarton St., London  
W1U 8BJ  
Tel: +44 (0)207 486 6466

### ARLENE FISHBACH ENTERPRISES

1223 Wilshire Blvd., Ste. 304  
Santa Monica, CA 90403  
310-451-5916  
Email: afent2@gmail.com  
Contact: Arlene Fishbach  
Credits: features, feature trailers and promos  
How to Submit: no unsolicited material

### AUDIO MOTION MUSIC

1100 Peachtree St. N.E., Ste. 200  
Atlanta, GA 30303  
404-736-3622  
Email: contact@audiomotionmusic.com  
Web: audiomotionmusic.com

### Additional locations:

65 Clinton St.  
Malden, MA 02148

8851 A1A S.  
St. Augustine, FL 32080

71-10 Park Ave., Ste. 3-T  
Fresh Meadows, NY 11365

212 Ilderton Rd.  
London  
SE15 1NT  
United Kingdom

### AVATAR DIGI

2029 Hyperion Ave.  
Los Angeles, CA 90027  
323-906-1500  
Email: info@avatar digi.com  
Web: avatar digi.com  
Credits: MTV, CBS, Paramount, Sony, Warner, Apple iTunes, Microsoft, Amazon, Rhapsody  
How to Submit: accepts CDs only, (no MP3s) or WAV files

### BAREFOOT MUSIC

Los Angeles, CA  
Contact: biff@barefootmusic.tv  
Web: barefootmusic.tv  
Credits: Top Chef, Project Runway, Project Greenlight, The Real Housewives of Orange County

### BASEMENT RECORDS & LICENSING

P.O. Box 511  
La Habra, CA 90633-0511  
Email: contact@basementlicensing.com

Web: basementlicensing.com

Contact: Chuck  
Clients: Lakeshore Entertainment, MTV, Vans, ESPN, Paramount, Xbox, Fox, Weinstein Co., Comedy Central, etc.

### BATES MEYER INC.

P.O. Box 2821  
Big Bear Lake, CA 92315  
909-547-0504 Fax 909-547-0901  
Email: rick@batesmeyer.com  
Web: batesmeyer.com  
Contact: Rick Bates and Nancy Meyer

### BIG SOUNDS INTERNATIONAL

P.O. Box 48258  
Los Angeles, CA 90048  
323-954-0274 Fax 323-954-0277  
Email: info@bigsoundsintl.com  
Web: bigsoundsintl.com/contact.htm  
Music Supervisor: Jonathan Hafter  
How to Submit: no unsolicited material accepted

### BLINDLIGHT

8335 Sunset Blvd.  
West Hollywood, CA 90069  
323-337-9090  
Email: info@blindlight.com  
Web: blindlightmedia.com  
Comments: complete music supervision and productions services exclusively for video games.  
How to Submit: no unsolicited material

### BREWMAN MUSIC & ENTERTAINMENT

1337 Talmadge St.  
Los Angeles, CA 90027  
310-318-4104  
Email: infowest@bmemusic.com  
Web: bmemusic.com  
Contact: Alan Brewer  
How to Submit: no unsolicited material

### Additional location:

808 19th Ave., S.  
Nashville, TN 37203  
Email: info@BMEmusic.com

### BROOKE WENTZ THE RIGHTS WORKSHOP

1800 Bryant St., Ste. 104  
San Francisco, CA 94110  
415-561-3333  
Email: info@rightsworkshop.com  
Web: rightsworkshop.com  
Contact: Brooke Wentz  
Comments: Music director for ESPN, TechTV, Time's Square Millennium Celebration, award-winning soundtrack producer; extensive music and IP rights experience. MBA.  
How to Submit: submissions@rightsworkshop.com

### Additional location:

1438 N. Gower St., Box 83  
310-439-1290

### BULLETPROOF RECORDS

Email: ralph@bulletproofentertainment.com  
Web: bulletproofrecords.com  
Contact: Ralph Sall

### CHICAGO MUSIC LIBRARY

Malibu, Los Angeles and Encino, CA  
18034 Ventura Blvd., Ste. 450  
Encino, CA 91316  
818-906-3988, 818-789-5801  
Email: submissions@chicagomusiclibrary.com, musicsubmission@chicagomusiclibrary.com  
Web: chicagomusiclibrary.com  
Credits: Warner Bros., Paramount, Deluxe Laborites, Technicolor etc.  
How to Submit: see online "FAQ"

### CHOP SHOP MUSIC SUPERVISION

So. Pasadena, CA  
Email: info@chopshoprecords.com  
Web: chopshopmusic.com  
Contact: Alexandra Patsavas  
Credits: John Tucker Must Die, The Invisible, Gossip Girl, Grey's Anatomy, Chuck, Private Practice, Mad Men, Rescue Me, Without A Trace, Supernatural, Num3ers  
How to Submit: no unsolicited material

### CINECALL SOUNDTRACKS

24 Mechanic St., Ste. E  
Red Bank, NJ 07701  
732-450-8882  
Web: cinecall.com  
Contact: George McMorrow  
How to Submit: no unsolicited material

### CLEARSONGS

601 W. 26th St.  
New York, NY 10001  
212-627-8767 Fax 646-349-1110  
Email: jim@clearsongs.com  
Web: clearsongs.com/contact.html  
Contact: Jim Black  
Credits: HBO, Artisan, Lion's Gate, October Films, USA Films, Oxygen Music Works, Miramax, Columbia, Searchlight  
How to Submit: no unsolicited material

### Additional location:

8240 Beverly Blvd., Ste. 15  
Los Angeles, CA 90048  
323-419-3898 Fax 646-349-1110  
Contact: Gabe Hilfer  
Email: gabe@clearsongs.com

### CODA MUSIC SERVICES

17345 Marlin Pl.  
Lake Balboa, CA 91406  
818-342-5496  
Email: margaret@codamusicservices.com  
Web: codamusicservices.com  
Music Supervisors: Margaret Guerra Rogers, Kelly Bennett  
Credits: Real Women Have Curves, Price of Glory, Tortilla Heaven, For Love or Country, etc.  
How to Submit: no unsolicited material

### CREATIVE CONTROL

5239 Sepulveda Blvd., #2  
Culver City, CA 90230  
Email: info@creativecontrol.com  
Web: creativecontrol.com  
Contact: Joel C. High  
How to Submit: Email before sending material

### DANCING MICE PRODUCTIONS

1234 Delaware Ave.  
Buffalo, NY 14209  
716-885-3030 Fax 716-885-4040  
Email: scott@dancingmice.net  
Web: dancingmice.net  
Contact: Scottpatrick Sellitto  
Credits: Miami Vice, Ultraviolet, Eight Below, 3 Needles, Tesseract, Head In The Clouds, Dom, Tart, Ms. Globe Pageant 2001  
How to Submit: please send product for review along with bio and any additional information you may feel would be helpful in the review process to our U.S. Headquarters. Do not call or email. We will contact you if interested.

