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Thirty seconds E0Mars

15 Tips: Produce Videos That Get Attention You Landed The Date For Your Concert. Now What?

Eels

 Between the Buried & Me
 Nipsey Hussle
 A Perfect Circle

 Detroit Rising
 Fender's American Originals
 Unsigned Artist Reviews!



TECH 21 DUG PINNICK DP-3X SIGNATURE PEDAL







DESIGNED AND MANUFACTURED BY TECH 21 USA, INC. TECH21NYC.COM ACTUAL SIZE: 12.5"L X 2.5"W X 1.25"H • WEIGHT: 20.7 0Z.

YOUR TIME IS NOW!



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Informing Music People Since 1977 April 2018 • Vol. 42 • No. 4

Thirty Seconds to Mars

In our exclusive interview with band frontman Jared Leto, the artist discusses the lengthy process—after years of hard work—of bringing the band's ambitious, long-awaited new album, America, to fruition.

By Kurt Orzeck

Photos by: Willo Perron



Produce Videos That Get Attention

You can't just post the same old footage if you expect to rise above the clutter. Here are 15 timely tips that will help your videos stand out.

By Bobby Borg



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Compiled By Denise Coso

44 American Originals

MC speaks with Fender VP Joey Brasler about the company's very special line of new, high-performance, vintage-style guitars.

By Steve Sattler Departments

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There's nothing like that feeling...

When you know you've written something great!

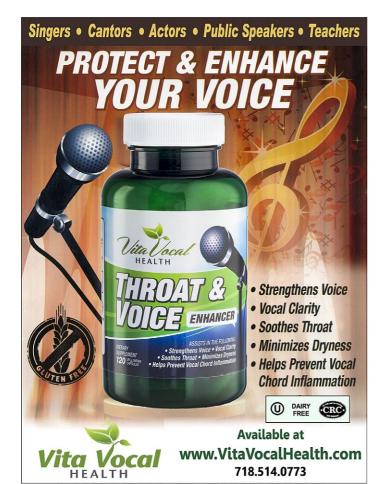


There's a reason why hit songwriters Gwen Stefani, Rob Thomas, Trent Reznor, Kenny "Babyface" Edmonds, and many more, all use MasterWriter. It is simply the most powerful suite of songwriting tools ever assembled in one program.

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CLOSE UP

SWING HOUSE

Small Business Industry Success Story:

Over the past 24 years, the multi-faceted Swing House facility has emerged as an industry innovator in event and entertainment production—and a boutique venue for live events, filming, music production and a variety of key artist services. In 1994, its founder transformed a 1500 sq. ft. warehouse on Cahuenga Blvd. into a hotspot for the L.A. music scene, working with a wide variety of acts including the Red Hot Chili Peppers and Green Day. As clientele grew, Swing House added key services including rentals, event production and cartage.

In 2001, the facility moved to a six-room, 7500 sq. ft. facility that hosted sessions for Maroon 5, Mars Volta, Shakira and Aerosmith, to name a few. During the 2000s, Swing House's immersion into the artist community led to participation in local staples like the Abbott Kinney Festival, Sunset Strip Festival and, more recently, Sunstock. With the music scene migrating east to Silverlake, Echo Park and Downtown L.A., Swing House partnered with longtime NYC recording studio owner Jonathan Mover to launch a 21,000 sq. ft. facility in Atwater Village in 2015.

Atwater Village Scene: With the influx of live venues, bars and upscale housing, musicians, actors and production companies in the area are making Swing House a hub. The location offers full-fledged filming, post-production and recording facilities with production suites,



along with their mainstay music equipment rental, sound stage, event productions and product sales (based on partnerships with companies like D'Addario, Harmon and Fender) with a store showcasing brands. The state-of-the-art compound caters to professional and aspiring musicians alike, with amenities and technology unrivaled in the local music scene. Its largest studio is 2000 sq. ft. with 19 ft. ceilings—perfect for full tour rehearsals, showcases, private events, live video and photo shoots.

Partnership Platform: Chief Revenue Officer Genoveva Winsen says, "Swing House is now a 360-degree service solution for music, TV and film clients. You can record here, rent equipment to go on tour, hold a concert...everything can happen here due to the partnerships we've created for brands and other entities. We are constantly developing new platforms for innovative partnerships within the L.A. community." Current partnerships include KLOS (which hosted their live *Check One Two* shows, featuring artists like The Cult and Nikki Six) and Fender, which shoots and produces their *Fender Play* instructional video series on site.

Contact Swing House, 323-850-4990

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ASSIGNMENTS

Tom Sumner

President Yamaha Corporation of America

Yamaha Corporation of America has

appointed Tom Sumner to President. This is the first time that the Japan-based manufacturer has named an American executive to the top position in the United States. In his new role, Sumner will lead Yamaha operations in the United States

and oversee the Americas. For nearly 10 years, he has led or co-led sales and marketing, including the in-house creative agency, corporate marketing, artist relations and end-user support. Sumner started his career as a consumer electronics buyer for Macy's California and joined Yamaha in 1988. For more information, visit yamaha.com/en/contact_us.

Jim Sides

President of Global Partnerships Point Source Audio

Point Source Audio has named audio industry veteran Jim Sides as Vice President of Global Partnerships. Sides began his relationship with Point Source Audio as a consultant in late 2017 as the company fortified its mission to accelerate its expansion worldwide. Sides brings with him nearly four decades of experience

in the entertainment industry including senior management positions at Apogee Sound, NEXO USA/SA, Meyer Sound Labs, and co-founder of VUE Audiotechnik and founder of entertainment consultancy, Eklektric. For more information on this appointment, contact Point Source Audio Public Relations at press@point-sourceaudio.com.

Mona Fimreite

International Sales And Marketing Director, Europe The Orchard

The Orchard has appointed Mona Fimreite to International Sales And Marketing Director, Europe. Mona joins The Orchard from Oslo-headquartered Phonofile, where she led marketing efforts. In her new role, she will continue to strengthen and evolve her close

relationships with global accounts, working with the European sales and marketing teams to drive key releases and ensure the company's 10 marketing offices across the region operate in lockstep, maximizing opportunity and engagement. For more on this appointment, contact Chris Calabrese at ccalabrese@theorchard.com.

Jenna Andrews

A&R Consultant **RECORDS Label**

Jenna Andrews has joined Barry Weiss' **RECORDS label** (a newly established joint venture with Sony Music Entertainment) as an exclusive A&R consultant. There, she will bring her collaborative skills of vocal producer, songwriting, mentor/partner, A&R and artist development to the label, working from both New York and Los Angeles. Andrews began her musical and creative

career in Vancouver where she was discovered by manager Chris Smith (Alessia Cara, Nelly Furtado) who quickly garnered a deal for her at Island Def Jam. After an EP release and a period of writing and recording, she made the decision to switch from a performer to songwriter and signed with Sony/ATV. For more, contact Deborah Radel at deborah@drpr.us.



Vice President Transparence Entertainment Group

Transparence Entertainment Group

has appointed Bruce Waynne to Vice President. Waynne is half of the Grammy Award winning duo MIDI Mafia-the music production team whose credits include Jennifer Lopez, Frank Ocean and more. Waynne will be responsible for fulfilling corporate expansion objectives,



developing strategic marketing concepts and proposals, overseeing client relationships and managing the creative process. Previously, Waynne was part of Sound Royalties, the company that offers music professionals non-credit based financing and funding drawn against future royalty earnings with no credit hassles. Contact info@teg-intl.com.

Chris Tso

Vice President of Merchandising Full Compass Systems

Full Compass Systems has appointed Chris Tso to Vice President of Merchandising. In his new role, Tso will help develop the strategic merchandising direction of Full Compass across catalog, Internet, retail and wholesale distribution channels. Tso will also be directly responsible for vendor collaboration, trend



forecasting and market opportunity identification, new product and brand development, product assortment, planning and pricing, top-line sale growth strategy and point-of-sale execution. Tso joins Full Compass with a career in the e-commerce and direct marketing side of the professional audio and music industry. Contact blaine@fullcompass.com.

Ellen Truley **Owner**

ETC: Ellen Truley Consulting

Music industry veteran Ellen Truley has launched ETC: Ellen Truley Consulting, a full-service marketing firm specializing in branding, partnerships, digital strategy, publicity, event production, art direction and project management. Truley recently served as Senior Vice President

of Corporate Relations for SESAC, where she oversaw global marketing initiatives for the music rights organization. As her first client, Truley has tapped SESAC PRO to serve in an advisory role on upcoming events and projects. Truley's industry achievements include being named as one of Billboard Magazine's Women in Music for three consecutive years. For more information, contact Truley directly at ellen@ellentruley.com.

Donny Gruendler

Vice President of Music Education **Guitar Center**

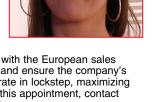
Guitar Center has appointed Donny Gruendler as Vice President of Music Education. In this role, Gruendler will help expand Guitar Center's focus on music education programs to provide more individuals with the tools and resources needed to learn the craft of music. Gruendler will spearhead Guitar Center's

Lessons programs nationwide, in addition to further engaging with music educators around the country. Gruendler has a Master of Music from Wayne State University and a Bachelor of Music from Berklee College of Music. Since 2016, he has served as President of the MI College of Contemporary Music, where he has helped shape the direction of the organization. Contact pr@clynemedia.com.









EW TOYS

WARM AUDIO WA-47JR FET CONDENSER MICROPHONE

Warm Audio continues their success at offering careful renditions of classic professional audio gear at affordable prices with the new WA-47 Tube Condenser and WA-47 ir FET studio microphones.

The Warm Audio WA-47jr FET uses the same K47-style 34-mm diameter capsule with a 6-micron thick diaphragm as Warm's WA-47 Tube condenser microphone. In place of the tube electronics is a transformerless, solid-state discrete FET (Field-Effect-Transistor) circuit.

The side-address WA-47jr features three polar patterns: Cardioid, Figure-of-Eight, and Omni-directional all switchable right on the front of the mic itself. There are switches for a gentle 70Hz high pass filter and -10dB attenuator capsule pad on the back of the mic.

I tried out the WA-47ir for a lead vocal using an API 1608 console. I found the WA-47ir to put out a good level and for lead vocals, the mic produced a clear and articulated sound that seemed to fit into the mix well. It is crisp but not overly bright as a lot of new condenser mics are.

The 70Hz high-pass is very gentle and, even on male vocals, was barely noticeable except that it removed some of the air-conditioning noise and rumble. The -10dB pad worked great for the WA-47jr placed on medium loud guitar amps. I went with it set cardioid and about one foot away and aimed mid-way between the dust cover and the surround of the 12-inch speaker.

If I switch to the omnidirectional pattern, this is a cabinet sound if you're using a multi-speaker cabinet. For a room mic, I switched to Figure-of-Eight and aimed the side nulls of the pattern at a loud drummer to pull in more of the room and less direct sound from the kit.

The Warm Audio WA-47 jr sells for \$299 MSRP and I think it is a great all-around utility studio condenser microphone. Good for vocals, acoustic and electric guitars or even as a mono drum overhead mic. warmaudio.com/wa47jr



HOOKE AUDIO VERSE

The Hooke Audio Verse is a pair of Bluetooth® in-ear headphones with built-in binaural microphones designed to capture 3D audio.

The Hooke Verse (pronounced "hook") mounts the mics within the left and right in-ear headphones and allows both playback and binaural recording over Bluetooth to iPhones,

Androids, or SLR GoPro™ cameras. So in addition to just wireless in-ear listening and hands-free phone calls (Android only), you'll have a great way to record live music and video in hyper-realistic stereo sound.

The left and right microphones are positioned just on top of the left and right in-ear buds and are connected together by a short cord that goes behind your head and neck. The Verse comes with sets of small, medium, and large memory foam and silicone ear tips that should fit tight so that you can monitor what you are recording and block out outside sound.

The kit comes with a USB charging cable and a recording cable that has both a 1/8-inch plug for analog recording and a USB-C connector for GoPro cameras.

I received a Hooke Verse for review and tried it with my iPhone 6s and was impressed on how fast it paired and how easy it was to use. I downloaded the Hooke Audio App (free) and set out to walk around the neighborhood to check them out. There are recording level faders in the app and you can record sound only or sound with video if you allow access to the phone's camera. You then export these files by e-mail or other means.

I imported the files to Pro Tools HDX and I was set to hear remarkable lifelike recording of my friends-some played guitar and sang. It was great fun.

The complete Hooke Audio Verse kit sells for \$239.99 MSRP with free shipping. hookeaudio.com

TECH 21 DUG PINNICK DP-3X SIGNATURE PEDAL

You might say that King's X bassist Doug Pinnick's dUg Pinnick DP-3X Signature Pedal is dUg's Tech 21 Ultra Bass 1000 Signature head and sound somehow crammed into a 7.75 L x 2.5 W x 1.25 H-inch 12-ounce pedal. This is the sound Doug first developed in the '80s that combined customized distortion with a big bass amp sound. At that time he used both a guitar and a bass amp together plus a rack of outboard effects.

The all-analog DP-3X pedal is valuable for any musician-especially the touring musician who might be faced with the uncertainties of a different backline amp at each venue. As tested on a recent European tour, the DP-3X proved invaluable in providing dUg with the tone he was wanted both easily and consistently.

Controls include: the Mix mode button engages Drive to bring in distortion and/or Chunk for upper harmonics while the Gain button provides additional distortion and compression. There is also a clean/full-range mode where Drive and Chunk are disengaged but Comp and Gain remain active so you don't have a big drop in level going to clean.

Other features include: three-band EQ, master volume, chromatic tuner, headphone capability and an XLR direct Output. The Tech 21 dUg Pinnick DP-3X Signature Pedal sells for \$289 MAP.



SWING HOUSE

Received Its First Platinum Award At Our New Location For The Hit Single "In The Name Of Love" By Martin Garrix & Bebe Rexha

A Personal **Thank You** To Everyone Involved In This Success With Us.

Thank you to Matt Radosevich, Martin Garrix, Bebe Rexha, STMPD RCRDS, Sony Music International, RCA Records, Epic Amsterdam, The RIAA and many more.



"It is an honor to create a facility and atmosphere that offers such a creative and one-of-kind environment here in my hometown. A place where not only my own greatest successes, but the greatest successes of so many others are being realized everyday, with much still to come."

From recording to rehearsals, showcases to filming, production to equipment, Matt and all our clientele have a one-stop shop for any and all their needs. Many thanks to Matt for helping us achieve all we're doing for music, film and the arts in Los Angeles, and beyond."

"I'm so proud to be a part of what Swing House has built these past two decades. They've provided an incredible environment for me to flourish and make the best records of my life."

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#8 in New Zealand (Recorded Music NZ) & Australia (Aria)
#9 in Sweden (Sverigetopplistan)



SWING HOUSE 323-850-4990 INFO@SWINGHOUSE.COM 3229 Casitas Ave. La, ca 90039

NEW TOYS



REVERB FOUNDRY HD-CART REVERB PLUG-IN

Reverb Foundry's HD-Cart reverb plug-in is a four-channel reverb plug-in with the ability to use both reverb engines in tandem like the two "machines" in Lexicon's famed 480L hardware digital reverb.