### DAUMAN MUSIC

310-275-0701  
Email: jason@daumanmusic.com  
Web: daumanmusic.com  
How to Submit: unsolicited material accepted

### DE ROCHE MUSIC

17153 Rayen St.  
Northridge, CA 91325  
818-886-5262  
Email: ross@derochemusic.com  
Web: derochemusic.com  
Contact: Ross De Roche  
Credits: My Super Ex Girlfriend, Mr. & Mrs. Smith, Ghosts of Girlfriends Past, Just Like Heaven, Failure to Launch, Watchmen, Video Games Live  
How to Submit: no unsolicited material

### DESERT C.A.M. STUDIOS / WINMILL PRODUCTIONS

77095 Desi Dr.  
Indian Wells, CA 92210-9013  
760-972-4559  
Email: info@DesertCAM.com  
Web: DesertCAM.com  
Credits: Chip Miller (Director/Producer/Writer/Editor), Daniel Pomeroy (Music Supervisor/Film & TV Licensing), Travis Miller (Producer/Editor/Director of Operations),

Kecia Wimmer-Lyons (Producer/Production Coordinator/Account Rep), J.T. McBride (Production Legal Counsel), Thomas Haskell (Production Manager/Camera Operator), Kit Gleason (Writer/Press/Public Relations), Daniel Lyons (Producer/Writer), Josh Reynolds (Director/Producer/Writer)  
How to Submit: For unsolicited materials only, we accept CD and/or DVD physical format only. For industry submissions, please send e-cards, standard music transfer files, and/or CD/DVD format

### Additional location:

### Miller/Wimmer Talent Management

Desert C.A.M. Studios  
Palm Desert, CA 92203  
858-997-7554  
Email: pogmoth@DC.rr.com  
Contacts: Daniel Pomeroy (Music Supervisor/Film & TV Licensing), Chip Miller (Director/Producer/Writer/Editor), Kecia Wimmer-Lyons (Producer/Production Coordinator/Account Rep), (Kit Gleason (Music Coordinator/Film & TV Licensing)  
How to Submit: For unsolicited materials, we accept CD and/or DVD format only. For industry submissions, please send e-cards, standard music transfer files and/or CD/DVD formats - all submissions should be sent to our La Quinta, CA office.

### D. FRANCO INTERNATIONAL MUSIC PRODUCTIONS

4646 Glencoe Ave., Ste. 3  
Marina Del Rey, CA 90292  
310-823-5547 Fax 310-821-0707  
Email: dfintlprod@aol.com  
Contact: David Franco, President/Music Producer  
How to Submit: call before submitting material

### DONDI BASTONE

Web: dondibastone.com  
Credits: Election, The Crew, The Descendants, more  
How to Submit: unsolicited material accepted

### DON GRIERSON

Web: dongrierson.com  
Contact: Don Grierson  
How to Submit: contact first before submitting material, see website

### EMOTO MUSIC

814 S. Spring St., 7th Fl.  
Los Angeles, CA 90014  
310-399-6900  
Email: lindsay@emotomusic.com  
Web: emotomusic.com  
Contact: Lindsay Froemke  
Comments: work with various filmmakers  
How to Submit: no unsolicited material

### FEEDBACK! MUSIC SUPERVISION

818-275-4367  
Web: brucerabinowitz.com  
Email: bruce@brucerabinowitz.com  
Contact: Bruce Rabinowitz  
How to Submit: via Email

### FIRSTCOM MUSIC

1325 Capital Pkwy., Ste. 109  
Carrollton, TX 75006  
800-858-8880, 972-446-8742  
Email: info@firstcom.com  
Web: firstcom.com  
Credits: America's Most Wanted, C.S.I., Good Morning America, Dancing With The Stars, Bad Girls, Club, Six Feet Under, Moonlight, Ugly Betty, The View, Iron Man, Get Smart, National Treasure: Book of Secrets  
How to Submit: no unsolicited material

### Additional location:

2110 Colorado Ave., Ste. 110  
Santa Monica, CA 90404  
800-778-1574, 310-865-4477

### FUSION MUSIC SUPERVISION

Email: submissions@fusionmusic-supervision.com



**Web:** fusionmusicssupervision.com  
**Contact:** Christopher T. Tollere

**GEORGE ACOGNY, INC.**  
 818-713-0660  
**Email:** sessiwede@aol.com  
**Contact:** George Acogny  
**How to Submit:** no unsolicited material

**GERRY GERSHMAN MUSIC SUPERVISION**  
 322 S. Topanga Canyon Blvd.  
 Topanga, CA 90290  
 310-570-0070  
**Email:** invisiblefilms@earthlink.net  
**Contact:** Gerry Gershman  
**How to Submit:** accepts CDs and internet links for downloads, email or mail

**GOODNIGHT KISS MUSIC**  
 10153 1/2 Riverside Dr., Ste. 239  
 Toluca Lake, CA 91602  
 808-331-0707  
**Email:** janet@goodnightkiss.com  
**Web:** goodnightkiss.com  
**Contact:** Janet Fisher  
**Credits:** HBO, Showtime, NBC  
**How to Submit:** please see web

**HAIKU ENTERTAINMENT**  
**Email:** haikuent@aol.com  
**Contact:** Jonathan Weiss  
**Comments:** Music supervisor for The Real World Challenge, Keeping Up With The Kardashians, Love Games  
**How to Submit:** email request for submission

**IDM MUSIC**  
 36 Lispernard St., 2nd Fl.  
 New York, NY 10013  
 212-695-3911  
**Email:** info@idmmusic.com  
**Web:** idmmusic.com  
**Comments:** Music licensing and music clearance, music representation; master and publishing, music supervision, catalogue and copyright admin.  
**Credits:** ABC, BBDO, CBS, Disney, Fox, HBO, MTV, Showtime, Grey Worldwide, NBC - check site for full list.  
**How to Submit:** no unsolicited material

**IMC ENTERTAINMENT GROUP**  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** SylvesterRivers.com  
**Contact:** Sylvester Rivers  
**Music Supervisors:** Sylvester Rivers, Paul Riser

**INAUDIBLE**  
 Los Angeles, CA  
 818-385-3400 Fax 818-385-3456  
**Email:** info@inaudibleprod.com  
**Web:** inaudibleprod.com  
**Music Supervisors:** Peter Afterman, Margaret Yen  
**How to Submit:** no unsolicited material

**JANICE GINSBERG & ASSOCIATES**  
 280 Riverside Dr., Ste. 12L  
 New York, NY 10025  
 212-865-8044  
**Email:** jginsberg@aol.com,  
 chrystye@gmail.com  
**Contact:** Janice Ginsberg, Christie Allen  
**How to Submit:** no unsolicited material

**JODY AARON**  
 22636 Demasia  
 Mission Viejo, CA 92691  
 949-916-8368  
**Email:** jody@jodyaaron.com  
**Web:** jodyaaron.com  
**Contact:** Jody Aaron  
**How to Submit:** We are not currently accepting unsolicited submissions

**JONATHAN LAZAR**  
**Urban & Lazar**  
 Los Angeles and Miami  
 323-230-6592  
**Email:** help@urbandlazar.com  
**Web:** UrbanLazar.com  
**How to Submit:** No unsolicited material

**MACHINE HEAD**  
 310-392-8393  
**Email:** hello@machinehead.com  
**Web:** machinehead.com  
**Contact:** Patty Chow Dewey  
**Credits:** New Line Films, Lions Gate Films, Ogilvy & Mather, TBWA Chiat Day, THQ, The Matrix Video Game  
**How to Submit:** no unsolicited material

**MARTUNE MUSIC**  
 P.O. Box 416  
 Pasadena, CA 91102  
 626-441-0400

**Email:** inquiry@martunemusic.com  
**Web:** martunemusic.com

**MEDIA CREATURE MUSIC**  
 6121 Santa Monica Blvd., #A  
 Los Angeles, CA 90038  
 323-468-8888  
**Contact:** Sharal Churchill  
**How to Submit:** accepts unsolicited material

**MICHAEL WELSH PRODUCTIONS**  
 2215 Lambert Dr.  
 Pasadena, CA 91107  
 626-796-7821 Fax 626-796-0847  
**Email:** info@michaelwelshprods.com  
**Web:** michaelwelshprods.com  
**Contact:** Michael Welsh  
**Comments:** Music searches and clearances.  
**Credits:** Macy's, Gap, American Eagle Outfitters, DKNY, FedEx, Old Navy, Mitsubishi, Ford, Banana Republic, Yahoo, Nokia, Chivas Regal, Payless Shoes  
**How to Submit:** no unsolicited material

**MIKE FLICKER MUSIC SERVICES**  
 Burbank, CA  
**Web:** mikeflicker.com  
**Contact:** Mike Flicker  
**Music Supervisors:** Mike Flicker, CEO  
**Credits:** Viacom, 20th Century Fox, Showtime, Granada Entertainment, WB, ABC  
**How to Submit:** no unsolicited material

**MORRIS & YOUNG**  
 310-699-7026  
**Email:** music@morris-young.com  
**Web:** morris-young.com  
**Contact:** Wenty Morris  
**Credits:** The Tonight Show with Jay Leno (NBC), Project Runway (LifETIME), CBS Sports Spectacular (CBS)

**MUSIC BRIDGE LLC, THE**  
 P.O. Box 661918  
 Los Angeles, CA 90066  
 310-398-9650 Fax 310-398-4850  
**Email:** david@themusicbridge.com  
**Web:** themusicbridge.com  
**Contact:** David G. Powell, President  
**How to Submit:** no unsolicited material

**MUSIC ORANGE**  
 1 Ichehouse Alley  
 San Francisco, CA 94111  
 415-398-6264  
**Email:** info@musicorange.com  
**Web:** musicorange.com

**MUSIC SALES WEST**  
 1247 6th St.  
 Santa Monica, CA 90401  
 310-393-9900  
**Email:** info@musicsales.com  
**Web:** musicsales.com  
**How to Submit:** no unsolicited material

**Additional locations:**

180 Madison Ave., 24th Fl.  
 New York, NY 10016  
 212-254-2100

14-15 Berners St.  
 London W1T 3LJ, UK  
 +44 20 7612 7400  
**Email:** music@musicsales.co.uk

Denmark, Spain, France, Germany, Australia, Japan, Southeast Asia, China

**MUSIC WITHOUT BORDERS (MWB)**  
 159 Fishing Trail  
 Stamford, CT 06903  
 203-769-5573 Fax 203-769-5574  
**Email:** steve@musicconsultant.net  
**Web:** musicconsultant.net  
**Contact:** Steve Lurie, Founder and President

**MUTATO MUZIKA**  
 8760 W. Sunset Blvd.  
 Los Angeles, CA 90069  
 310-360-0561  
**Email:** natalie.montgomery@mutato.com  
**Web:** mutato.com  
**Contact:** Natalie Montgomery  
**Credits:** MTV2, Sci-Fi Channel, Ads Agencies, CW Network, Nike, SIMS, HBO  
**How to Submit:** accepts unsolicited material, CDs only

**NAXOS OF AMERICA**  
 1810 Columbia Ave., Ste. 28  
 Franklin, TN 37064  
 615-771-9393  
**Web:** naxos.com  
**How to Submit:** no unsolicited material

**NEOPHONIC, INC.**  
 1433 6th St.  
 Santa Monica, CA 90401

310-550-0124  
**Email:** soundtracks@neophonic.com  
**Web:** neophonic.com  
**Contact:** Evyen Klean, music supervisor; PJ Bloom, music supervisor  
**How to Submit:** We do not accept unsolicited music submissions.

**PEACE BISQUIT**  
 Brooklyn, NY  
 718-789-1689  
**Email:** info@peacebisquit.com  
**Web:** peacebisquit.com  
**How to Submit:** no unsolicited material

**QUARK RECORDS / QUARKETTE MUSIC (BMI) / FREEDURB MUSIC (ASCAP)**  
 P.O. Box 452  
 Newtown, CT 06470  
 917-687-9988  
**Email:** ar@quarkrecordsusa.com  
**Web:** quarkrecordsusa.com  
**Contact:** Curtis Urbina  
**Credits:** Lion's Gate, Indican Pictures, Miramax, Ultrascene, Quark  
**How to Submit:** We do not accept music submissions for A&R review via physical media or digital download. If you would like to have your music reviewed by the A&R staff or any of its subsidiaries you must have a public link shared to your music on the internet. Private links are also acceptable and will be reviewed by our staff.

**REAL CURES MUSIC**  
 11900 Metric Blvd., #J-195  
 Austin, TX 78758  
 512-532-6157  
**Email:** realcures@yahoo.com  
**Web:** realcures.net  
**Contact:** David Lear  
**Styles:** Americana, indie rock, alt. country, rockably, acoustic, folk  
**How to Submit:** unsolicited materials accepted via U.S. mail

**REEL ENTERTAINMENT**  
 11684 Ventura Blvd., Ste. 134  
 Studio City, CA 91604  
 310-428-5924  
**Email:** info@reelent.com  
**Web:** reelent.com  
**Contact:** Mark Wolfson  
**Credits:** The Playtone Company, Mi Vida Loca, Philadelphia, Stop Making Sense, Silence of the Lambs, Colors  
**How to Submit:** Email submission request

**REEL SOUND, INC.**  
 818-618-REEL (7335)  
**Email:** reelsoundinc@aol.com  
**Web:** reelsoundinc.com  
**Contact:** Michael Becker  
**How to Submit:** Email before submitting

**RIGHTS WORKSHOP, THE**  
 1800 Bryant St., Ste. 104  
 San Francisco, CA 94110  
 415-561-3333  
**Email:** submissions@rightsworkshop.com  
**Web:** rightsworkshop.com  
**Contact:** Maryam Soleiman, Brooke Wentz  
**Credits:** La Mission, Everyday Sunshine: The Story of Fishbone, The Devil & Daniel Johnston, American Hardcore  
**How to Submit:** Please submit direct any content to the email address

**Additional location:**

1438 N. Gower St., Box 83  
 Los Angeles, CA 90028  
 310-439-1290

**RIPTIDE MUSIC GROUP**  
 9469 Jefferson Blvd., Ste. 114  
 Culver City, CA 90232  
 310-437-4380 Fax 310-437-4384  
**Email:** submissions@riptidemusic.com  
**Web:** riptidemusic.com  
**How to Submit:** please direct us to you online links only. We will delete MP3s or files upon receipt that are emailed to us with attachments. If we are interested in working with you, we'll be in contact.