Many of the same configurations of the 480L are possible. You can stack two reverbs for one massive stereo reverb; a stereo input produces a quadraphonic (4-ch) output or 5.0; or drive both engines with a single mono input signal. The HD-Cart plug-in instantiates as a: mono-to-mono, mono-to-stereo, mono-to-quad, stereo-to-quad, quad-to-quad, stereo-to-stereo and 5.0-to-5.0 configurations.

I liked the way the parameters are laid out in this plug-in with its two large, easy-to-grab main controls for Reverb Time and the Wet/Dry mix. All parameter knobs have their values indicated under-

neath them. There are five submenus of parameters called: Master, Character, Low Control, Advance and Reflections. I like to use Lexicon room reverbs in my rock music mixes and HD-Cart is a new winner for me! The Character submenu sets the room's basic nature and all the parameters of a synthesized space.

In general, after setting the Reverb Time and Wet/Dry rough level, I'd go to the Advanced section to modify a pre-set. I liked the Front/Rear control as the finishing tweak and since it is a true stereo reverb—as the source moves or "pans" in the stereo field, so does the reverb.

Reverb Foundry's HD-Cart sells for \$199 as a download and available Native for both Mac and PCs. I tested in AAX in Pro Tools 2018.1 and found it to be extra warm-sounding nearly any way I set it. I liked all the presets and especially liked tweaking the Small and Large Woodroom, Acoustisolo and BigFoot presets. Highly recommended!

reverbfoundry.com/hd-cart

CASIO CT-X SERIES

The brand-new CT–X line of portable keyboards boasts AiX or Acoustic & Intelligent multi-Expression. That's Casio's next-generation sound source and it's eight times more powerful than Casio's current portables. The AiX Sound Source allows the CT-X keyboards to faithfully reproduce the sound of acoustic instruments such as guitars, drums, basses, brass, wind instruments, string ensembles and more.

Some features from the new series include: 600 tones, 195 rhythms and a new System Delay DSP in the CT-X700; while the CT-X3000 and CT-X5000 are equipped with 800 tones, 235 rhythms, 64 note polyphony, tone editing and a phrase recorder with four pads. The new series offers a re-designed chassis, in addition to enhanced speaker systems.



The CT-X700 and CT-X800's instrument tones are perfect for beginners while the CT-X3000 and CT-X5000 provide additional tones and DSP editing features, expression pedal inputs as well as more powerful speaker systems. The CT-X3000 has a stereo 6W+6W speaker system and the CT-X5000 has a stereo 15W+15W high output amplifier delivering powerful sound for rehearsal or performance applications.

Casio's latest portable keyboards are outfitted with Casio's Step-up Lesson System that enables beginners to learn built-in songs, phase-by-phase, at their own individual pace.

MSRP Prices are: CT-X700 (pictured) \$259.99; CT-X800 299.99; CT-X3000 at \$419.99; and the CT-X5000 at \$799.99.

casiomusicgear.com/products/ct-x-series

CERWIN-VEGA CVE SERIES LOUDSPEAKERS

The compact and portable CVE Series loudspeakers have modern and complex DSP that enables simple, one-button setup to conform their sound to any room. Easy and fast setup makes them excellent choices for itinerate musicians, DJs, or for semi-permanent installation in houses of worship, corporate events and staging uses.

The CVE Series models will work within conventional existing sound systems by accepting audio inputs through a pair of combo XLR/TRS line inputs. But they also accept streaming audio from any smartphone or tablet via Bluetooth® making them perfect for "on-the-spot" impromptu applications.

There are three full-range, 2-way models in the series that all come in tough yet lightweight polymer enclosures with a choice of the CVE-10, CVE12, CVE-15 with 10, 12 or 15-inch woofers respectively.

They all use 1.5-inch compression drivers coupled to a 90-degree HF horn. Also for larger coverage and/or music reproduction, there is the companion CVE-18 Sub. It's an 18-inch sub-

woofer with a 1,000-watt Class-D Amplifier to provide up to 126dB SPL and low-frequency extension down to 26Hz for any of the full-range models. With a built-in proprietary CV Loud Limiter that prevents distortion, the Cerwin-Vega CVE Series Loudspeakers sell for: \$329 (CVE-10), \$399

(CVE-12), and \$499 (CVE-15). The CVE-18s subwoofer sells for \$699. cerwinvega.com/pro-audio/

powered-speaker-system/CVEseries-powered-loudspeakers. html

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





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BOOK STORE

Don't Skip Out On Me

By Willy Vlautin (hardcover) \$15.00

Once again, singer-songwriter Willy Vlautin shows why he has built a reputation as an acclaimed novelist

with Don't' Skip Out

On Me, a compel-

ling tale of men and

women living on the

punishing edge of

the U.S. economy.

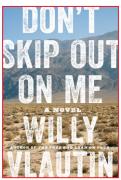
ing boxer Horace

Hopper, Vlautin's

prose gets to the

straightforward

In this story of aspir-



Music Business In 10 Easy Lessons

By Ben Mclane

(e-book) **\$9.99**

In his 10 chapter book, veteran music attorney Ben Mclane addresses the central areas of the music business that artist-entrepreneurs need to know about:

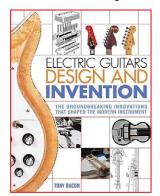


copyright, trademarks, band agreements, publishing, music licensing, management, the record deal, and he presents his information in clear straightforward language. McLane's book aims to make it easy for the average musician to obtain and understand the basics of entertainment law.

Electric Guitars Design and Invention: The Groundbreaking Innovations that Shaped the Modern Instrument

By Tony Bacon (paperback) \$29.99

The story behind the electric guitar's development becomes clearer in Tony Bacon's *Electric Guitars: Design and Invention*. The widely used instrument emerged in the 1920s, early

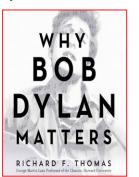


1920s, early designers Leo Fender, George Beauchamp, Jimmie Webster and Ray Dietrich helping to cultivate its presence. Bacon focuses on design trends throughout the years, and features interviews with designers and makers.

Why Bob Dylan Matters

By Richard F. Thomas (hardcover) \$24.99

In 2016, Bob Dylan became the first musician to win the Nobel Prize for Literature, sparking debate among the literary community. Nevertheless, this debate renewed conversation about Dylan's cultural influence. Author of *Why Bob*

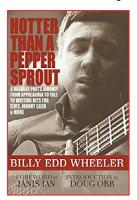


Dylan Matters, Harvard Professor Richard Thomas makes his case for Dylan's move to the Western literary canon, utilizing insights from his freshman seminar, titled "Bob Dylan," and introducing young fans and scholars to the esteemed songwriter.

Hotter Than A Pepper Sprout

By Billy Edd Wheeler (hardcover) \$24.99

A hillbilly poet's journey from Appalachia to Yale to writing hits for Elvis, Johnny Cash & more. *Hotter Than A Pepper Sprout* by Nashville Songwriter Hall of Famer Billy Edd Wheeler is an intimate, entertaining memoir by the singer-

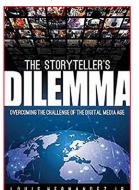


songwriter who wrote "Jackson" (a hit for Johnny Cash & June Carter) and many other songs for artists such as Judy Collins, Glen Campbell, Jerry Reed and others. He even had a stint with Leiber & Stoller at New York's legendary Brill Building. Janis lan contributes the book's Foreward.

The Storyteller's Dilemma

By Louis Hernandez, Jr. (hardcover) \$24.99

Subtitled "Overcoming the Challenges of the Digital Age," Hernandez's book is a think piece on the inequities in our current media systems where he instead imagines a streamlined world of shared platforms and common standards that empower storytell-



ers, developers, and deliverers alike. By dispensing with business models that have proved unviable in the digital age, Hernandez proposes that we can turn higher profits while more equitably compensating creatives and creative endeavors.



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The Working Musician

composers, publishers and fans alike. It has been an invaluable resource for me as a touring artist, and continues to show its support and valuing of independent musicians!'

- Camille Bloom



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UP CLOSE

SAVVY MUSICIAN ACADEMY

savvymusicianacademy.com

Indie Success in the Digital Age: For decades, the industry standard for building a brand as an artist involved live touring and boots-on-the-ground promoting-the grind that easily requires thousands of hours. Leah McHenry, a Celtic Metal artist from British Columbia, has leveraged the power of the Internet and savvy new marketing strategies to build a fan base from her house where she homeschools her five kids. With limited resources and her inability to tour (with five kids at home), Leah created a six-figure music business from scratch by getting very specific with her "micro-niche," which she says is the key to creating a connection that fans truly desire, and the missing link from many artists who try to be everything to everyone. Creating a heavy metal/Celtic music hybrid ("Enya meets Evanescence"), she quickly realized the importance of standing out from the pack with a focus on culture and niche marketing.



Helping Other Musicians: When friends and fellow musicians caught onto McHenry's success, interest in her methods led her to create an e-book that outlined her strategies. McHenry turned her ebook into a multiple video format that became the flagship course and laid the foundation for a repeatable program and system. "Its goal was to help both musicians who had never recorded and veterans eager to transition their marketing efforts into the digital age," she says. The course teaches basics about creating quality music, identifying one's micro-niche, mastering social media, creating fan culture and community, branding, launching music online the right way and building an online following. That ebook, The Online Musician, was the beginning of Leah's journey to expand her inner teacher by helping other musicians navigate to success in the new music industry. Shortly thereafter, Savvy Musician Academy was created and the mission became official. McHenry and her husband Steve now lead a team fully dedicated to supporting the music goals of over 120,000 musicians and growing.

How You Can Get Started: SMA's flagship course, The Online Musician, is available as part of a monthly or yearly membership to the Savvy Tribe. This evolution from the original course developed when Leah and her team discovered that musicians need more than just instructions-they need feedback, support, and even motivation when things get difficult. Joining the Savvy Tribe is like signing up for a gym membership, personal trainer and a community of accountability partners-except all for your music goals and for a much smaller investment. Tribe offers the proven step-by-step strategies Leah has used, and is still using, to create her six-figure music business from scratch. It's completely self-paced, and supports you with monthly Q&A live seminars, discussion and forums, hot seats with personal feedback on your projects, accountability groups and continued access to the SMA Success Team-a part of the Savvy team dedicated to your success. Leah McHenry, who records as LEAH, says, "We believe that there has never been a better time to be an independent musician because the dream is achievable independently of corporate music labels."

To learn more about Leah and joining the Savvy Musician movement, check out getsuperfans.com

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STUDIO MIX



▲ McManus' Musical Outlet

Suffering from a rare bone disorder which ultimately left her confined to a wheelchair, Ali McManus (left) has been using music as her outlet. Her debut album *Unbreakable*, produced by the legendary Jack Douglas (right) is now available everywhere. Visit alimcmanus.com for more.



Engineers of the Academy Awards

MC caught up with engineer Tommy Vicari (Barbra Streisand, Prince) and other engineers at Capitol Studios in Hollywood, CA as they prepared for the Academy Awards. A portion of the show's music is prerecorded at Capitol and the rest is performed live at The Dolby Theatre on the night of the show. Pictured seated (I-r): Steve Genewick, assistant recording engineer; Tommy Vicari, recording & mixing engineer. Pictured standing (I-r): Chandler Harrod, assistant recording engineer; Dan Vicari, orchestra setup; Larry Mar, Pro Tools engineer.



▲ The Aces' *Volcanic* Debut

Utah quartet The Aces' debut album *When My Heart Felt Volcanic* will be available on April 6 through Red Bull Records. The album was recorded at Red Bull Studios in Santa Monica, CA and produced by Greg Wells and engineered by Zoux Bluestein. For more, visit theacesofficial.com. Pictured (I-r): McKenna Petty, Alisa Ramirez, Katie Henderson and Cristal Ramirez.



METAlliance and Eventide Partner Up

Eventide has become the newest Pro Partner of The METAlliance. Pro Partner membership is limited to companies that have shown the ability to manufacture and distribute products that meet the organization's professional audio qualifications. Eventide joins other partners including Audio-Technica, Prism Sound and more.

Producer Playback

"Don't debate. Just create. I've watched producers argue [with artists in the studio] for hours over ideas that would take three minutes to record."

– Warren Huart (The Fray)





Girls Are Loud In Studio

The Girls Are Loud collective recently held a recording session at Clear Lake Recording Studio in Los Angeles, CA. The collective helps songwriters bring their songs to life by pairing them with female-identifying instrumentalists and engineers. Pictured (I-r): Camila Mora, synth bassist, vocalist and co-producer/ songwriter; Leyla Kumble, Creative Director/Founder of "Girls Are Loud;" Georgia Nott, lead singer, co-producer/ songwriter (Band name: The Venus Project); Lenise Bent - engineer; Kimberley Salazar, drums; Christina Apostolopoulos, electric guitar; Cindy Sukrattanawong, acoustic guitar; India Pascucci, percussion.



Velez & Joly Record at Power Station New England

Manhattan rocker Alfonso Velez recently recorded three new songs at Power Station New England with Grammy-winning engineer Phil Joly. Velez's music has been described as old school rock & roll with comparisons to Elliot Smith's songwriting and Paul Simon's vocal timbre. Pictured (I-r): Phil Joly, drummer Jamie Alegre, Alfonso Velez and guitarist Johnny Lewis.



▲ Studios 301 Installs Flagship Monitoring

Studios 301, Australia's longest running professional recording studio, has ensured the best audio reproduction at its new multimillion dollar complex in Sydney by installing PMC loudspeakers in all but one of its new recording, mixing and mastering rooms. Pictured: Tom Misner, owner of Studios 301 in Australia.

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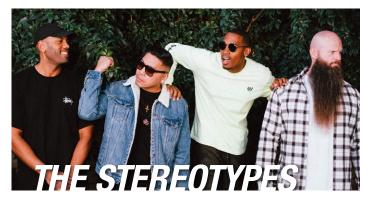


KNOCKOUT INTERNATIONAL TOTAL MUSIC PRODUCTION Selena Gomez, Michael Jackson, Michael Buble, Andrea Bocelli



PRODUCER CROSSTALK

- ROB PUTNAM



www.riting and production team The Stereotypes—Jonathan Yip, Ray Romulus, Jeremy Reeves and Ray Charles McCullough II—have worked with a range of artists including Omarion, Pitbull and Bruno Mars. The quartet's most prolific year was 2017, capped off by three Grammy nominations including Producer of the Year.

Romulus launched his music career shortly after he learned to walk. His father was the choir director at his New York City church and encouraged his son to take up the drums. In college he landed a two-year internship with Bad Boy Records and became personal assistant to Jermaine Dupri, which led, ultimately, to an A&R gig with Def Jam. On his first day there, Romulus had a chance meeting with Jonathan Yip of The Stereotypes. When his Def Jam gig ended in 2007, he reached out to Yip and asked if he could join the team. Yip agreed and Romulus broke for Los Angeles.

Working as part of a team carries several advantages, not the least of which is creative growth. "To me, it's everything," Romulus observes, "because we all have our strengths. I know what my weaknesses are, so it's great to have other people in the room who can tell me that a sound

isn't [right]. There are things that I probably wouldn't be thinking of and it'll completely change the course of what we're working on."

Romulus and his fellow Stereotypes find that to evoke an artist's best work, it's crucial that they all become acquainted first. "When we meet an artist, we might not even work on music for hours," he explains. "We'll sit, talk, get to know each other. We get to a point where something will trigger—there'll be a spark—and that'll be the moment. The idea [for a song] might start right there."