**SCREENMUSIC INTERNATIONAL — PRODUCTION MUSIC LIBRARY**  
 18034 Ventura Blvd., Ste. 450  
 Encino, CA 91316  
 818-789-2954  
**Email:** screenmusic@aol.com  
**Web:** screenmusic.com  
**Credits:** All major Film & TV companies including Warner Bros., Dreamworks, Lion's Gate Films, MGM, Paramount  
**How to Submit:** please contact first before sending CDs

**SL FELDMAN & ASSOCIATES**  
 200-1505 W. 2nd Ave.

Vancouver, BC V6H 3Y4  
 604-734-5945  
**Web:** feldman-agency.com  
**Styles:** all  
**Credits:** Defining Gravity, Imaginarium of Doctor Parnassus, Frankie & Alice. From country to folk, hip hop to rock, pop to opera and everything in between, TFA represents acts that will meet your entertainment needs.  
**How to Submit:** no unsolicited material accepted

**Additional locations:**

8 Elm St.  
 Toronto, ON M5G 1G7  
 416-598-0067

**SMC ARTISTS**  
 1525 Aviation Blvd., Ste. 1000  
 Redondo Beach, CA 90278  
 818-505-9600  
**Web:** smcartists.com  
**Contact:** Otto Vavrin II  
**How to Contact:** call before submitting material

**SONGFINDER**  
 Atlanta, GA  
 404-437-7978  
**Email:** info@songfinderlicensing.com  
**Web:** musicsongfunder.com  
**Contact:** Melissa Love, Sr. Director

**SOUNDTRACK MUSIC ASSOCIATES**  
 4133 Redwood Ave., Ste. 3030  
 Los Angeles, CA 90066  
 310-260-1023  
**Email:** info@soundtrk.com  
**Web:** soundtrk.com  
**Contact:** John Tempereau, Roxanne Lippel, Koyo Sonae  
**Music Supervisors:** George Acogny, Anastasia Brown, Kathy Dayak, Jason Eldredge, Matt Kierscht, Frankie Pine, Michelle Silverman, Koyo Sonae  
**How to Submit:** no unsolicited material

**STEELMAN STUDIOS**  
 818-465-3357  
**Email:** steelmanstudios@live.com  
**Web:** steelmanstudios.net  
**Contact:** Devon Steelman  
**Credits:** TV Networks, Film Studios, Ad Agencies  
**How to Submit:** no unsolicited material  
**Basic rate:** call for info

**SUPERVISION**  
 165 Hudson St., Rear Entrance  
 New York, NY 10013  
 212-219-9170  
**Email:** supervision@mindspring.com  
**Contact:** Susan Jacobs, Jackie Mulhearn  
**How to Submit:** no unsolicited material

**SWEET & DOGGETT**  
 Boston, MA  
 617-872-0455  
**Email:** info@sweetdoggett.com  
**Web:** sweetdoggett.com  
**Contact:** Jay Sweet or Scott Doggett  
**Credits:** AOL, Merrill Lynch, Kodak, Fisher-Price, Dunkin Donuts  
**How to Submit:** no unsolicited material

**SYNC POP MUSIC SUPERVISION**  
 Los Angeles, CA  
 213-447-6048  
**Email:** contact@syncpopmusic.com  
**Web:** syncpopmusic.com, mspace.com/syncpop  
**Credits:** Luster, Stuntwood, FAQs, For Right or Wrong, FuelTV, Sundance Channel, Logo

**TLS MUSIC SERVICES**  
 818-848-2330 Fax 818-848-4006  
**Email:** tracy@tlsm.com  
**Web:** tlsm.com  
**Music Supervisor:** Tracy Lynch-Sanchez  
**Credits:** Napoleon Dynamite, 20th Century Fox, Universal Studios Home Entertainment, MGM  
**How to Submit:** no unsolicited material

**TRF PRODUCTION MUSIC LIBRARIES**  
 106 Apple St., Ste. 302  
 Tinton Falls, NJ 07724  
 201-335-0005, 800-899-MUSIC  
**Email:** info@trfmusic.com  
**Web:** trfmusic.com  
**Contact:** Anne Marie Russo  
**Credits:** TV Networks, Film Studios, Ad Agencies  
**How to Submit:** submit acoustic and instrumental material only

**TRUE TALENT MANAGEMENT**  
 9663 Santa Monica Blvd., #320  
 Dept. WEB



Beverly Hills, CA 90210  
310-560-1290  
**Email:** webinfo@truetalentmgmt.com  
**Web:** truetalentmgmt.com  
**How to Submit:** accepts unsolicited material

**UMG NASHVILLE**  
401 Commerce St., #1100  
Nashville, TN 37219  
615-244-8944  
**Web:** umgnashville.com  
**Styles:** Country, rock, singer-songwriter  
**Clients:** Shania Twain, Toby Keith, Willie Nelson, Ryan Adams, George Strait, Reba McEntire, more  
**Credits:** Lost Highway, Mercury, MCA, Dreamworks  
**How to Submit:** no unsolicited material

**VELVET EARS**  
4570 Van Nuys Blvd., #256  
Sherman Oaks, CA 91403  
818-510-0295 Fax 310-496-2624  
**Web:** velvet-ears.com  
**Contact:** Liz Gallacher, Kathleen Hasay  
**Credits:** Live Forever, Virgin Records, Bend It Like Beckham, Cube Soundtracks, Resident Evil

**VERSUSMEDIA**  
**Web:** versusmedia.com  
**Styles:** All genres  
**Credits:** Over 900 independent films worldwide  
**How to Submit:** online registration necessary to receive listings

**VISUAL MUSIC SERVICE**  
9507 N. Santa Monica Blvd., # 213  
Beverly Hills, CA 90210  
310-274-9601 (office), 818-481-0840 (mobile)  
**Email:** rick.fleishman@gmail.com  
**Web:** visualmusicservice.com  
**Contact:** Rick Fleishman  
**How to Submit:** no unsolicited material

**WARD HAKE**  
VP Music, 20th Century Fox TV  
10201 W. Pico Blvd., Bldg. 88, Ste. 30  
Los Angeles, CA 90064  
310-369-1000 Fax 310-369-8726  
**Credits:** 24, Prison Break, The Simpsons, Family Guy, My Name Is Earl, How I Met Your Mother, The Unit, The Shield, Shark and Bones  
**How to Submit:** no unsolicited material

**WARNER/CHAPPELL PRODUCTION MUSIC**  
10585 Santa Monica Blvd.  
Los Angeles, CA 90025  
818-238-6300  
**Email:** submissions@warnerchappellpm.com  
**Web:** warnerchappellpm.com  
**How to Submit:** We do not accept composer demos and library discs for consideration. We only accept emails with a link to your music. NO music files attached to the email

**WJOY MUSIC SEARCH & LICENSING**  
2675 W. Grand Ave., Ste. 505  
Chicago, IL 60612  
773-276-9340  
**Web:** wjoymusic.com  
**Contact:** Joy Wellington Tillis  
**Comments:** WJOY provides a service to advertising and corporate clients by aiding them in obtaining rights to use pre-recorded and stock music.

**WORLD SONG NETWORK & FORD MUSIC SERVICES**  
530 S. Hewitt St., #542  
Los Angeles, CA 90013  
323-363-7841, 323-939-2951  
**Email:** artfordmusic@yahoo.com  
**Web:** WorldSongNetwork.com  
**Contact:** Art Ford  
**Comments:** The World Song Network is a "by invitation only" music platform that is designed by film and television music experts for management and delivery of content between Users. The "Network" is used by leading film and television music executives responsible for securing music in many of today's most popular films, television series and advertising campaigns.  
Ford Music Services is one of the largest independent film and television music companies in the US. They represent labels, publishers, artists, songwriters and music catalogs owners for placement of music in film, television and advertising campaigns.

**ZOO STREET MUSIC**  
2701 W. Willow St.  
Burbank, CA 91505  
818-955-5268  
**Email:** music@zoostreet.com  
**Web:** zoostreet.com

**Contact:** Omar Herrera  
**Credits:** The Batmobile documentary, the Dark Knight Rises, The Lorax, The Bourne Legacy, American Reunion, The Avengers, Men in Black 3, Hotel Transylvania, and Happy Feet Two.  
**How to Submit:** no unsolicited material

## POST-PRODUCTION

### CALIFORNIA

**740 SOUND**  
12509 Beatrice St.  
Los Angeles, CA 90066  
310-574-0740  
**Email:** info@740sounddesign.com  
**Web:** 740sounddesign.com  
**Basic Rate:** call for info

**ABSOLUTE RENTALS**  
2633 N. San Fernando  
Burbank, CA 91504  
818-842-2828, 310-560-2373, 702-435-0277  
**Email:** dave@absoluterentals.com  
**Web:** absoluterentals.com  
**Basic Rate:** call for info

**BELL SOUND STUDIOS**  
916 N. Citrus Ave.  
Hollywood, CA 90038  
323-461-3036  
**Email:** beth@bellsound.com  
**Web:** bellsound.com  
**Basic Rate:** call for info

**BRIAN BANKS MUSIC**  
310-691-2347, U.K. +44-20-7096-1652  
**Email:** brian@brianbanksmusic.com  
**Web:** brianbanksmusic.com  
**Basic Rate:** call for info

**BRIDGE RECORDING, THE**  
736 Salem St.  
Glendale, CA 91203  
818-396-4474 Fax 818-396-4979  
**Email:** vicki@thebridgerecording.com  
**Web:** thebridgerecording.com  
**Basic rate:** call for info

**CAPITOL STUDIOS**  
1750 N. Vine St.  
Los Angeles, CA 90028  
323-871-5001  
**Email:** mark.moreno@umusic.com  
**Web:** capitolstudios.com  
**Contact:** Mark Moreno  
**Basic Rate:** call for info

**CHARLES LAURENCE PRODUCTIONS**  
19002 Los Alimos St.  
Northridge, CA  
818-368-4962  
**Email:** clpmanagement@aol.com  
**Web:** clpstudios.com  
**Contact:** Charles Laurence  
**Basic Rate:** call for info

**CINEWORKS DIGITAL STUDIOS**  
3330 Cahuenga Blvd. W., Ste. 200  
Los Angeles, CA 90068  
818-766-5000 Fax 818-623-7457  
**Email:** info@cineworks.com  
**Web:** cineworks.com  
**Basic Rate:** call for info

#### Additional locations:

1831 Centinela Ave.  
Santa Monica, CA 90404  
818-766-5000

935 Gravier St., Ste. 1054  
New Orleans, LA 70112

12054 Miramar Pkwy.  
Miramar, FL 33025  
305-754-7501

**CLOUD 19**  
3767 Overland Ave., Ste. 103  
Los Angeles, CA 90034  
310-839-5400  
**Email:** info@cloud19.com  
**Web:** cloud19.com  
**Basic Rate:** call for info

**CONWAY RECORDING STUDIOS**  
5100 Melrose Ave.  
Los Angeles, CA 90038  
323-463-2175 Fax 323-463-2479  
**Email:** reception@conwayrecording.com  
**Web:** conwayrecording.com  
**Basic Rate:** call for info

**DEEPMIX**  
1510 Oxley St., Ste. H

South Pasadena, CA 91030  
626-441-2440  
**Email:** brad@deepmix.com  
**Web:** deepmix.com  
**Basic Rate:** call for info

**EASTWEST RECORDING STUDIOS**  
6000 W. Sunset Blvd.  
Hollywood, CA 90028  
323-957-6969  
**Email:** candace@eastweststudio.com  
**Web:** eastweststudio.com  
**Basic Rate:** call for info

**ES AUDIO SERVICES**  
1746 Victory Blvd.  
Glendale/Burbank, CA 91201  
818-505-1007  
**Email:** studio@esaudio.com  
**Web:** esaudio.com  
**Contact:** Donny Baker  
**Basic Rate:** Call for more info

**ENDLESS NOISE**  
1825 Stanford St.  
Santa Monica, CA 90404  
310-694-8251  
**Email:** marycatherine@endlessnoise.com  
**Web:** endlessnoise.com  
**Basic Rate:** call for info

**FIREHOUSE RECORDING STUDIOS**  
30 W. Green St.  
Pasadena, CA 91105  
626-405-0411 Fax 626-405-0413  
**Email:** destiny@firehouserecording.com  
**Web:** firehouserecordingstudios.com  
**Contact:** Destiny Rael  
**Basic Rate:** call for info

**FOUNDATION CONTENT**  
Malibu, CA  
424-238-0381  
**Email:** samantha@foundationcontent.com  
**Web:** foundationpost.com  
**Contact:** Samantha Hart, Creative Dir.  
**Basic Rate:** call for info

**FRIDAY ENTERTAINMENT**  
Sherman Oaks, CA  
818-995-4642  
**Email:** info@fridayentertainment.com  
**Web:** fridayentertainment.com  
**Contact:** Sam Dress  
**Basic Rate:** very competitive

**GRIND MUSIC & SOUND**  
818-565-5565  
**Email:** info@grindinc.com  
**Web:** grindinc.com  
**Basic Rate:** call for info

**HUM MUSIC + SOUND DESIGN**  
1547 9th St.  
Santa Monica, CA 90401  
310-260-4949 Fax 310-260-4944  
**Email:** dl@humit.com  
**Web:** humit.com  
**Basic Rate:** call for info