Recently the team worked closely with Bruno Mars, particularly on the singles "That's What I Like" and "24K Magic" from his 2016 record 24K Magic. But the relationship's roots

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

- Make sure you're at the top of your business. Continue to maintain direct relationships with the artists.
- Throw your ego out of the window. Be confident about how you feel about things but don't shut the door on other ideas.
- Be open to evolving and taking chances.

reach back to 2007 when the connection was made initially. "We were part of the producing/writing circuit," Romulus recalls, "[and] once we started to build momentum, every session we'd call Phil [Lawrence, Mars' primary producer] and Bruno and say 'Hey, can you guys be our top-liner for these sessions?' We did that for a couple of years."

The relationship with Mars faded for a time, but was revived recently when Yip reached out. "[Bruno] told us he was finishing up his album and asked us to send him some ideas," the producer recollects. "Jonathan sent a few tracks that he liked and he asked us to come in. That song happened to be '24K Magic.' He had a few more unfinished ideas and asked for our help. That was the beginning; like a new start for us."

As in any career, challenges arise regularly, as Romulus explains. "People would come in with their artists and try to give us direction. They want [a song] to sound exactly like what's on the radio now. It's a fine line, but at the end of the day we end up making things that we love and believe in. But you also have to remember that this is a music business. It's not just about making whatever you want. You have to make music that the artist and the label will love."

Despite The Stereotypes' trio of Grammy nominations this year, Romulus remains focused on his work. The team has a number of projects on the horizon, including development of emerging artist Destiny Rogers, producing Grammy-winning singer Meghan Trainor and work with RCAsigned rapper GoldLink.

Contact Emily Hoover, emily@pressherepublicity.com



"Music Connection has been my go-to, from the endless resources to the very cool features and reviews." – Mindi Abair

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MUSEXPO Los Angeles returns to the W Hotel Hollywood for its 14th year from April 29th - May 2nd, with 2018 also marking the global music and media event's 20th edition globally. MUSEXPO 2018 will continue to deliver creative and commercial opportunities for its attendees from around the world!

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EXEC PROFILE

Morgan Margolis

President/CEO Knitting Factory Entertainment

Years with Company: 18 Address: Los Angeles, CA Phone: 208-343-8883 Web: knittingfactory.com Email: morgan@knittingfactory.com

BACKGROUND

Morgan Margolis entered the world of bars and music performance venues after growing tired of Hollywood. He climbed aboard Knitting Factory in 2000 and in 2009 became President and CEO. As such, he oversees a humble empire that includes clubs, festival partnerships, a label, restaurants, a consulting group and more.

An Acting Hunger

I've always been a music lover and knew the Knitting Factory club in NYC because I'm from there. When I came to Knitting Factory 18 years ago, I was still in pursuit of acting. I came from an acting family. My father is a well-known actor, Mark Margolis. He was on *Breaking Bad* and is on *Better Call Saul*. I grew up in The High School of Performing Arts.

But I loved bars, restaurants and music and they all kind of came together. I just continued down that path. I really wanted to find myself an operations job on the bar/restaurant/ nightclub side. Deep down, I wanted to build a bar and restaurant.

A 360 Entertainment and Music Hospitality Company

We are an expanding entertainment company and have our tentacles all over the country. Knitting Factory is a brand. Even though culturally we still have the heart and roots of what we had back in '87, we're no longer the same company.

Different Venues

My goal has always been about the experience. Whenever you land at a Knitting Factory, it doesn't matter what the show is, you just know you're going to have an exciting, interesting experience. Our Boise, [ID] and Spokane, [WA] venues are different to our Brooklyn venue. Those are completely different animals. Brooklyn is more of an indie alternative, avantgarde space and in Boise and Spokane, it's a different culture there.

But the music world is changing. You can now get fans in those places that, in the past, you never could. People are hearing bands they would have never heard before. You can put through a band like Cigarettes After Sex or Deer Tick and now [the audience knows them] before they get there.

Street Smarts

Growing up in a tough environment in the '70s, I've always had a good set of street smarts. I grew up around the music and entertainment worlds in New York. A lot of the guys I was around, from Adam Horovitz of Beastie Boys and Liev Schreiber, those were my crew at I.S. 70. We were just around it, so that gave me my grit.



"[Artists] have to market themselves. They can't rely on management or the label or venue to be the marketer."

Having Done It

The years I spent behind the bar dealing with cash, personalities, volume, stress levels... it helped me a great deal. I came from the trenches. When I got out of Stony Brook [University], I slung drinks, worked security, the kitchen, the box office, moved gear... It helps having done it all, so when you're talking to your staff you're not somebody who just walked out with a silver spoon. I understand, because I did it.

A Good Idea Is A Good Idea

I don't know it all. I try to hire really well and have them teach me. I want people to know more than I do in those positions. My job is to guide them with leadership and give them advice.

I've just never been a "no" guy. Come to me with an idea. I don't care if you're the dishwasher. Maybe you've got an incredible idea we haven't done before. Or maybe we did it before and did it wrong.

Learning From Failure

I've gotten my ass kicked before. You don't expand the way we've expanded without failing in some areas. You really have to learn from your mistakes. You don't want a team that is scared to say, "Hey, you really screwed up and these are the reasons why." You can't be the guy who just says "Too bad, that's the way it is."

Diversification

I shut the L.A. venue because that location had too many problems. Also, our lease was getting doubled and we were hemorrhaging money. I was going to put another Knitting Factory out here and decided I would launch something else. The Federal Bar in North Hollywood was originally going to be a Knitting Factory and I just switched gears. We've been very successful.

I knew we had to diversify. And I wanted to stay diversified in areas that were part and

parcel to our brand. So it's trying to keep your eye on changing environments and how you can be cohesive.

Ahead of the Curve

My 15-year-old is always ahead of the curve on the next breaking hip-hop band. He was on top of the Lil Yachty's and Lil Uzi's before my own team was. At 13, he was on SoundCloud, so I started to tap into, "Okay, let's track what these kids are listening to." It makes a difference.

Where A&R You?

Do what you're going to do and don't do it because you're trying to get our attention. Make the music you're going to make. I understand why bands think they've got to write a hit song, but what does that really mean? It's so hard to gauge a hit. Why are some songs sticky and others not? If you do what you're going to do, you'll probably get the attention of our A&R department. They're watching and listening non-stop.

Get Your Hustle On

[Artists] have to market themselves. They can't rely on management or the label or venue to be the marketer. You can't ever stop. You'd better be out there making videos, pushing your music, knocking down doors all day long. You can't just call us up and say "I haven't had a gig in

three weeks; why isn't anybody responding?" Well, why haven't you gone out there and pushed yourself? I knew it back in my acting days. Why did I get as much work as I had? Half of it came from pounding on doors.

A Risky Proposition

Everybody wants to be in the music business. They think it's going to be so fun running a venue. You built this 500 cap room and don't understand why the other venue's getting all the shows. Well, they've been there 30 years and they've got history. Did you think about that before you built your space and spent a lot of money? When my friends want to build a bar, I tell them, how can I talk you out of doing this? Do you want me to be your dentist? I've never done teeth, but I'm just going to be your dentist. And we've learned from experience. We have multiple restaurants; I had to close one in New York recently. I have three Federals. Two are doing incredibly well. The one in Brooklyn just didn't take. As much as we know, it didn't stick.

Expanding and Contracting

I'm really excited about our expansion with the Desert Daze [festival]. It's our third year as a partner with Spaceland and Moon Block. I'm excited about expanding into that festival world and paying attention to Travelers Rest, our other festival.

The other area is our talent buying business, where we're buying for other venues. We're growing in that area. I'm working to expand our hospitality division. We're looking at other states to expand some of our restaurant concepts. I've also contracted a bit. I don't just expand. Last year, we closed our Reno venue. The market was just very difficult for us. I'll expand where I need to expand and pull back where I need to pull back. I will not take on an opportunity if I can't do right by the opportunity.

BUSINESS AFFAIRS

OPPS

TuneGO has announced the launch of a new record label for independent artists, TuneGO Music Group (TMG). Its stated mission is to get artists heard. A free music platform, for artists and fans, TuneGO monitors activity in search of artists with a high TuneGO Score. Activity via TuneGO's site and apps builds the score based on criteria such as social media, fan engagement, song plays, streams, downloads, live performances and reviews. A high score can give artists access to benefits including sync licensing deals, airtime on TuneGO Radio Network, professional reviews and feedback from industry pros. With the label's launch, any artist or band with a sufficient TuneGO Score could be signed by TMG. Go to tunego.com for more.

SoundCloud has announced the expansion of its monetization and development program for creators. SoundCloud Premier (SCP). SCP empowers artists by offering (1) revenue sharing, (2) direct access to SoundCloud's audience, (3) the ability to promote tracks and (4) connect with fans worldwide in real-time. Alongside its careerbuilding tools, SoundCloud is adding new marketing and promotional opportunities to help SCP artists on and off the platform. If interested in expanding your fan base and generating additional income, visit soundcloud.com/you/premier.

LABELS•RELEASES SIGNINGS

Heavy metal gods Slayer announced that they would wrap up their 37 years together with one last tour around the globe starting May 10. Leg One, North America of Slayer's final world tour will feature Lamb of God, Anthrax, Behemoth and Testament. For more info and the tour itinerary, go to slayer.net.

Iconic rock band Steppenwolf, and frontman John Kay, have released a career retrospective titled Steppenwolf at 50. It's a 3-CD collection featuring 41 tracks, to celebrate the band's half-century of music. The collection covers the band from their 1968 debut through thirteen studio albums. It includes their Top 10 Hits "Born To Be Wild," "Magic Carpet Ride" and "Rock Me." The group's 16 Greatest Hits album is certified platinum and they've earned nine Gold records. Their music struck a counter-culture note in the 1960s and two songs, "The Pusher" and "Born To Be Wild," were featured in the 1969 Dennis Hopper/Peter Fonda film Easy Rider. The project was personally overseen by Kay and longtime manager **Ron** Rainey. For additional information, visit steppenwolf.com.

PROPS

Los Angeles-based singersongwriter Kevin Fisher won top honors at the 14th Annual IAMA (International Acoustic Music Awards) with his song "Beer Me." Fisher is a multi-platinum selling songwriter with Rascal Flatts, Sara Evans, Uncle Kracker and others. His music has also been featured in many TV shows. To learn more, go to kevinfisher.me and inacoustic.com.

SoundCloud celebrated "First on SoundCloud" creators at SXSW. In Austin, SoundCloud

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



RAY LAMONTAGNE: NEW ALBUM & TOUR

Grammy winner Ray LaMontagne is set to release his seventh studio album, *Part of The Light*, on May 18 via RCA Records. The album was written and produced by LaMontagne and features the first single, "Such A Simple Thing." In addition, he announced his 2018 Part of The Light Summer Tour. The 31date tour will start at Sasquatch in George, WA on May 27 and end on July 10 in Denver, CO. LaMontagne will also stop at The Greek Theatre in Los Angeles on June 3. Joining him on the road will be special guest Neko Case. Go to raylamontagne.com for more.

showcased some of 2018's most exciting acts who got their start and are making their mark on its music platform. The event highlighted various genres from hip-hop and alternative to electronic and pop, with performances by Elohim, Jay Prince, Kitty Cash, Melo Makes Music, Nilufer Yanya, Party Pupils, Smokepurpp, Whethan and Young Pinch. Additional details are at blog. soundcloud.com/tag/sxsw-2018. The Blues Foundation will celebrate the 39th class of Blues Hall of Fame inductees at the Halloran Centre for the Performing Arts and Education in Memphis, TN on May 9. The 2018 class of performers covers nearly a century of music and includes Mamie Smith (hailed as the first "Queen of the Blues"), and Georgia Tom Dorsey, (Ma Rainey's accompanist and Tampa Red's

DIY Spotlight EVA

Eva is a self-styled DIY pop artist who grew up listening to her parents' country and classic rock records...before she fell in love with Madonna, Christina Aguilera and Britney Spears.

Her first composition was a heartfelt ballad about her first boyfriend called "My Everything." "Listening back, I feel, Wow, that's embarrassing. It's cute though."

Nevertheless, important peeps took note. Eva worked with Jason "Poo Bear" Boyd, Scott Storch and Snoop Dogg. In 2011, she released her debut single, "Not My Daddy," featuring rapper Gucci Mane. That led to invitations to support Nas and Alicia Keys.

She followed with "Body on Mine," featuring rapper Tyga. It was a hit on SiriusXM radio.

In 2014, Eva issued "Trapped," a song

written by Poo Bear and produced by J.R. Rotem (Rihanna, Britney). She performed at KIIS FM's Jingle Ball

She performed at KIIS FM's Jingle Ball and was the headliner at OC Gay Pride. In 2015, she embarked on Nick Cannon's Celebrity High Magazine Tour, where she performed at California high schools, following in the footsteps of her idol Lady Gaga.

Eva reveals she was bullied in her teens and struggled to fit in. "Everyone's childhood shapes them," she reflects. "That's why I love Lady Gaga and her message of inclusiveness."

Eva declares, "Everybody needs that moment where they take a break from all the crap and have some fun. That's where my music comes in: I want to spread the love."

For more, go to evamusicofficial.com



BUSINESS AFFAIRS

musical partner). The "Golden Age of Chicago Blues" is represented by the band, The Aces and legendary drummer Sam Lay. Additionally, **B.B. King**'s 1967 album *Blues is King* is the "Classic of Blues Recording Album." For more, go to blues.org.

THE BIZ

CD Baby is celebrating its 20th anniversary. Over those years, they have paid out \$600 million to independent artists, with \$80 million being disbursed in 2017. In honor of their anniversary, CD Baby created an infographic to illustrate the growth of the independent portion of the music industry (rockpaperscissors.biz/dispatch/ pu/24116). Indeed, independent artists make up an ever-growing share of the music business overall, with its numbers increasing rapidly. In 2017, independent/indie label acts generated 40% of total industry revenue. Much of that growth comes from new platforms like Spotify and YouTube,

where fans discover independent (DIY) artists.

It's a "modern day gold rush" for songwriters according to Music Business Worldwide. Songwriters credits are finally being listed on Spotify, a ruling to raise songwriter streaming payments by 50% has been handed down, and Royalty Exchange has announced its intention to take in more than \$1 billion for songwriters through its auctions. Already generating over \$1 million per month from royalty auctions of songs by the likes of Rihanna, Migos, Taylor Swift, and more, Royalty Exchange allows songwriterstypically the unsung and underpaid heroes of the music industry---to sell portions of their royalties for career funding lump sums.

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*.



NOTHING MORE MAKE GRAMMY HISTORY

Who was nominated for every "Rock Grammy" this year? San Antonio rockers Nothing More scored nominations for "Best Rock Song," "Best Rock Album," and "Best Rock Performance"-a feat no other rock band has ever accomplished. Their Grammy-nominated album, The Stories We Tell Ourselves, was released in 2017 via Eleven Seven Music, peaking at No.15 on the Billboard charts. The group's innovative music is celebrated worldwide, along with their dynamic live performances. Frontman Jonny Hawkins leads the foursome with exceptional vocals and boundless energy. Reviewers have raved, "Their commitment is unwavering-their impact is forever." For more, go to nothingmore.net.