**MIND OVER EYE**  
2221 Rosecrans Ave., Ste. 195  
El Segundo, CA 90245  
310-396-4663  
**Email:** alex@minovereye.com  
**Web:** mindovereye.com  
**Basic Rate:** call for info

**MUSIC COLLECTIVE, THE**  
12711 Ventura Blvd., Ste. 110  
Studio City, CA 91604  
818-508-3303 Fax 818-508-3314  
**Email:** scott@themusiccollective.com  
**Web:** themusiccollective.com  
**Basic Rate:** call for info

**PACIFIQUE STUDIOS**  
10616 Magnolia Blvd.  
North Hollywood, CA 91601  
818-761-8042  
**Email:** tony@Pacifiquestudios.com  
**Web:** pacifiquestudios.com  
**Basic Rate:** call for info

**PRIMALSCREAM MUSIC**  
3005 S. Lamar Blvd.  
Austin, TX 78704  
323-366-0012  
**Email:** info@primalscream.audio  
**Web:** primalscream.audio  
**Basic Rate:** 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  
**Clients:** Universal Interactive, D3Publishers

of America, Trailer Park of Terror  
**Basic Rate:** call for info

**RIPTIDE MUSIC, INC.**  
9469 Jefferson Blvd., Ste. 114  
Los Angeles, CA 90232  
310-437-4380 Fax 310-437-4384  
**Email:** contact@riptidemusic.com  
**Web:** riptidemusic.com  
**Basic Rate:** call for info

**S3 MUSIC + SOUND**  
11681 Gateway Blvd.  
Los Angeles, CA 90064  
310-312-3329 Fax 310-312-8827  
**Email:** info@s3mx.com  
**Web:** s3mx.com  
**Basic Rate:** call for info

**SCREENMUSIC INTERNATIONAL**  
18034 Ventura Blvd., Ste. 450  
Encino, CA 91316  
818-789-2954  
**Email:** screenmusic@aol.com  
**Web:** screenmusic.com  
**Basic Rate:** call for info

**SENSORY OVERLOAD MUSIC**  
818-985-3300  
**Email:** license@Sensory-Overload.com  
**Web:** sensory-overload.com  
**Basic Rate:** call for info

**SILVERDISC PRODUCTIONS**  
909-996-4224  
**Web:** silverdiscpro.com  
**Contact:** Jeff  
**Basic Rate:** call for info

**SOTTOVOCE STUDIOS**  
North Hollywood, CA  
818-694-3052  
**Email:** info@sottovocestudio.com  
**Web:** sottovocestudio.com  
**Basic Rate:** call for info

**SOUNDBATH MUSIC & SOUND**  
818-392-0369  
**Web:** soundbath.com  
**Basic Rate:** call for info

**STEELMAN STUDIOS**  
818-465-3357  
**Email:** steelmanstudios@live.com  
**Web:** steelmanstudios.net  
**Contact:** Devon Steelman  
**Credits:** TV Networks, Film Studios, Ad Agencies  
**How to Submit:** no unsolicited material  
**Basic rate:** call for info

**STOKES AUDIO RECORDING & POST**  
19626 Ventura Blvd., Ste. 201  
Tarzana, CA 91356  
818-855-9759  
**Email:** info@stokesaudio.com  
**Web:** stokesaudio.com  
**Basic Rate:** call for info

**STUDIO CITY SOUND**  
4412 Whittsett Ave.  
Studio City, CA 91604  
818-505-9368 Fax 818-761-4744  
**Email:** eharrison@studiocitysound.com  
**Web:** studiocitysound.com  
**Basic Rate:** call for info

**SUMMERFIELD MUSIC, INC.**  
818-905-0400  
**Email:** info@summerfieldmusic.com  
**Web:** summerfieldmusic.com  
**Basic Rate:** call for info

**THRESHOLD SOUND + VISION**  
2114 Pico Blvd.  
Santa Monica, CA 90405  
310-566-6677 Fax 310-314-3826  
**Email:** micheleb@thresholdsound.com  
**Web:** thresholdsound.com  
**Contact:** Michele Blankenship  
**Basic Rate:** call for info

**THUNDER SOUND**  
3123 S. La Cienega Blvd.  
Los Angeles, CA 90016  
310-829-4765 Fax 310-315-6399  
**Email:** artwright@thundersound.com  
**Web:** thunder-sound.com  
**Contact:** Art Wright  
**Basic Rate:** call for info

**TOMCAT ON THE PROWL PRODUCTIONS**  
Studio City, CA  
818-533-8669  
**Email:** studio@tomcatontheprowl.com  
**Contact:** Thomas Hornig  
**Web:** tomcatontheprowl.com

**V GROUP, THE**  
359 21st St.



Santa Monica, CA 90402  
310-395-0252  
Email: v@thegroup.net  
Web: thegroup.net  
Basic Rate: call for info

**VILLAGE, THE**  
1616 Butler Ave.  
Los Angeles, CA 90025  
310-478-8227  
Web: villagestudios.com  
Basic Rate: call for info

**WALT DISNEY STUDIOS**  
500 S. Buena Vista St.  
Burbank, CA 91521  
818-560-2731  
Web: buenavistapost.com  
Basic Rate: call for info

**WARNER BROS. STUDIO FACILITIES  
POST PRODUCTION SERVICES**  
4000 Warner Blvd., Bldg. 4  
Burbank, CA 91522  
818-954-2515  
Web: wbsound.com  
Basic Rate: call for info

**WARRIOR RECORDS**  
7095 Hollywood Blvd., Ste. 826  
Hollywood, CA 90028  
Email: info@warriorrecords.com  
Web: warriorrecords.com  
Contact: Jim Ervin  
Basic Rate: email for information

**WESTLAKE RECORDING STUDIOS &  
TECHNICAL SERVICES**  
7265 Santa Monica Blvd.  
Los Angeles, CA 90046  
323-851-9800  
Email: bookings@thelakestudios.com  
Web: thelakestudios.com  
Contact: Sara Clark  
Basic Rate: call or Email for info

**WOJAHN BROS. MUSIC**  
1524 Cloverfield Blvd.  
Santa Monica, CA 90404  
310-829-6200  
Email: info@wojahn.com  
Web: wojahn.com  
Basic Rate: call for info

**ZOO STREET MUSIC**  
2701 W. Willow St.  
Burbank, CA 91505  
818-955-5268  
Email: oherrera@zoostreet.com  
Web: zoostreetmusic.com  
Contact: Omar Herrera  
Basic Rate: contact for rates

## FLORIDA

**CINEWORKS DIGITAL STUDIOS**  
12054 Miramar Pkwy.  
Miami, FL 33025  
305-754-7501 Fax 305-754-3850  
Email: info@cineworks.com  
Web: cineworks.com  
Basic Rate: call for info