The **LEGAL** Beat BY GLENN LITWAK



Part One: The Term, Minimum Release Requirement and Options

publishing agreement that mu-sic publishers offer songwriters is the co-publishing agreement. This article will discuss three of its important provisions: the Term, the Minimum A Requirement and Options.

What Is It?

songwriter transfers 50% of his or her interest in the composi-tions to the publisher, as well as a percentage of the publisher's obcore of the much authlichter share of the music publishing income. The publisher also receives exclusive financial administration and agrees to use its best efforts to exploit the

Co-Publishing Agreements

compositions. The songwriter usually receives a monetary

The Term Of The Agreement

The Term of an agreement simply means how long the deal lasts. Some people may think that you can enter into a co-pub deal with a major publisher (Uni-versal Music Publishing, Sony/ ATV Music Publishing or Uni-versal Music Publishing Group) for a set number of years, but for a set number of years, but that is not usually how it works. Typically, the music publisher

The MRR is defined as the songwriter must deliver before he or she can proceed to the next contract period, if the pub-lisher exercises its option. The MRR typically is in the range of four or five 100% compositions written by the songwriter.

What this means is that if the MRR is four, then until the song-writer delivers the equivalent of four compositions that are 100% written by the songwriter, the initial contract period will not end. Actually, the songwriter

that is nationally distributed in the U.S. and U.K. by a major label. And remember, nowadays three or more songwriters may contribute to a song, so you will rarely write 100% of a song.

Options

fied your MRR and are ready to move on to the first option period. Of course, you want to receive your next advance, which is due upon the publish-er's exercise of its first option. The publisher can decide not to exercise its option, for a good reason, a bad reason, or no reason at all. Then your publishing deal would terminate and you would be free to enter into another deal. If the publisher exercises its option, you get paid your next advance (at least in part) and now you have to satisfy the MRR for the first option period.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, ment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music pub-lishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@ gmail.com or visit glennlitwak.com.

"And remember, nowadays three or more songwriters may contribute to a song, so you will rarely write 100% of a song."

tions" to extend the term to be exercised at the sole discretion of the publisher. The initial contract period

starts upon full execution of the agreement and would end when the songwriter has satisfied what is known as the "Minimum Release Require-ment" ("MRR").

The Minimum Release Requirement

does not have to write 100% of four compositions; it could be 50% of eight comps or 25% of 16 comps, etc. So, in fact, the initial contract period can last a lot longer than one year.

Four 100% compositions may not sound like a lot, but it actually is for this reason. Usually, to qual-ify in satisfaction of your MRR, your compositions must be: • Written in the current contract

• Recorded and released in the U.S. on a major label or a label

"I've Already Earned \$50,126 Using TAXI and My Little Home Studio."

Ls your music good enough to make money?

I was pretty sure mine was too, but I didn't have a clue how to make great connections. I'm just not good at playing the "schmoozing" game. And even if I was, I had little chance of meeting the right people.

I needed a way to market my music, so I joined TAXI and the results were nothing short of incredible.

Now, all I have to worry about is making great music. The people at TAXI do an amazing job of hooking me up with opportunities that I would never uncover on my own.

I've already cut deals for more than 70 of my songs, and they're getting used in TV shows like Dateline, Law and Order SVU, and The Osbournes. And yes, I'm making money.

I was kind of surprised that the recordings I make in my little home

Matt Hirt – TAXI Member

studio were good enough. I guess size really doesn't matter;-)

Want to know what does matter? Versatility. Being able to supply tracks in different genres makes you even more desirable for Film and TV projects. I didn't know that until I became a TAXI member and started going to their members-only convention, the Road Rally.

If you joined TAXI and never sent in a single song, you'd still get more than your money's worth just by going to their convention. It's three days of incredible panels loaded with some of the most powerful people in the music



business, and the cool part is that it's FREE!

Unlike some of the other conventions I've attended, the panelists at the Rally are friendly and accessible. I've never been anywhere that gives you so much great information, and so many chances to meet people who can help your career.

If you've needed proof that a regular guy with ordinary equipment can be successful at placing music in TV shows and movies, then my story should do the trick.

Don't let your music go to waste. Join TAXI. It's the best service on the planet for people like you and me – they really can turn your dreams into reality if you're making great music.

Do what I did. Call TAXI's toll-free number, and get their free information kit. You've got nothing to lose, and a whole lot to gain!

SIGNING STORIES



Date Signed: Sept. 15, 2017 Label: Prosthetic Records Band Members: Jacob Broughton, Tim Wilson, Brian Mojica, Connor White Type Of Music: Blackened Hardcore Management: Joel Haston, PinUP Artist Management Booking: Daniel DeFonce, Continental Concerts Legal: N/A Publicity: Maria Ferrero, mferrero@adrenalinepr.com Web: facebook.com/wolfkinghc A&R: Steve Joh, Prosthetic Records

W olf King have been gaining traction in the San Francisco Bay Area over the last past few years, leaving their blackened hardcore thumbprint on each stage they perform. By early 2017, the group decided it was time to start shopping for a label. In order to do so, the band put together a complete package.

"We recorded an album at Rapture Recordings in Hayward," explains guitarist Jacob Broughton. The band recorded the full 11-track album, including complete art, before shopping it around. "When we finished the record, we hooked up with our manager, Joh, who helped us shop

"Put all the effort into making a full package for yourself."

it around to different labels," Broughton continues. "Prosthetic was interested in it, so we got a contract written up."

Just. like. that. As Wolf King's frontman Tim Wilson explains, Prosthetic Records has some serious street cred, opening doors for some of metal's most iconic artists. "Prosthetic paved the way for [Lamb of God, The Acacia Strain, Animals As Leaders]. ... We feel honored having that name backing us up."

It's not always this smooth of a path for underground hardcore/metal artists, or any musician for that matter. So we asked both Broughton and Wilson to offer any advice. "You gotta keep believing in yourself and keep pushing," says Wilson. "If you're looking for a deal, you've got to know the business side of it, what you're worth and what you want out of it—whether it's through a label, or self-release, etcetera. It's a long process, for sure. We got the offer back in July or August. You just gotta be patient and go with the flow."

Broughton adds, "For artists looking to really try and make an impact it's good to put all the effort into making a full package for yourself. Thinking about the aesthetic, the sound you're creating as an individual/ band, etcetera. Recording with Cody Fuentes at Rapture, he gives a lot of influence. He's a major part of this [upcoming] record [and its sound]."

Wolf King's Loyal To The Soil is slated for Spring 2018. - Andy Mesecher



Date Signed: July 2017 Label: Interscope Type of Music: Alt-Rock Management: Dyana Kass, Novateur Entertainment, Dyana.Kass@ Novateurent.com Booking: Brandon Zmigrocki, ICM BZ@icmpartners.com Legal: Yu-Yu-Leseberg, helenyu@hyulaw.com Publicity: christine.wolff@umusic.com Web: Surofficial.com A&R: Tony Seyler, Interscope, anthony.seyler@umusic.com

The marketing materials for SUR's upcoming EP Savage Beast and his recently released lead singles, the anthem-like rockers "Lean Back" and "Make It To Morning," paint a romantic picture of multi-instrumentalist/producer Zack Arnett creating the music he calls "native electric" during a nomadic journey through some of California's wildest spaces. Frustrated by the confines of Los Angeles, the Northern California-bred artist built a makeshift studio in back of a friend's RV and set out on a two-month journey.

The backstory finds Arnett in L.A. trying to make a living doing music for the past 10 years. After finding some success as an indie artist with the hip-hop group Ostrich Head, he spearheaded the alt/indie band Fire in the Hamptons for five years, releasing the album *F.I.T.H* in 2012.

Arnett's girlfriend Gara Gambucci, a top stylist whose clients have included Madonna, sent his music to her friend Dyana Kass, who then

"You realize the value of having a solid team behind you."

worked in marketing at Interscope. Kass loved the band's live show, and when she left Interscope to form Novateur Entertainment, she became Arnett's band's manager. She maintained her full support for Arnett even when the band split a short time later.

When he emerged from his RV trip with fresh new music, Kass shared some of that and his Fire in the Hamptons songs with her former colleague at Interscope, Tony Seyler, the VP of Film & Television Marketing. "Angel Bones," as Arnett calls Seyler, liked the material and helped him hook up a deal with Pulse Music Publishing. He then asked the artist if he could give him a full recording of songs like "Lean Back" and "Make It Till Morning." Arnett signed with Interscope as SUR after he had completed the full EP of Savage Beast.

"Tony saw in me what I didn't see," Arnett says, "an artist who could be touring all over the world. Dyana was always championing me, but I needed that second voice to go full force. I think it's great to start a career as a DIY artist, but once you've been on your own a long time, you realize the value of having a solid team behind you, with a great vision for what this could become." – Jonathan Widran



Date Signed: February 2016 Label: MCA Nashville Type of Music: Modern Country Management: Zach Sutton, Red Light Management Booking: Becky Gardenhire, WME Legal: Noah McPike, Dickinson Wright Publicity: Ailie Birchfield, ailie.birchfield@umusic.com Web: jordandavisofficial.com A&R: Stephanie Wright

Singer-songwriter Jordan Davis has a lot to celebrate. He embarked on his first headlining tour this year called "White Wine and Whiskey," his song "Singles You Up" is all over country radio and he will be releasing his full-length debut album *Home State* in late March. Yes, life is good, but it didn't come without the price of sweat equity and a diligent investment of time.

⁴I moved to Nashville in June 2012," says the Shreveport, LA native. "I moved there to write songs. The first couple years were rough. I didn't have a publishing deal until almost four years of moving to town. I had a publisher that brought some of my songs to a pitch meeting at Universal. They were actually pitching for another artist. But some of them caught the ear of Universal's Stephanie Wright, who now is my A&R person. And that led to a meeting with me and her." The curious thing was that Davis had been concentrating so hard for years on developing his skills as a songwriter, he never really considered signing a label deal as a

"I didn't have a publishing deal until almost four years of moving to town."

performer. "I asked my publisher if they were gonna cut any of my songs," continues Davis. "He told me Universal wanted to have a meeting with me. I didn't even think something like that was on the horizon for me. But, it definitely turned out for the best."

The upcoming album *Home State* is aptly named, as the dozen tracks that appear on it all come from a very personal place for the bearded Davis. "It's taken me probably 10 years to write the songs on this album," he confesses. "It's some of the best songs I've ever written. Most of the songs were born in Louisiana, so I feel the title is very fitting."

Davis, who comes from a musical family where his brother Jacob is also a Nashville-based artist, feels very content with his choice to go with MCA/Universal. "I've just stayed out of their way," says the laidback troubadour. "From marketing, to A&R, to promotion; everybody is top notch. They've allowed me to write and record this record and pretty much that's all I've had to focus on." – *Eric A. Harabadian*



Date Signed: N/A

Label: FI\$H BOWL, distributed via EMPIRE/Paradigm Type of Music: R&B/Hip-Hop

Management: Will Runzel, Steven Haddad, Prodigy Artists, 847-343-0953, will@prodigyartists.com; 310-597-1414, steven@prodigyartists.com Booking: Cody Chapman, Paradigm Talent Agency, 718-801-8845 Legal: Brian Schall - Wolf, Rifkin, Shapiro, Schulman & Rabkin, LLP, 310-478-4100, ext. 6679

Publicity: Kamil Kwiatkowski, Unfokamil@beunfolded.com Web: instagram.com/bennymayne A&R: N/A

n the pursuit of a music career, many artists seek label deals. But in recent years, the luster of a record company alliance has perhaps faded slightly. Indeed, ample artists find that many of the things a label can do for them are now measures they're empowered to take for themselves. Toronto rapper and R&B artist Benny Mayne has found that signing with both management and a booking agent have so far sated his industry appetite.

"I've been doing music for the past 10 years," the artist explains. "Having that experience helps. I released one song that I was a feature on and Prodigy [Artists] discovered me through that. For me, it's all about how big a fan they are and how well you like dealing with them."

"This is a singles-driven industry. I want to put stuff out consistently."

Mayne collaborated with fellow Canadian artist jute\$ on the hip-hop single "Either Way" in mid-2017. His performance attracted the interest of Prodigy Artists and a short time later booker Paradigm. But he still remains unattached to a label. "We're not signed to a label right now, which is great because it gives us time to pick our team," he observes. "It gives us the freedom to choose who we want; who we vibe with the most."

The artist's latest single "Bounce" dropped on Jan. 19 and in just shy of a week, it earned nearly 80,000 SoundCloud listens. Mayne's aim now is to release a song a month, including "Lucky," which dropped on Valentine's Day. "This is a singles-driven industry," he asserts. "I want to put stuff out consistently."

All of his releases are by way of his own label FI\$H BOWL, which is distributed through EMPIRE. The R&B singer reveals that he has enough material recorded for two full-length records, but he's happy to stay the entrepreneurial course for the moment. "I feel that if artists can stay independent, it's a beautiful thing," he says. "I'm all about picking my team. [But] I'm not anti-label. I think they work when they work." – **Rob Putnam**



A Rodgers To Be Honored by Music Biz

The Music Business Association (Music Biz) will present its Chairman's Award for Sustained Creative Achievement to multiple Grammy-winning composer, producer, arranger and guitarist Nile Rodgers during the 60th anniversary Music Biz 2018 conference's Awards Luncheon on May 17 at 12:15 p.m. CT at the Omni Nashville Hotel. Info for the conference is at musicbiz2018.com.

SMACKSongs Soars in Nashville

Hit songwriter Shane McAnally (pictured) and his husband, Michael McAnally Baum along with songwriter Josh Osborne, have launched SMACKSongs. The company held the No. 1 position on Hot Country Songs for 39 consecutive weeks last year with "Body Like a Back Road" by Sam Hunt and Kane Brown/Lauren Alaina's "What Ifs" co-written by Smack writer Matthew McGinn. See smacksongs. com.





Ashley Gorley Circles Round Hill

Five-time ASCAP Country Songwriter of the Year Ashley Gorley and Round Hill Music have announced the closing sale of Gorley's back catalog of songs and a "go-forward" publishing deal. Gorley has now written 37 songs that have reached No. 1 on country airplay charts. Pictured celebrating (Front row, I-r): Blain Rhodes,Tape Room Publishing; Ashley Gorley; Mark Brown, Gen. Mgr., Nashville, Round Hill Music. Back Row (I-r): Derek Crownover, Lead Counsel for Gorley, Dickinson Wright Entertainment, Sports and Media Practice Group Leader; Dustin Kovacic, Gorley Counsel, Dickinson Wright; Cam Caldwell, Gorley Counsel, Dickinson Wright; Penny Gattis, Round Hill Music, Nashville; Josh Saxe, Round Hill Music, Nashville; Jeff Carlton, Tape Room Publishing; and Matthew Beckett, Round Hill Music, Business Affairs, Nashville.

Song Arts Academy Workshop

ASCAP will support its members at Song Arts Academy's new Workshop Intensive starting Monday, Apr. 16. SAA is taught by NYU and New School Songwriting faculty member Billy Seidman. Past writers trained in the SAA "Advanced Song Craft Method" include Rachel Platten, Bebe Rexha, Carlos Escalona and Marc Anthony, as well as many other artists signed to major labels, *The Voice, American Idol* contestants and hundreds of other songwriters.