### Additional locations:

3330 Cahuenga Blvd. W., Ste. 200  
Los Angeles, CA 90068  
818-766-5000

1831 Centinela Ave.  
Santa Monica, CA 90404  
818-766-5000

935 Gravier St., Ste. 1054  
New Orleans, LA 70112

1431 Woodmont Lane, N.W.  
Atlanta, GA 30318  
404-567-5160

**COMTEL TELEVISION PRODUCTION  
FACILITIES**  
14901 N.E. 20th Ave.  
North Miami, FL 33181  
305-948-9116, 516-816-5152  
Web: comtelinc.com  
Basic Rate: call for info

## ILLINOIS

**ATOMIC IMAGING INC.**  
1501 N. Magnolia Ave.  
Chicago, IL 60622  
312-649-1800 Fax 312-642-7441  
Email: aigar@golan.tv  
Web: atomicimaging.com  
Contact: Aigar Dombrovskis  
Basic Rate: call for info

### Additional locations:

**New York**  
312-649-1800 Ext. 5770  
Email: erik@atomicimaging.com  
Contact: Erik Iversen

**Los Angeles**  
312-649-1800 Ext. 5780  
Email: Tim@atomicimaging.com  
Contact: Tim Clark

**San Juan, Puerto Rico**  
312-649-1800 Ext. 5790  
Email: luis@atomicimaging.com  
Contact: Luis Ruiz

**SONIXPHERE**  
445 E. Ohio, Ste. #220  
Chicago, IL 60611  
312-329-1310  
Email: greg.allen@sonixphere.com  
Web: sonixphere.com

**WHITEHOUSE POST PRODUCTION, THE**  
54 W. Hubbard St., Ste. 501  
Chicago, IL 60610  
312-822-0888  
Email: kristin@whitehousepost.com  
Web: whitehousepost.com  
Contact: Kristin Branstetter  
Basic Rate: call for info

### Additional locations:

530 Wilshire Blvd., Ste. 400  
Santa Monica, CA 90401  
310-319-9908  
Email: joni@whitehousepost.com  
Contact: Joni Williamson

180 Varick St., Ste. 1400  
New York, NY 10014  
212-568-8200  
Email: lauren@whitehousepost.com  
Contact: Lauren Hertzberg, Exec. Producer

The Heal's Building  
No. 1 Alfred Mews-5th Floor  
London, W1T 7AA  
44-0-207-432-4300  
Email: lisak@whitehousepost.com  
Contact: Lisa Kenrick

Whitehouse At The Glassworks  
Keizersgracht 477  
Amsterdam, 117 DL  
+31-(0) 20 7940996  
Email: olivier@glassworksamsterdam.nl  
Contact: Olivier Klonhammer

## MASSACHUSETTS

**D2 PRODUCTIONS**  
One Kane Industrial Dr.  
Hudson, MA 01749  
508-485-0300  
Email: info@d2productions.com  
Web: d2productions.com  
Basic Rate: call for info

**SOUNDMIRROR**  
76 Green St.  
Boston, MA 02130  
617-522-1412 Fax 617-524-8377  
Email: info@soundmirror.com  
Web: soundmirror.com

## NEVADA

**DIGITAL INSIGHT RECORDING STUDIOS**  
2810 S. Maryland Pkwy., Ste. C  
Las Vegas, NV 89109  
702-792-3302  
Email: digitalinsightrecording@gmail.com  
Web: digitalinsightrecording.com  
Basic Rate: call for info

**LEVY PRODUCTION GROUP**  
5905 S. Decatur Blvd., #1  
Las Vegas, NV 89118  
702-597-0743  
Email: mike@levyproductiongroup.com  
Web: levyproductiongroup.com  
Basic Rate: call for info

## NEW JERSEY

**WORLDS AWAY PRODUCTIONS, LTD.**  
West Orange, NJ  
646-543-8005  
Email: info@worldsaway.tv  
Web: worldsaway.tv  
Basic Rate: call for info

## NEW YORK

**AMV CHELSEA CHELSEA POST**  
221 W. 26th St.  
New York, NY 10001

212-727-1234  
Email: contact@amvchelsea.com  
Web: amvchelsea.com  
Basic Rate: call for info

**CP DIGITAL**  
102 Madison Ave.  
New York, NY 10016  
212-328-5177  
Email: ffiore@cpdigital.com  
Web: cpdigital.com  
Contact: Franco Fiore  
Basic Rate: call for info

**CINERIC**  
630 9th Ave., Ste. 508  
New York, NY 10036  
212-586-4822  
Email: enyari@cineric.com  
Web: cineric.com  
Contact: Eric Nyari  
Basic Rate: call for info

**DIGITAL ARTS**  
130 W. 29th St., 8th Fl.  
New York, NY 10001  
212-460-9600 Fax 212-660-3600  
Web: digital-arts.net  
Contact: Axel Ericson  
Basic Rate: call for info

**DUART FILM & VIDEO**  
245 W. 5th St.  
New York, NY 10019  
212-757-4580  
Email: info@duart.com  
Web: duart.com  
Basic Rate: call for info

**MAGNETIC POST PRODUCTION**  
4 Marshall Rd.  
Wappingers Falls, NY 12590  
212-598-3000 Fax 212-228-3664  
Email: contact@magneticimage.com  
Web: magneticimage.com  
Basic Rate: call for info

**MERGE CREATIVE MEDIA**  
2 W. 46th St., Penthouse  
New York, NY 10036  
212-727-2540  
Email: info@mergecreativemedia.com  
Web: mergecreativemedia.com  
Basic Rate: call for info

**MOVING PICTURES**  
145 6th Ave., 7th Fl.  
New York, NY 10013  
212-924-7364  
Email: info@mpny.tv  
Web: mpny.tv  
Basic Rate: call for info

**POST FACTORY**  
12 Desbrosses St.  
New York, NY 10013  
212-627-1662 Fax 646-237-2200  
Email: david@postfactoryny.com  
Web: postfactoryny.com  
Contact: David Feldman  
Basic Rate: call for info

### Additional location:

304 Hudson St., 6th Fl.  
New York, NY 10013  
212-627-2330

**PRIME FOCUS**  
5750 Hannum Ave., Ste. 100  
Culver City, CA 90230  
323-461-7887  
Email: LosAngeles.info@primefocusworld.com  
Web: primefocusworld.com  
Basic Rate: call for info

### Additional locations:

160 Great Portland St.  
London, W1W 5QA, UK  
Email: london.info@primefocusworld.com

177 W. 7th Ave.  
Vancouver, BC V5Y 1L8, Canada  
+1 604 733 7030  
Email: Vancouver.info@primefocusworld.com

Mainframe IT Park  
Building H, Royal Palms  
Goregaon (East)  
Mumbai, 400065  
+91 22 4209 5000  
Email: Mumbai.info@primefocusworld.com

C126  
Industrial Ave, Phase 8  
Mohali, 160071, India  
+91-172-509-2795/91/93

No 17/1 HUDA Techno Enclave  
Sector One  
Madhapur, Hitech City  
Hyderabad, 500081, India