The Workshop starts Monday, Apr. 16 and runs five consecutive Monday evenings until May 14 from 7:00 - 9:30 p.m. in Manhattan. The cost is \$325.00 for the fiveweek program and the workshop is limited to 15 songwriters. Writers are encouraged to apply soon as the program fills up fast. For more information and to apply, visit son gartsacademy.com.

Mary Gauthier Workshop This Summer

The Cafe at Thistle Farms Education Space in Nashville, TN, will host a three-day workshop from July 26 - 28. Songwriter Mary Gauthier will work with 20 students of all levels to help them clarify the aim of their writing and discover their own, unique voice. In addition to Gauthier, there will be a guest teaching facilitator and Gauthier's songwriting friends will also be dropping in.

The event is presented by Performing Songwriter Creative Workshops. Find out more about the workshop at performingsong writer.com.

Trainor is All About That Expo

ASCAP has announced that Grammy winner Meghan Trainor has been added to the lineup of keynote artists for the 2018 "I Create Music" Expo, to be held May 7 - 9 at the Loews Hollywood Hotel in Los Angeles. Trainor first attended the Expo when she was 16, and calls having met Natasha Bedingfield, a panelist that year, a "transformative experience" for her career. Three days of panels, workshops, master classes, keynotes and one-on-one sessions with the industry's top hitmakers comprise the "I Create Music" Expo, now in its 13th year. Ascap.com.

InspireSong Christian Songwriter Retreat

InspireSong is a four-day Christian songwriter retreat held in Aspen, CO, May 10 - 13. Indieheaven. com funder. Keith Mohr created the Inspiresong brand in 2010 and the first InspireSong retreat was held in Nashville that year. InspireSong was created for aspiring and established songwriters who have a Christian worldview and faith and desire to further their creative giftings. InspireSong was also created to provide an opportunity for creatives to gather together to receive spiritual inspiration and practical information to utilize in their creative endeavors. Creativity, craft, commerce, collaboration and more will be on the agenda plus a group co-writing session with mentors



A Patricia Bahia is a Positive Force

Congratulations to singer-songwriter Patricia Bahia on the presentation of her "Posi Award" for her song "Every Day is a Gift." The Posi Awards recognize excellence in songwriting in one of seven message-based categories. Visit empowerma.com and patriciabahia.com. and attendees writing a new song together. Each mentor will share what they have learned in their journeys and a panel discussion on the business of songwriting and how to generate revenue from your songs will be included. Registration info is at inspiresong.com.

BMI 101 in Los Angeles

On Apr. 19, BMI Los Angeles presents "BMI 101," a one-hour introductory workshop for anyone interested in learning about the current role BMI plays in the complex world of the music industry. You will spend the hour with two BMI reps discussing the history of BMI, how to utilize the organization's current services to the fullest extent, and some basic 101 tips and tricks. The workshop will take place in BMI's Los Angeles office, 8730 Sunset Blvd. 3rd Floor West, Los Angeles from 4:00 - 5:00 p.m. Attendance is free and space is limited. If interested in attending, you must RSVP to BMI101@bmi.com.

Sydney Brown and Narada Michael Walden Benefit Song

"Love Is Stronger Than Smoke and Fire," a recently released song written and recorded by San Francisco singer-songwriter Sydney Brown and Grammy-winning Bay Area producer Narada Michael Walden, is raising money to benefit victims of California's fires from late last year.

Brown is the 16-year-old daughter of Willie Brown, former San Francisco mayor and California State Assembly speaker. Walden has been a successful and prominent musician, singer and songwriter for more than three decades.

Brown started her singing career in 2009 and began writing her own music last year. She met Walden in 2010 and began performing with him at his Spring Fling with Strings concert. The young singer also has been in 10 productions by various local theater companies of Broadway musicals.

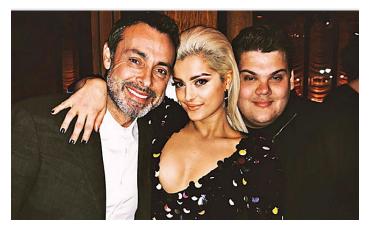
In collaboration with the YouCaring website and the Red Cross, Brown has designated that all proceeds from the single will go to both Northern and Southern California fire victims. Within 48 hours of launching her YouCaring fundraising campaign, an initial goal of \$5,000 was met.

For more information, go to you caring.com/sydneybrownmusic.

AIMP Indie Publisher Summit 2018

Following the success of the inaugural 2017 event and its 40th anniversary celebrations, the Association of Independent Music Publishers (AIMP) has announced it will hold its second annual Indie Music Publishing Summit, expanding to a full day of keynotes, panels and creative forums for the independent music publishing industry. The 2018 Summit will take place on June 12, at the 3 West Club in New York City. For more information, visit bit.ly/2p11Ng1.

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



A Bebe Rexha Renews with BMG

MC cover girl Bebe Rexha has renewed her global co-publishing deal with BMG. Rexha first signed with BMG in 2013 when she wrote the Eminem and Rihanna hit, "Monster." She since has amassed more than 11 million overall single sales and 3.35 billion total global streams of her own. Recently, Rexha has been dominating the Hot Country chart with "Meant to Be," her single with fellow *MC* feature subjects, Florida Georgia Line. Pictured (I-r): Zach Katz, BMG U.S. President, Repertoire & Marketing; Bebe Rexha; and Adam Mersel, manager, First Access Entertainment.



Concord Inks Blair Daly

Concord Music has announced the signing of songwriter-producer Blair Daly, whose songs have been recorded by artists ranging from Keith Urban, Carrie Underwood and Tim McGraw to Halestorm, Saliva, Chicago and Lynyrd Skynyrd. Some of his hits include Uncle Kracker's international smash, "Smile," and Number Ones for Kelly Clarkson ("People Like Us"), Kip Moore ("Beer Money"), Rascal Flatts ("Stand"), as well as the Dove Award-nominated "Zombie" for We As Human and the title track to Little Big Town's *Pain Killer*.



AIMP Panel "State of the Music Industry"

The Association of Independent Music Publishers' (AIMP) presented the "State of the Music Industry Panel" in Beverly Hills, CA. The event examined how the music industry is dealing with challenges as it faces the future. Pictured (I-r): Michelle Lewis, a songwriter, ASCAP Board Member, and SONA Co-Founder; Kathy Spanberger, President & Chief Operating Officer of peermusic's Anglo American Region; Ann Sweeney, SVP International & Global at BMI; and Danielle Aguirre, EVP & General Counsel at the NMPA.



BMI Lauds Exile as Million-Airs

BMI presented seven "Million-Air Awards" to Sonny LeMaire and J.P. Pennington of Exile, in recognition of the success of major songs penned by the two writers and long-time band members. The awards totaled 11 million broadcast performances (radio spins) between four songs; "The Closer You Get," "She's A Miracle," "Give Me One More Chance," and "Beautiful Mess." Pictured (I-r): Steve Goetzman, Exile; Clarence Spalding, Maverick; Sonny LeMaire and Marlon Hargis, Exile; David Preston, BMI, J.P. Pennington, Exile, Jody Williams, BMI, and and Les Taylor, Exile.



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SONGWRITER PROFILE

Rhea Pasricha and Katie Fagan

A&R at Prescription Songs

s the music industry redefines itself, the role of the music publisher as an incubator for talent is ever more vital. Prescription Songs, founded by Lukasz Gottwald—mega platinum songwriter-producer Dr. Luke—is a worldwide venture representing nearly 90 industry-leading songwriters. Two key executives, Rhea Pasricha, Head of A&R West Coast and Katie Fagan, Head of A&R Nashville, are at the forefront of the company's endeavors.

Based in Los Angeles, Pasricha scouts and signs new talent while coordinating creative opportunities for Prescription's roster: songwriters such as Emily Warren, SOHN and Ammar Malik. She's been involved in massive hits "Don't Let Me Down" by The Chainsmokers, and "Cap-

size" by FRENSHIP feat. Emily Warren, plus placements with Rihanna, Nick Jonas, Kelly Clarkson, Dua Lipa and more.

Her Nashville counterpart, Katie Fagan, is expanding opportunities outside of the company's home base, heading up the Nashville office. Fagan signed James Sunderland and Brett Hite (the duo known as FRENSHIP) and works with topliners Soaky Siren and T Collar who co-wrote "Hey Ma" by Pitbull and J Balvin featuring Camila Cabello, as well as Sarah Hudson, co-writer of Katie Perry's "Swish Swish" plus nine additional tracks on Perry's latest, *Witness*. Fagan has placed songs with an impressive roster, among them Justin Bieber and Rita Ora.

Pasricha says that relationships are at the heart of finding new talent. "It comes from building a network of people you trust, whether managers or lawyers, and going out and keeping the ears to the ground—reading blogs and going to venues. Katie and I have both found artists in various ways, through SoundCloud and the thousands of bands who are playing at SXSW. Ultimately it's being always open to hearing new music."

Connecting songwriters to rising artists is a part of the equation, says Fagan, who references Dua Lipa. "We started hearing about her five years ago from managers who were working with her in London. One of the coolest things about what we do is to watch these things happen, whether it's an artist, or a writer or a producer, to sign people early and watch them grow. Luke really encourages this, it's how he started the company, to be part of the story from the get-go."





Fagan says envisioning sounds in the future realm is essential. "If a song resonates with you, hopefully it will resonate with other people. At the end of the day we'd rather go down swinging with an artist that we believe in rather than win with a song we don't love."

In Nashville, along with fellow industry execs, Fagan has been instrumental in founding The Other Nashville Society, a members-only trade organization that focuses on repping non-country music writers, creators and executives. "We had our launch party last July and 500 people showed up," she says. "There is really a need. We've had five events and each one is to capacity."

Music publishing has traditionally been an area of the business where women flourish. Fagan says that this might possibly reflect the nurturing that songwriters require. "In terms of Prescription, we sign people early and there is a lot of hand holding, talking to someone 50 times a day and reassuring them that their song is going to make it, or they will get a cut some day."

Both Pasricha and Fagan profess that they are devoted listeners to music. Says Pasricha, "Everyone who works here is a music fan. It might seem obvious, but this is the first thing we look for when we're hiring. There is so much great music to be discovered—this is our favorite part of the job."

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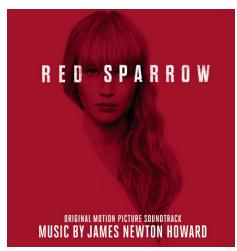
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FILM•TV•THEATER

DROPS

Last month, **Sony Classical** dropped awardwinning composer **James Newton Howard's** original score for **Red Sparrow** in conjunction with the release of the new film, directed by **Francis Lawrence** and starring **Jennifer Lawrence** as former prima ballerina-turned-secret intelligence agent Dominika Egorova. Contact Larissa Slezek at Larissa.Slezak@SonyMusic. com for more information.



Sundance Now, AMC Networks' premium streaming service, premiered documentary feature *Liberation Day* last month, directed by Morten Traavik and Ugis Olte. An exploration of how music and politics collide, the film follows the former Yugoslavian, now Slovenian cult band Laibach, the first rock band ever to perform in North Korea. Founded in 1980 and the most internationally acclaimed group to come from the former Communist countries of Eastern and Central Europe, Laibach struggles with censorship, propaganda and cultural barriers on their quest to perform. For more information, contact Lauren Friedman at FriedmanL@ FerenComm.com.

Varèse Sarabande recently released the score for the 1973 beloved children's classic *Charlotte's Web*, adapted from E.B. White's children's novel, for the first time on CD. The score features original songs and lyrics by legendary duo Richard M. Sherman and Robert B. Sherman (*Mary Poppins, Chitty Chitty Bang Bang*) and performances by the film's stars Debbie Reynolds, Agnes Moorhead and Paul Lynde. Contact Beth Krakower at Office @ KrakowerGroup.com.

Actress, singer and dancer **Keke Palmer** recently premiered the first episode of her new





mini-documentary, *The Boss*, which focuses on her new label imprint, **Big Boss Entertainment**. In episode one, which can be found on **YouTube**, Palmer talks about her dance experience in music videos, Broadway and television and gives viewers a look at her performance rehearsal for Fox's *Star*. Palmer is also set to

release an album entitled **The Boss** later this year on her own label. Her first official track, "**Bossy**," is out now. For details, contact Rachel Martin at Rachel@ Corota.com.

Friends of Wonder, a documentary film about the friendship and creative collaboration of musicians Courtney Barnett and Kurt Vile, is out now, directed by Kurt Vincent and Irene Chin. Friends of Wonder delves into the making of

Barnett's and Vile's acclaimed album, *Lotta Sea Lice* and subsequent tour, and includes footage of their 2017 show at Loew's Jersey Theatre. The film can be viewed on YouTube. For more information, contact Kate Jackson at KateJ@ GrandstandHQ.com.

ABKCO Records just released the soundtrack for director Wes Anderson's latest stop-motion film, *Isle of Dogs*. Scored by Academy Awardwinning composer Alexandre Desplat, the soundtrack also includes compositions from acclaimed Japanese films Seven Samurai and Drunken Angel, The West Coast Pop Art Experimental Band and The Sauter-Finegan Orchestra. A vinyl release is slated for this summer. Desplat, who was most recently nominated for an Oscar for scoring *The Shape of Water*, scored Anderson's three previous films, including *Fantastic Mr. Fox, Moonrise Kingdom* and *The Grand Budapest Hotel*, which

earned Academy Awards for the Parisian composer. Contact Bob Merlis at BobMerlis@BobMerlis. com for details.

OPPS

JOJX, a three-year-old production company, is looking for an office assistant to oversee day-to-day administrative tasks including schedule management, maintaining the media library and communications. JOJX is expanding from mainly commercial production

to more music video production, so the chosen candidate will have the chance to learn more about that field. For information on applying, email joe@jojx.co.

Baltimore Center Stage is seeking a development assistant for day-to-day administrative tasks in the development office, including database management, gift-tracking, support for individual giving campaigns and general support for Individual Giving Manager and Director of Advancement. This is a foot-in-the-door opportunity that is fulltime with benefits. Candidates must have an undergraduate degree, proficiency in Excel, Word, Outlook and other Microsoft software, and an enthusiasm for the performing arts. To apply, send a cover letter, resume and three references to adminjobs@centerstage.org with "Development Assistant" in the subject line.

Rubicon Theatre Company is casting men and women for a world premiere adaptation of *The Baby Dance: Mixed*, a story of race and class by Jane Anderson that debuted Off-Broadway.

Rehearsals begin April 8 with show dates in May. Contact Rubicon Theatre's artistic director Karyl Burns at klburns@ rubicon theatre.org for information on auditions.

PROPS

Grammy-nominated artist and producer Ludwig Göransson's Black Panther: Original Motion Picture Score hit No. 1 last month on the Billboard World Music Chart, and also landed at No. 64 on the Billboard Top 200. Göransson also received his first Grammy win for Best Traditional R&B Performance for his collaborative production work with Childish Gambino

on the album *Awaken, My Love!*, an album that also received six other award nominations, including Album of the Year. Göransson is quickly becoming a force in the music community, producing albums for Childish Gambino, **Haim** and **Chance the Rapper** in addition to scoring films and television. *Black Panther* is his third collaboration with film director **Ryan Coogler** who composed and produced the score for the film with **Pete Merriweather**, the music producer and drummer of multi-platinum recording artists, **En Vogue**. Contact Lon Haber at Lon@LonHa ber.com for details.

When I Sing recently premiered in Los Angeles, a feature film on the life and career of indie musician Linda Chorney, who made history in 2012 as the first independent musician to receive a

> Grammy nomination for Best Americana Album. Starring Chorney as herself and featuring a soundtrack composed of selections from her seven albums, the film was directed by Robin Uriel Russin, co-stars Chris Mulkey of Whiplash and Cloverfield, and features a motley mix of cameos from Jackson Browne to Neil deGrasse Tyson. Watch the trailer at WhenISing.com/The-Trailer and contact Alexa Oliphant at Alexa@PlatformGrp.com for more information.

Jennifer Warnes, who recently released a cover of Pearl Jam's "Just Breathe" and has performed more

Oscar-nominated and Oscar-winning songs than any other living singer in the history of the Academy Awards, is set to release her first album in 17 years this month, entitled **Another Time**, **Another Place**. Warnes has had a slew of highprofile collaborations throughout her career, including "(I've Had) the Time of My Life," a duet with **Bill Medley** and "Up Where We Belong" with **Joe Cocker**. Warnes enlisted a talented



(Creed, Fruitvale Station). The score was recorded in London with a 132-piece western classical orchestra, African percussionists and a 40-person choir. Contact Jen Appel at JenA@ GrandStandHQ.com for more information.

Michael Jackson remains the highest-selling artist of all time with over \$1 billion total worldwide sales. DocMode, the documentary arm of Clay Epstein's Film Mode Entertainment, and Kalliope Films recently announced the acquisition and EFM world market premiere of *Mirroring Michael Jackson* during the 2018 Berlin Film Festival. The Daniel Fridell-directed documentary spotlights devoted Jackson fans and tribute artists from around the globe, featuring Jackson's bass player of 10 years, Alex Al, cast for her new album, including guitarist Dean Parks (Steely Dan, Bob Dylan), bassist Abe Laboriel (Paul Simon, Miles Davis), pedal steel aficionado Greg Liesz (Allen Toussaint, Bruce Springsteen) and many more. Warnes is also reunited on this album with co-producer Roscoe Beck, the longtime bass player and musical director for Leonard Cohen. For more information, contact Leo Lavoro at Leo.Lavoro@BMG.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.

Out Take



Will Bates Composer

Web: fallonyoursword.com Contact: Adrianna Perez, adrianna@ whitebearpr.com

Most Recent: The Looming Tower

A musician since early childhood, London-born composer Will Bates has long since moved on from "torturing" his parents with his violin-playing at age five to now scoring award-winning projects in film and television.

film and television. "It's been a very slow burn," Bates says. "Only in the last few years have things really started to happen. I've been working on amazing projects. It's rough, competitive, but in the end, an incredibly rewarding field to be in."

About five years ago, Bates joined the self-described "gold rush" of hopeful film and television composers moving to Los Angeles, but the move turned out to be fruitful and necessary. "Moving to L.A. was something I really struggled with. I was in New York for 15 years and had an amazing time, met incredible people. But my wife and I felt we were missing a lot of the action in a way," he says. "As a composer, as much as we'd love to think it doesn't matter where you are, in the end, being where it's all happening just made sense. Within a month of being here, I was on three TV shows."

shows." Bates' most recent project is the Hulu miniseries, *The Looming Tower*, which details the rise of Al-Qaeda in the late '90s. Bates calls the project "one of the most amazing" he's worked on to date. "The way the story had to be presented so carefully and with the emotions involved—it was a challenge making a coherent score, and we got there in the end, but it was a complicated journey. I had to really get into understanding Middle Eastern instrumentation and the perspective of the filmmakers."

One of the struggles of film and television composing is servicing the creative vision of another artist—the filmmaker. To remedy that, Bates recommends aspiring composers find projects outside of film and television scoring to both develop their voice and not stifle their own creativity: "I think it's important to have the balance of doing other things; otherwise I think you would try too hard to express yourself solely within that medium."



MIXED NOTES

AWOLNATION Stops in L.A.

In support of the release of their third studio album *Here Come The Runts*, AWOLNATION performed at the Wiltern in Hollywood, CA and played hits including "Sail" and "Passion."



A Capitol Alumni Turn Out For Pete's Lunch

Mastering engineer Peter Doell holds a weekly producer-engineer lunch in L.A. where the cream of the crop get together to discuss new projects, old times and the state of the very fluid music industry. We caught Capitol Studios producer-engineer alumni at the lunch, including (I-r): Dusty Wakeman, President of Mojave Audio and engineer and co-producer of Dwight Yoakam; Pete Doell, Senior Mastering Engineer at Aftermaster and former staff engineer on sessions including Miles Davis' *Tutu*; Eric Cowden, Associate Director of Operations at AFM & SAG AFTRA Fund and former staff engineer who has worked with artists from Barry Manilow to Plácido Domingo. All worked with the iconic Al Schmitt (right) at Capitol in one form or another in the raging '90s.





Sound Royalties Joins ASCAP Latin Music Awards

Music industry specialty finance firm Sound Royalties sponsored and attended the 2018 ASCAP Latin Music Awards in New York City on March 6. Pictured (I-r): Sound Royalties CEO Alex Heiche; Alexander Delgado of Gente de Zona; Sound Royalties Senior Royalty Specialist Tatiana Chinchilla, and Randy Malcom Martinez of Gente de Zona.



Shelita's Hotel Café Performance

MC's March cover artist Shelita Burke and the Music Connection podcast staff pose after Burke's successful performance at the Hotel Café in Hollywood, CA. Pictured (I-r): Arnie Wohl, David Marc Bronow, Randy Thomas, Shelita Burke, Eric Bettelli, Kelly Doherty and Mark Nardone.



CCC Hosts Money Panel

The California Copyright Conference recently hosted a "What's In Your Wallet...Show Me The Money" panel in Studio City, CA where they demystified income streams generated by performance rights in sound recordings and musical compositions, revenues from streaming and monies from merchandising deals. Pictured (I-r): Bill Colitre, Music Reports, Inc., VP and General Counsel; Richard Conlon, Chief External Affairs Officer, SoundExchange; Maria Gonzales, Yardnoise, Co-Partner; J. Charley Londoño, President, California Copyright Conference, and Law Office of J. Charley Londoño; Michael Crepzzi, BMI, Exec. Director, Distribution and Administration Services; Rene Merideth, Exploration, Co-founder and CO0; Reggie Calloway, Sound Royalties, Director of Music Royalty Funding.



FMSMF at SXSW

The Film Musicians Secondary Markets Fund (FMSMF) programmed another Film/TV Music panel at this year's SXSW Fest in Austin, TX. The panel was titled "HOW TO GET THE BEST MUSIC FOR YOUR PROJECT" and was well attended with more than 100 people packing the room. For more info on this panel and on film/TV scoring, check FMSMF's Facebook page. Pictured (I-r): Dennis Dreith, Transparence Entertainment Group; Kim Roberts-Hedgpeth, Exec. Director, FMSMF; Tim Maginnis, ASCAP; and David Wingo, composer.



■ Brown and Gray Perform for ASCAP

ASCAP welcomed breakthrough country pop crossover duo Brown and Grav to Nashville for a special showcase. Pictured (I-r): Mike Sistad, Sr. Creative Director, ASCAP; Ken Komisar, President, Notting Hill Music: Sam Grav: Kele Currier, Sr. **Director, Strategic** Services, ASCAP; Kaci Brown; Lane Wilson, William Morris Endeavor; Michael Garbutt, Head Of Media, **Notting Hill Music** Group.



Tidbits From Our Tattered Past



1993–Gloria Estefan–#17

In our interview with international superstar Gloria Estefan, she discussed the challenge of walking again after a tragic tour bus crash. "Bad things happen to everyone," she said. "But it's what you do with what you're given that makes all the diference." Elsewhere in the issue we review The Zeros and interview legendary record man Artie Mogull.



2001-Beck-#2

Beck Hansen was in betwen albums when we spoke with him about a wide range of topics, including his diverse taste in music. "I didn't grow up in an environment where my curiosity was stifled,' he said. "French or Bazilian music, nobody put me down for what I was into.' The issue also features profiles of producer Geza X, songwriter Brenda Russell and composer Gary Chang.

L-R: Shannon Leto, Jared Leto, Tomo Milicevic

Threy seconds to mars: once More 'Round the sun by hure or zeck photos by will o perron

hen Jared Leto sets out to do something, he doesn't screw around. While he's still best known as an Oscar-winning actor—one who carefully selects his roles and is said to sometimes stay in character during film shoots—Leto approaches his long-running alternative-rock band Thirty Seconds to Mars with the same degree of seriousness. Planning is done carefully. Everything is rehearsed. There are no missteps.

It's been five years since the band—which also features his brother and percussionist Shannon Leto, as well as lead guitarist/ multi-instrumentalist Tomo Milicevic—issued Love, Lust, Faith and Dreams, which cracked the top 10 on the Billboard 200. In that time, they've pushed the boundaries of what it even means to be a band, establishing a weekend festival/retreat in Malibu called Camp Mars, where fans can brush elbows with the rock musicians themselves and participate in yoga, archery and drum circles.

With their fifth album, America, dropping on April 6 via Interscope, Thirty Seconds to Mars' sights are set even higher. They've filmed an ambitious documentary, called A Day in the Life of America; dropped a No. 1 alternative single; recruited a galaxy of stars to contribute featured vocals; and recorded a performance on The Late Show With Stephen Colbert using a robot.

Leto recently took five—well, more like 30—to talk with *Music Connection* about how his band has spent its last five years around the sun, and what secret plans they have up their collective sleeve.

Music Connection: How are you doing this evening, Jared?

Jared Leto: Hi Kurt. I'm pretty good. It's been an insane year. I just finished the album maybe 15 minutes ago. [Giving an interview is] actually a nice thing to do. When you work on something so hard, it feels good to share it.

MC: You mean, you literally just finished the new record?

Leto: Yeah, I can hear my brother banging on the drums behind me right now. We're going right from the album into the preparation for the tour. [It'll be our] most ambitious tour to date. My focus is on that and also the music video we're prepping and the album art we're trying to wrap up, which has some legal issues attached to it. MC: Given that you're so close to the album, what's your main takeaway from it at this point? I'm sure your feelings about the record will evolve over time.

Leto: The album, I don't really know what to think at this point. I don't really have that much perspective, but it's been an incredible, insane journey, five years in the making. There's one song on the album I wrote about nine years ago, I didn't finish it but it came back to life. I'm really proud of the work we've done.

MC: Can you shed some light on that specific track?

Leto: The song is called "Rescue," and I wrote it while I was working on [our 2009] album called *This Is War*. The song didn't make it onto that album but I never forgot about it, and the song evolved over the years.

MC: Were you feeling pressure to meet certain deadlines or benchmarks, especially toward the end of crafting the album?

Leto: Absolutely. There's very hard deadlines. Even today we had a deadline of 2 p.m. that we stretched to 2:30 that we stretched to 4:30, and we waited on a piece that has a guest vocalist on a song. It was great and really exciting to get that, but we were in the final hours, the final push, and I'm pretty sure we're going to end up rushing everything.

MC: May we ask you to disclose the name of the guest star?

Leto: A\$AP Rocky. It's been a secret for so long. Halsey is on another song.

MC: It's been five years since you released new music. How have you grown as an artist over that period of time?

Leto: Yes, five years making the album—I think so. One thing that I got a lot better at doing was finishing songs before I really finished them, making sure all the work and consideration has been had before we started mixing and mastering. Of course there are always changes and everything, questions that you don't know you have till you're closer to being done, then you reevaluate and go back, but we all did a much better job streamlining the process. I've never really been fast about turning around albums; I think three and a half years was the quickest.

Certainly, a lot has changed in those five years. Uber is ubiquitous. Everyone knows what AI is. Bitcoin wasn't even talked about very publicly. And we had a much different president in the Oval Office. The world is a different place. A lot has changed in a certain amount of time.

MC: All those themes you touch on, are they on the new album?

Leto: Yeah, absolutely.

MC: What vision did you have for the album five years ago, what general conceit, and how did it change?

Leto: The other day I found a list on my phone of all the songs I had from five years ago, and only two or three made it onto the album from a list of about 23 songs. There were probably maybe 150 songs written for this album and only 12 made it.

Sometimes you don't know where you're headed, you just start walking and you figure it out as you go. But there started to be a kind of theme and similar themes, I guess, that I was leaning towards or focusing on. There's quite a cohesiveness to the album thematically, but musically it's really diverse, there are a lot of different musical styles we explore, and that was really fun for all of us.

MC: Are these styles that you hadn't explored before?

Leto: I think the album is really modern. It exists very much in the times I was living in. It's not a throwback album. It's not an album that tries to rekindle any success that we may have had with any songs we've written in the past. It strikes new ground, it feels in some ways like a first album, it feels like the beginning again. I don't know why, but I think we've evolved a lot, and I think this album is really reflective of where we're at.

It's sometimes a tricky thing, if you take a long time working on an album. The songs you started ... it's kind of like painting the Golden Gate Bridge. By the time you're done getting through with one side, you gotta go back and start it all over again. So there's a bit of a Sisyphean curse to it all. But the album, it feels really ... we're excited by it. Today we're going to play some of the songs we've never played live before, and that's a lot of fun.

MC: Did it feel like a new chapter for the band because it's your 20th anniversary? Leto: Wow, I didn't even realize that. [Laughs.] That's kind of fun, just because ... not only just rock & roll, but music in general, it's kind of like dog years. It's almost like 120 years in the music business. "IL'S SOMELIMES A L'ICKY L'HING, IF YOU L'AKE A LONG LIME WOLKING ON AN ALBUM. IL'S KIND OF LIKE PAINLING L'HE GOLDEN GALE BRIDGE. BY L'HE LIME YOU'LE DONE GELLING L'HLOUGH WILH ONE SIDE, YOU GOLLA GO BACK AND SLALL IL ALL OVER AGAIN."

This has very much been a marathon for us, not a sprint, and a slow and steady build. And here we are, 20 years later, making our fifth album. We're launching our biggest and most successful tour to date. We just had the number one song ["Walk on Water"] for four or five weeks at Alternative [radio] and a brandnew song that is our fastest-growing song ever, "Dangerous Night." [produced by Zedd]

I never would've thought that, if you had asked me that 20 years ago. I would've told you I felt very lucky just to get out of the garage and be playing shows in front of 20 people.

MC: Of course, when you start a marathon, you know you're running a marathon; you pace yourself, as opposed to sprinting out of the gate. You clearly envisioned Thirty Seconds to Mars to be a long-term project, is that right? Leto: Yeah, I think so, I think you're right. It's especially easy to think that way when you share the band with your brother. There's a commitment that we have to each other that runs deep and pushes us both to work harder, to deliver. It's a great motivator.

MC: Drilling down a little bit, can you talk about when and where you recorded the album? Leto: Sorry I'm talking so quietly, I know it's probably a little annoying, it's just my voice is a little bit on edge, and I'm about to go sing, so I'm just trying to save it a little bit, if that's okay. I just noticed that I'm like "trr, rrr, rrr" when I'm talking.