HNo - 2/4122m 1st Fl. Kadam Plaza  
Nehru Stadium Rd.  
Behind Kadamba Bus Stand  
Fatorada, Margao, Goa 403602  
India  
+91-83-26662 8801

**PURPLE COW POST**  
516-443-1058  
Web: purplecowpost.com  
Contact: Brain Kushner  
Basic Rate: call for info

**TOWN & COUNTRY CREATIVE**  
917-287-6575  
Email: rosanne@townandcountrycreative.com  
Web: townandcountrycreative.com  
Contact: Rosanna Herrick  
Basic Rate: call for info

**YESSIAN**  
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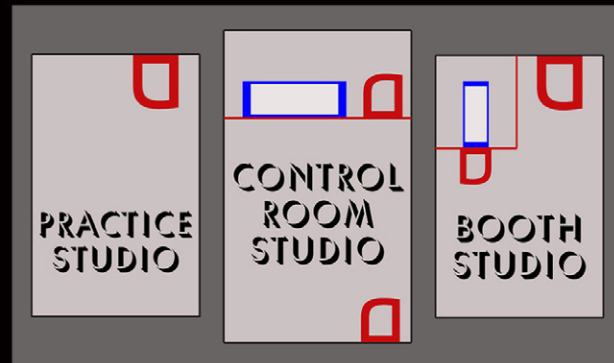
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# DIY Mastering: Expert Insights

While we would all prefer to have our mixes mastered by a highly skilled, experienced mastering engineer in an acoustically tuned room on expensive top quality analog equipment, there isn't always the budget for this. In these instances it is essential to know how to properly master your own music; you have too much at stake to risk having your music dismissed—perhaps by a TV show's music supervisor who was hot for your new song—because the audio was un-mastered and, as a result, deemed unsatisfactory.

## 1. Leave some headroom in your mixes

Before we get to the mastering, let's talk about mix levels. Avoid any clipping on your mix bus/main output (or, master fader in Pro Tools) and even try to leave a few dB's of headroom (the amount of volume available before clipping). Temporarily bypass any plugins on your mix bus, and make sure there is headroom available. Be sure to do this in the song's loudest section, where clipping is most likely to occur. If there is clipping, lower all audio/midi channels equally until the clipping stops. While it's okay to lower the mix bus fader a dB or so, any more can cause gain structure problems, elsewhere in the mixer. In addition, I don't recommend using brick-wall limiters to eliminate clipping.

## 2. Gain is best applied in stages...Don't master while you mix

Some producers/artists like to use limiters on their mix bus. As an engineer, I think it's preferable to wait and apply it to a bounced/printed stereo mix at the mastering stage. Gain is best applied in stages, much the way paint is best applied in coats. If you apply a light coat of paint, let it dry and repeat three times; you will achieve a smoother and more even finish than if you apply one very heavy coat. Compression works much the same way. In addition, when mastering a multi-song project, you may need to apply different amounts of gain to each stereo mix to ensure they are all consistent masters. You wouldn't have this foresight at the mix stage.

## 3. Don't Rely on Presets

Presets are worth trying but they can be very hit and miss due to the fact that a preset can't consider the tone, dynamics or imaging of the source, the mix.

## 4. Get Your Ears On

It's always a good idea to listen to some outstanding mixes in the genre to calibrate your ears to the day, the speakers and the room. These reference points will help you better judge the tracks you're working on.

## 5. Set Your Ceiling

Brick wall limiters are different than other limiters in that they have an output ceiling that can prevent peaks from clipping (by heavily compressing them). Since clipping occurs at 0 dBFS, I usually set an output ceiling of -0.3 dBFS. This leaves a buffer against any potential distortion that can occur when converting to mp3. Since the limiter is what prevents any clipping, it should always be last in your plugin chain.

## 6. Watch Your RMS Levels

Put a level meter on the main output set to RMS for a true measurement of each master's level. This will help ensure consistency between masters and prevent you from pushing things too far. I recommend trying to achieve RMS levels between -12 dBFS and -6 dBFS at the loudest

points of the song. Consider the genre and feel of the music. The louder you push it, the more you are shrinking the dynamic range. This will have diminishing returns, especially with more relaxed/chill music.

## 7. Audition Different Limiters

Different limiters can affect the dynamics, frequency balance and imaging differently. For example, one may make the bass more pronounced and another the cymbals. I like to try different ones and pick the one that either sounds the most transparent or complements the mix best. Be sure to adjust the threshold or gain parameter to match the amount of gain reduction on each limiter. Otherwise, you may likely just choose the loudest one.

## 8. Don't Over-Compress

I don't always need to add more compression when mastering. My hope is it can add some extra cohesion and excitement to the mix and pull it forward slightly; however, if I feel that the music sounds less open, I may forego using the compressor. Remember, you are compressing your entire mix, so you don't want to do too much. Here are some recommended ranges to stay within:

- Gain Reduction: .5 - 2 dB's is usually enough.
- Ratio: 1.5:1 - 3:1
- Attack Time: 10 - 50 ms
- Release Time: 50 - 300 ms
- Soft Knee



## 9. Let's Outline a Few Practical Goals When Applying Mastering EQ:

- High pass filter around 20 Hz. There usually isn't anything useful that low and it's using headroom and hence, volume.
- Alter the overall frequency balance/tone of the master. Reference some favorite mixes in the genre.
- Make all the songs in your project sound consistent in tone.
- Accentuate/de-accentuate a particular instrument. Listen closely to how this affects other instruments in the frequency range you're manipulating. For example, guitar and snare or, bass and kick.

## 10. Dealing With Intermittent Frequency Problems

When encountering intermittent frequency problems, like feedback, sibilance, harsh cymbal crashes or lead guitar, try using a de-esser or one band of a multi-band limiter to address just that small frequency range. This can be preferable to EQ by only cutting that specific frequency range when it exceeds a certain threshold, leaving it unaltered the rest of the time, when it isn't a problem.

## 11. Dither When Lowering The Bit-Depth of Final Masters from 24 to 16bit

When lowering the bit-depth, we reduce the dynamic range, resulting in rounding errors we perceive as distortion, and a loss of very low-level signals...Dithering essentially reduces this distortion and preserves as much dynamic range as possible.

**ERIC CORNE** is an award-winning producer/engineer with top 5 Billboard Blues albums to his credit. He has recorded Glen Campbell, Lucinda Williams, John Mayall, DeVotchKa, Joe Bonamassa, Walter Trout, Nancy Wilson (Heart), Joe Walsh and Kim Deal (the Pixies). His music has been used in film and TV shows (HBO's *True Blood*), and trailers for *Underworld 2* and Sony's *Resistance 2*. In 2013 he started Forty Below Records, distributed by Sony RED. He also teaches recording at The Musician's Institute and recently co-authored the industry guide book, *Five Star Music Makeover*, published by Hal Leonard Inc. See [ericcornemusic.com](http://ericcornemusic.com) or email [eric@fortybelowrecords.com](mailto:eric@fortybelowrecords.com).





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