Anyway, it's been recorded all over the world.

I remember recording at a conference room in Russia and a hotel room in Paris, Joshua Tree, Seattle. We recorded in Japan and in Los Angeles, in Laurel Canyon, is where we ended up putting it all together.

MC: That seems especially fitting. When I think of your band, I think of universality and your broadness and appeal and the large subject matter you speak to. Was recording in multiple locations deliberate or did that happen spontaneously? Leto: Well, most of it was being on tour, but when I have breaks, other people sometimes they go home, generally I'll stay overseas and do some work, do some recording. We do spend a lot of time on the road, and that changes your perspective. I remember [when] we landed in the Ukraine, Freedom's Squarewhich they call it now-was still smoldering. There were militias, people walking around with machine guns and streets were barricaded, defenses set up. It shows you how big the world really is and how much we all have in common. It's been a great education for myself and the band to spend so many years of our lives, or the last decade or two, overseas.

MC: When you think of the album right now, what emotion comes to mind first? Leto: The first word that came to mind was optimism. There is a thread that recognizes danger or the trepidatious times we're living in, but I think it's ultimately an optimistic album. There is a sense of hope and excitement and adventure. It's much more aspirational than it is a warning sign. And that's probably how I feel in life as well. I'm ultimately optimistic. There's always going to be challenges, and we certainly are living in challenging times, but I'm optimistic that perseverance will pay off.

MC: Thirty Seconds to Mars seems to embrace technology in almost everything you do. Do you have any fears about technology getting out of our hands at this point? Aside from the obvious ways technology can bring us together, what are your views on technology right now? Leto: Well, I have a great passion for technology. I'm a really curious person, I love to learn, so it's been a place where I'm able to satisfy some of that curiosity. I'm able to listen and learn quite a bit. Friends and I have talked about AI. I do think there are dangers, as there is with any technology, and we see it every day. There are dangers, whether it's with an automobile or a handgun. Technology can replace a human heart, it can also bring about great despair and tragedy, or be a catalyst for that.

I'm optimistic at the end of the day. I think it's inevitable that we're going to build technology that will be in some sense smarter than us, but I also think that same technology will also be something that we can harness to quite possibly save ourselves and make a better future for ourselves, our children, and help us as we become interplanetary species. I don't think we'll be able to do that on our own. It's fun to talk about.



MC: I was fascinated by your performance on *Colbert* and how you used a robot to capture your performance onstage. Are you going to duplicate that technology on tour?

Leto: We really tried to do that, but the expense is just extraordinary. The other thing it does is it makes—unless you have some sort of tracking device, which we debated—it makes you have to repeat your performance night after night so it knows where you are.

But, talking about artificial intelligence, if you were able to have some kind of predictive software or even a camera that could distinguish between who the singer was (versus maybe a guitar tech running onstage) then the camera would know who to shoot, how to capture the image based on the motion and movement of a person, and that would be really interesting.

We did a performance on MTV that utilized military technology and we filmed ourselves basically in total darkness and captured our images via thermo-camera. On Colbert, with this robot, it's fun to experiment, it teaches you a lot, and I think it's exciting for us, and I hope it's exciting for people watching.

MC: What prompted the creation of your documentary A Day in the Life of America and why did you choose July 4, 2017, as the focus? Leto: Great question. We shot A Day in the Life of America on a single day in every single state in the country, plus Puerto Rico and D.C. We had camera crews all over the country. We actualy had 92 of them. We decided on July 4 to film this portrait of America, because it's the classic American holiday. We thought that it'd be interesting to capture America at its most celebratory, sometimes a day that's also filled with surprises and the unexpected. The film is a companion piece to the album, the music will be a soundtrack to the film. They'll both live separate but equal, but it's stunning what we got back. We also had 10,000 submissions from people all over the country—and the world; we asked people to send us their thoughts on America on that single day. But it was insane, it was crazy, it was very ambitious, but we got back incredibly moving footage that we are editing as we speak. Some of the footage was the first video for our first single, and the rest of it will be in a film that comes out later this year.

But we're excited to get back on the road. We're playing The Forum [in L.A.] very soon, we're playing Madison Square Garden, and we're going to be on tour in America this summer, all over the country. We have a very ambitious tour that does use some new technology and interactivity that I think is going to be really fun. It's called "The Monolith Tour," and people will see very soon why it's called that. But it's quite an undertaking.

MC: I'm guessing you're calling it "Monolith" because you're planning to break your 2011 *Guinness Book* world record [for most concerts during an album cycle: 300]? Leto: [Laughs.] Oh my God, I hope not. That was crazy, I don't recommend that. We're going to tour quite a lot, probably for the next couple of years, but this time we're going to remember to take a rest—just enough to recover a bit.

> Contact Natasha.Desai@pmkbnc.com Lauren.Morris@pmkbnc.com

QUICK FACTS

- Jared Leto is obsessed with lists. He recently drew up 10 of them—detailing news subjects, tech companies, rich individuals and government agencies—as part of a promotion for *America*. And, the band has created a meme generator extending the list concept to everyone (america.thirtysecondstomars.com), a custom album cover generator allowing fans to create their own custom lists in the format of the *America* album cover.
- During his action sessions for The Joker in *Suicide Squad*, Leto sent costar Margot Robbie a live rat in a box.
- Leto has said he gained 67 pounds for his role as Mark David Chapman in Chapter 27.
- For his Oscar-winning role in Dallas Buyers Club, Leto dropped 30 pounds.
- Leto interviewed Edwards Snowden for his documentary program Beyond the Horizon.
- Leto dropped out of school in the 10th grade.



the Straight Truth About Pickups by Jason Lollar



The "magic" found in some (but not all) classic vintage pickups was created by accident. Don't let anyone tell you different. And over time, some pretty stellar accidents happened. The only way to recreate that magic is to study more than a few exceptional examples of all the classic pickup types, while acquiring a thorough understanding of exactly what materials were used and precisely how each pickup was constructed and wound. Only then is the "magic" repeatable, if you are willing to spend the time and money required to chase the dragon. I am.

I personally design and wind over 30 different pickup models, including all the vintage classics, many obscure works of art known only to lap and pedal steel players like Robert Randolph, and even a few of my own designs that never existed in the past.

I invite you to visit our website for sound clips, videos and current product information, or feel free to give us a call.

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Produce Videos That Get ATENTOR 15 INC. By Bobby Borg

l ideos posted on video sharing sites, personal websites, and blogs have become an incredible method to promote your music.

Sites like YouTube (youtube.com), Vimeo (vimeo.com), DailyMotion (dailymotion.com/us), StupidVideos

(stupidvideos.com), eBaum's World (ebaumsworld.com), Break (break.com) and Ustream (ustream.tv) host millions of videos featuring artists just like you.

But with the vast number of videos on the Web these days, you can't just record the same old footage if you expect to rise above the clutter. What follows are 15 different approaches that you might consider when setting out to record your next video.

HUMOR

Create videos that stimulate laughter—laughter makes people feel good. Singer-songwriter Dave Carroll wrote and filmed a humorous video called "United Breaks Guitars" after the airline trashed one of his instruments during a flight. Not only did the video receive several million hits, Dave received a sponsorship from a guitar case company and wrote a book on customer service. To check out Dave's video, search online for "United Breaks Guitars." And while on the humor kick, search for, and check out, "Drummer at the Wrong Gig," for another example of a great, humorous video.

LIFESTYLE

Create videos that depict the lifestyles of your fans and set your music as the soundtrack. If you're an alternative, punk or metal band, you might create a video with rad skateboard footage of kids riding in the parks of Venice Beach, kids jumping the stairs at Hollywood High School, or kids cruising down the Hollywood Walk of Fame at night—all set to your songs. The video "Skate Punk: Zero New Blood Three" that features the band Herrera My Way received about 130,000 hits. Not bad! To view lifestyle videos, check out Skatevideosite (skatevideosite.com) and other sites like it.

NEW TECHNOLOGY

Experiment with using new technology to create a visually stunning music video that might help your band and song stand out from the threat of the pack.

Manager Sydney Alston recently recorded a video with 360 technology for his band End of Ever. Here's what Alston had to say.

"A couple of years ago when YouTube first allowed 360 videos, and Facebook announced it was working on 360, we decided we had to be the first band doing it. Unfortunately, we weren't the first band to do a 360 video, but we were the first band to do a 360 full-action lyric video, and the first band to post a 360 music video on Facebook.

"At the time, I was going to the YouTube studios trying to learn as much as I could about the platform and I met a rep from Ricoh. I convinced him to help us make the first 360 lyric video and he gave us two Ricoh Theta Cameras to use. Getting the camera turned out to be the easiest thing to do.

"We needed a director and someone who could edit the video. We found a young director, Aaron Brownlee, who was willing to take it on and also had the equipment to edit the video. In the end, the video cost us \$800 to make. The video got 75k organic views and 2.1k shares on Facebook. You can check out the video here: youtu.be/Jwl1EbvD9A0."

LYRIC

Develop videos that feature the written lyrics to one of your songs set over cool still photographs and video footage. While lyric videos were originally created by fans as a show of admiration to the artists they loved, bands are releasing their own lyric videos, too. To view the most popular lyric videos, search for "When I





Was Your Man," by Bruno Mars, "Problem," by Ariana Grande and "Wake Me Up," by Avicii. Also check out the official video for the band Hippo Campus and its song "Monsoon."

NEWS/COMMENTARY/INTERVIEW

Report upcoming shows, important happenings in your career, or thoughts about world events. Film interviews about how you got started or how you are enjoying life on the road. All this shows off a more personal side of your brand and helps you to connect with fans in an entirely natural way.

Says Freddie Al-Hajj, of the bands Clepto and The Hajj, "We've always used video as a major tool to promote our band and mu-

sic-from making small videos to promoting our next upcoming show, to even creating our own small, TV-like show, "Clepto Goes to America," which highlighted our Canada to California tour. Since the tour was completelv funded via Kickstarter. we would film humorous 'a day-in-the-life' clips of us on the road merged with live performance footage and then post it to our YouTube channel as a way to update fans and create engagement. This gave the fundraising a real-time push and it showed that we were a band committed to the tour. This also helped get our fans excited enough to fund our next tour through Europe, which lasted six months. Here's our European Tour Video Update: voutu.be/Kvgo3LD4DOE."

COVER

Film yourself covering a hit song and capitalize on that song's built-in audience. While there are millions of artists already doing this, there are new success stories unfolding seemingly every day. Chloe x Halle, an adorable teen sister duo, attracted the attention of megastar Beyoncé after posting a cover of the pop diva's song "Pretty Hurts." Subsequently, the girls signed a five-year management contract to Beyoncé's company, Parkwood Entertainment. Now that's impressive!

FAN-GENERATED

Initiate a fun contest for the best lip-synched video of one of your singles. This might motivate your fans to create cool video content and help you spread the word-of-mouth. For

his song, "Lucky Animals," Devin Townsend inspired his fans to create humorous music videos of them dancing to his single. He then merged all of the fan footage into his official video. The video received nearly 200,000 views. Cool!

SHOCK

Use shock as another method to promote your music and get people interested in your band. Rap artist Tyler the Creator released a video of himself eating a Madagascar cockroach, throwing up and then hanging himself. The video received nearly 100 million hits and still counting. Search "Tyler

The Creator + Yonkers." Shock may not work for you if you're a Christian country artist, but it could certainly work wonders for just about everyone else. Human beings are psychologically drawn to shock and gore. Why not give this a try?

STAGED LIVE PERFORMANCE VIDEO

Record the typical music video of you performing along to one of your studio recordings. If integrating a storyline, just be sure to hire the appropriate professionals (i.e., actors, models, and/or dancers) where you might be lacking. If there is one thing that the world can do without, it's more bad actors. [Ha ha.]

New Sweden-based rock band Dahlia didn't use any actors in their recent video

shoot for the song "Gravity," but it did hire a local dance teacher who choreographed a special dance routine for the song. Jesper Westerlund, the band's guitarist, explains how they got the video produced, where it was produced, and how much it cost:

"We first planned how we wanted our video to look and what we wanted to accomplish. After settling in on a concept, we talked to a local cameraman who worked at a nearby studio called Living Picture (which no longer exists) and he agreed to record us for the indie-friendly price of only \$1,000. We scouted several locations to record, but jumped at the free opportunity to shoot at my boss's warehouse Hilight/ Westerlund Studio (westerlundstudio.se).

"We rigged up a small scenery with black molton fabric, put up some cool lights (including moving heads, sun strips, and LED fluorescent lights), and then set up all of our instruments on a stage in order to recreate a real live performance venue.

"The complete process took us about 2.5 days to record: one evening for building up the scenery, one day to record different angles of the band, and one day to record the dancing. You have to have time when you do this stuff and you have to always put down a 100 percent effort in what you are doing or else it won't turn out as good as you might think it will. You can check out the video here: youtu.be/rDW-EqBGtxc."

DOCUMENTARY

Record a documentary about the making of your band. Film clips of the house you grew up in, the high school where your band members met, and any other behind-the-scenes footage you can think of. Fans really love this type of stuff because it helps them to learn more about the person behind the artist. Check out documentaries like *Time Is Illmatic* featuring Nas as well as *Amy* featuring Amy Winehouse.

LIVE PERFORMANCE

Capture footage of yourself performing live on stage. Club bookers and equipment sponsors typically love this type of footage since it doesn't lie—what they see and hear is what they know they are going to get. Oftentimes, clubs are already equipped to film your video for you for a small fee.

LIVE STREAMING

Use sites like Ustream (ustream.tv) and Stagelt (stageit.com) to present "real-time" videos for your audience. For instance, you can invite fans to tune in with you at a set hour every night while you're recording your album and ask them for feedback. This makes fans feel like they are really invested in your cause.

Says Freddie Al-Hajj (Clepto and The Hajj): "We use video and the new fast and

easy technology of live streaming through Facebook and Instagram to show parts of our shows with our new band. The Hajj, as well as to showcase the bands that come and play at our venue and studio, Doll Hut and Doll Hut Studios in Anaheim, California. This definitely gives the people who are not attending the show a taste and a sense of 'missing out' which will hopefully bring them to the next show. Doing these live streams and saving them on your profile is a good way to show your history for new fans that you might get each new show you play. Here is one of a raw and raunchy clips: facebook.com/worldfamousdh/vid eos/1581056848616765/."



Dahlia

SLIDESHOW

Use amazing still photographs of you and your band to create slideshow videos. You can use several videos that fade in and out using that awesome Ken Burns effect, or you can just use one continual shot of your album cover and URL.

DIY PRODUCTION

Get your videos produced by rolling up your sleeves and doing it yourself. Use high-def digital video cameras (like the ones by Canon or Sony), editing software (like Sony Vegas Pro or Final Cut Pro), and stock footage from sites like Videoblocks (videoblocks.com). You might also think about using online tools like Animoto (animoto.com) to produce fun videos using your photos and video clips. Just remember that producing high-quality videos yourself requires a little know-how and a lot of patience. Bottom line: you gotta have some skills.

Indie artist Emily Zuzik presents an example of someone who took charge of the production on her recent video, only she was wise enough to know her own weakness and to outsource some of the work. Here's what Emily did:

"I had a song "Alone" (youtu. be/2iju740jw8s) with a very personal story and wanted to get the video right. I also had some specific visual ideas for it. I'm a pretty good photographer/videographer and have both a digital Canon EOS Rebel and iPhone shooting HD video. My producer friends took my ideas and proposed that we both shoot atmospheres (them in NYC and me in Los Angeles) and upload them to a Google drive. I also shot footage with me in these "lonesome environments" using my tripod, a selfie stick and some creative phone leaning against rocks and whatever I could find in the area. They also shot my concert at Rockwood Music Hall for some performance footage. Then, Anana Kaye, my co-producer friend from duendevision.com, used Final Cut Pro to weave all this video together in a montage sequence. She sent me rough cuts, and we'd have phone meetings and emails dedicated to editorial changes and brainstorming sessions. Thank god for her skills, because my editing efforts using iMovie (youtu.be/7YC8pyv9Gnk) have been basic at best.

"The point of this is, if you have a

specific look vou want and feel comfortable shooting lots of the video yourself, you can find someone to help you edit and produce the video without hiring an entire crew to run with it themselves. The budget for this kind of video falls into a range. I did mine for around \$1,000, but they've done videos for under \$1,000 and close to \$4,000, depending on the budget of the person and how intricate they want to get. I also hired a video promotion friend (hipvideopromo.com) who pitched the video to television, Internet and print coverage as well

as ran a social media campaign for the video. These were invaluable add-ons that I recommend for any indie artist looking for more exposure and to build a greater social media following. They offer a range of services for different budgets as well."

PROFESSIONAL VIDEOGRAPHERS

Finally, hire a senior student at a local film school who has access to great equipment (which could therefore cost you nothing or a few hundred dollars), a videographer at a club who is set up to record your live show (which could cost \$100 to \$200), or an experienced professional who makes documentaries and videos for a living (which could cost you from \$3,000 to more than \$35,000). Keep in mind that the multiple cameras, professional lighting, sound equipment, editing expertise, sound stage, make-up artists and fashion consultants that professionals use make a big difference in quality. Contact local colleges, ask for referrals from other bands in your area who already



have great videos you've seen, or just conduct a search online for videographers to find someone who you feel can get the job done right.

Los Angeles rapper Tall Cuzz found his videographer Rawli Creative on the set of a friend's video shoot.

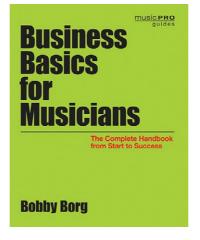
Says Tall Cuzz, "As a rapper, I naturally support other rappers. So when my friend ExcelBeats asked me to sing a feature on his latest video single produced by Rawli Creative, I brought nothing less than my A game. This led to an opportunity to sing a feature on Bizzy Bones' video shoot that Rawli Creative was also producing. As it turns out, Rawli was so impressed with my professionalism on both video shoots, he offered to produce my own solo stuff.

"My video 'Been A Goon' was a two-day shoot in three locations. Day 1 was shot at my home in Compton. Day two was shot in both Dorset Village off of Crenshaw and Slauson in the projects where I grew up and off La Brea and Slauson at Ladera Park. All three locations were filmed with a Sony A7s2, Canon cinema prime lenses and a half-ton grip truck.

"Rawli, understood my issues with financial hardships and didn't want to let that stop us from filming, so I got the "homie discount." Rawli shot a \$3,500 video for a mere \$1,000!

"So, take note indie artists you have to network and create contacts to get ahead in this business. The harder I work to be really good at what I do, the easier

it is for industry professionals to work with me even, in the absence of a big budget. Check out the video here: youtu. be/cQ7vZCpR4YU."



So, ladies and gents, in closing, just remember that no matter what video approach you take, be sure to keep up-to-date with the latest techniques for creating and promoting video content. Search keywords online, like "video content creation" and "YouTube tutorials." You'll learn basic tips about posting consistently, titling your videos, tagging your videos with keywords so that they are easier to find, including links to get people to subscribe to your videos, responding to comments, and so much more. Some of my favorite tutorial pages can be found on YouTube's Creator Academy here: creator academy.youtube.com/page/education. Enjoy!



This article is based on an excerpt by Bobby Borg from the book *Five Star Music Makeover* (2016), written by Bobby Borg, Coreen Sheehan, Anika Paris, Eric Corne and Michael Earnes. Additional interviews were conducted by Bobby Borg for *Music Connection* magazine (2017). For further ideas and books by Bobby Borg, such as *Business Basics for Musicians*, please visit his site at bobbyborg.com.



Fender American Original Series Guitars

Music Connection recently had a chance to sit down with Joey Brasler, Vice President of Product Development for Fender Guitars, to ask him about the new American Original Series Guitars, which were officially announced at January's Winter NAMM Show in Anaheim, CA.

Music Connection: Tell us about the new Fender American Original series guitars. **Joey Brasler:** The Fender American Original series guitars are designed to look and feel like Fender's classic '50s, '60s and '70s models, featuring vintagespec necks, bodies, pickups, hardware and finishes, with the addition of playerpreferred 9.5 inch radius fingerboards and vintage tall frets. If you like to play vintage guitars, these are what you want to play.

MC: How does the American Original series compare to the American Standard series and the American Professional line of guitars? Brasler: The American Standard line were players' favorite guitars for many years. The American Professional series replaced the American Standard series in 2016 as a complete redesign, including neck shape, new models, new V-Mod pickups by Tim Shaw, new colors-so different that we changed the name. We see the American Professional series as guitars for the player who wants a traditional-looking guitar, but with a modern feel-truly today's best pro gigging and recording Fender.

On the new American Original series we kept a lot from original Fender designs: true vintage-spec bodies and necks, vintage-spec hardware (much still made on the original old Fender factory machines), vintage-spec pickups and finishes. American Original guitars are for the player who wants a very vintage aesthetic, but with just a couple of updates to enhance the playing experience. American Original guitars and basses are designed for the working professional musician who prefers playing vintage instruments, but perhaps they are too valuable to take on the road or on daily gigs. The vintage player is going to be very comfortable with an American Original the first time he or she picks it up.

Of course, the American Original series guitars are made in our Corona, California factory, as are our American Special, American Professional and American Elite series guitars.

The player's experience with the American Original series is that they look and sound like vintage instruments because of those vintagespec bodies, necks, pickups, hardware and lacquer finish. But we also made them just a little easier for today's guitarist to play, with a 9.5 inch fingerboard radius and what we call "vintage tall" frets—they're still a vintage-spec width but they're just a little bit taller, so that today's bending styles and other tricks are easier to do. And we put in "modern" switching, meaning your '50s Strat has a 5-way switch instead of the 3-way, things like that.

These American Originals are a little less expensive than the American Vintage models they replace, so now a customer who really wants to play an American-made Fender vintage-style guitar can buy one—many of these guitars are priced for less than \$2,000.



MC: Are the Stratocasters and Telecasters modeled after any particular year? Brasler: Thanks for bringing that up! Though certain key features, such as neck shapes, body radii, hardware, pickups and more, are very similar to great vintage guitars, we measured to nail the classic specs. With the American Original series we're celebrating the guitars by decade. For example: '50s Telecaster, '60s Stratocaster, '70s Jazz Bass, etcetera.

This approach gave us an opportunity to select player-favorite neck shapes, pickups, colors, etcetera, from a whole decade, and create these amazing playing, sounding and looking guitars.

We listened to every vintage-spec pickup set we have; we ended up keeping the Pure Vintage '52 set for the '50s Telecaster and the pure vintage '65 set for the '60s Stratocaster. The construction of the pickups are exactly as they were back in the day.

MC: And what are the available colors for the American Original series guitars? Brasler: We added several vintage colors we haven't used in a while. There are 11 new models in 13 different colors. Each guitar is available in a few of the following colors—check

fender.com to see which colors are available on the different guitars: Aztec Gold, White Blonde, 2-Color Sunburst, Olympic White, Candy Apple Red, 3-Color Sunburst, Butterscotch Blonde, Fiesta Red, Lake Placid Blue, Surf Green, Ocean Turquoise, Natural and Black.

MC: Tell us more how the design and development process works when you are launching a new line of guitar like the American Original series. Brasler: First, the Fender Electrics Product Team sits down to review where we're coming from and where we want to go. In the case of a line like American Original, which replaces American Vintage, we look back at which key features worked for customers. From there, we dream up where we think we can improve value for players. In this case, we would stay within the vintage aesthetic, keeping this particular customer in mind-and the customer for American Original typically knows every dimension, screw, material and spec from the '50s and '60s guitars. We would take special care to keep what matters and change anything only after great discussion, not only inside Fender, but also with many customers who actually use vintage Fender guitars, instruments from the prior American Vintage series and even Custom Shop.

We start the development process two years or so prior to launch—it takes that long to talk through, design, develop, prepare for marketing and more.

Plus, to be ready for launch, we ship guitars to dealers all over the world so that customers can get their hands on them right away. The guitars need to

must be taken in shipping. Most of these guitars have a lacquer finish that must be kept safe during shipping. All of this takes time and care.

We are very proud of the Fender American Original series instruments. We think we have captured the essence of the iconic models Fender made in the '50s, '60s and '70s—and we've added in a couple of special features that meet the demands of today's players, all at reasonably affordable price points. We wanted the American Original series to be guitars and basses that our customers would fall in love with—and from what we're hearing back from players, they are!

You Landed the Date for Your Concert... Now What?

s an indie-artist rocker turned folk musician who has sold over one million albums, Lisa Lynne has made her way through the maze of industry ups and downs to achieve self-made prosperity. She has developed an almost scientific process by which to thrive as a touring musician and shares it all in her new book, *How to Succeed with Self-Produced Concerts—A guide for performers and presenters to navigating a successful event.* In the following article, Lynne offers tips to help you rethink your next show promotion:

You landed the date for your concert.

Now what? Whether you are working with an estab-lished presenter or doing it all yourself, you want to fill those seats. It's on you to be creative and leave no stone

unturned.

Define your mission and build it into your story now. Why wait for fame and fortune to be a doer of good? Another show with four guys on a train track will ho-hum an entertainment writer. But if those guys were also stopping by the boys home to do a musical presentation on the history of rock? What if Sally the songwriter was also visiting the elder care home, or the women's shelter, or serenading the animals at the rescue center? Can your tree hugging songs go multi-media and be a story for the environmental or science news? Was your Grandpa a veteran with a poem collection to share at the local VA? Start now to work for what you believe

in, weave it into your mission and become more than an ordinary press release. Become a human interest story.

How do you bill yourself?

If you or your band do not yet have name recognition you may consider a title for your show, one that captures the imagination and entices newcomers. When people scan the event listings they see the first few words. "Joe Schmo in concert," says nothing. But "Dance your Pants Off with the Boho Grooves of Joe Schmo" will serve better. "Sally Songwriter in Concert" won't catch the eye of someone looking for a date night plan, but "Enchanting Love Songs from Around the World with Sally Songwriter" is going to bring the lovers. Consider a title that reflects what is special.

Maximize your press release. Start with important newspapers by filling out the online calendar sections with your show title first. Look up the journalists not only for entertainment but those connected to your human interest story. Your email is a straightforward nononsense 4 - 6 sentence summary of who you are, what you do, and your mission. The subject line has show date and a couple of words, i.e "May 27 - "Unique show of world sounds coming to Omaha." Let the writer know you have done the calendar section but think their readers might be interested in your story. Offer a high res photo. Sign off with a phone number, website, and one video link. BELOW your signoff is your full press release in the body of the email—not an attachment.

When they request the photo, you know you are getting a serious boost for your show. The ideal would be an interview, but a "best bet" mention does wonders. Don't forget the local bloggers, as many are as valuable as newspapers. Search "events in Omaha" or "things to do in Nebraska" and Chamber of Commerce. Major news stations have event calendars as do many mainstream radio websites. date. Create a task grid on paper that allows you to see exactly where you are and not be overwhelmed or lose your place. The task grid in my book allows you to complete items in order of importance.

Stay on top of all related websites and

social media. Follow the venue posts and pages and comment with video links, pics and interesting bits so your show info stays alive on the feeds. Sign up for the venue email lists. Too often the presenter is an overworked and/or underpaid person doing these thankless tasks and a wrong date, website misspell or phone number typo can lead to great consequence to you. It's up to you to keep a sharp eye.

Upgrade your own social media posts.

Don't just be a commercial for your events and products. If you are only blasting your show dates you are going to bore your followers. If you are sharing an intriguing place you saw on the way to soundcheck or something unusual about the building or town, it creates a personal connection while readers are reminded of your show.

Reach out further. If it's nearing show date and you still have lots of seats available, reach out to the community. Offer tickets to a school, or less affluent groups, ask the presenter for suggestions. If there are notable town personalities, leaders or business owners who might appreciate comp seats for a show. If you are specializing in Appalachian

songs that your grandfather taught you, you might find interest in your show from the college Ethnomusicologist referring to their students. Local music teachers are often eager to expose their students to a certain instrument or style. A local dance teacher might have a group eager to choreograph a song in your show, a magician, a visual artist, multi-media students or a choral group willing to appear for your encore like a flash mob in the audience. The possibilities are only limited by your own imagination.

After doing all that makes sense for you, you can relax because you will know that you did everything in your power to make your own success. Each time you'll get better at making your own luck happen.

LISA LYNNE is a multi-instrumentalist and performer who has success as an independent artist. Her original instrumental music is widely acclaimed, having reached Top 10 on the Billboard charts with the Windham Hill/Sony music labels. She has now sold over one million albums, owns her own record label, and tours regularly. Her groundbreaking work in therapeutic music and her unique business savvy have gained recognition from NBC, CNN and The Wall Street Journal. When not on the road, Lynne teaches music promotion and is a champion of implementing music in healthcare. She was recently named one of 50 most inspiring women by LA Magazine. LisaLynne.com



Create a screenshot of the town where your show is and research all media opportunities within an hour in every direction. Public radio or college stations are a good bet for a live on-air performance or some song spins with some tickets, CD giveaway or announcements. The TV station may be in the next city over, and live performance slots are easier to get than you think. News programs, large and small, are always in need of content and you get valuable footage. All these opportunities are more likely because of your human interest story,

Stay in tune with your presenter: You have already expressed your eagerness to do your part. (Often that is WHY you got that date.) Ask how you can best help, or provide a list of what you normally are prepared to do so they can advise what works best for them. They may have their own multi-date poster templates they already use, or they may choose your poster template, which you always have for your own efforts. Offer them your own press release text so it's the way you want. Be ready to do every task and don't rely solely on others.

Create your task list and action timeline.

Once you have your poster, press release and media-listing page, create a desktop folder for each concert with all materials relevant to that

EXPERT ADVICE

Make Your Next Gig "Just Like Home Cooking"

e've all got to eat. It's the way we sustain ourselves. But when it comes right down to it, would you rather have a microwaved frozen dinner or a good oldfashioned home-cooked meal?

Some of you may have said, "frozen dinner is good enough," and that's okay. But let's assume that you receive dinner invitations from two separate friends for the same evening. One invitation says, "Come on over for dinner and I'll throw some frozen enchiladas in the microwave. The other says, "Come on over for dinner. I'll be making some homemade enchiladas from a recipe that my grandmother used when she grew up in San Antonio. I've tastes it has to tell their friends about it.

So why do you only send out microwaved Internet invitations to your shows?

Technology has given us a multitude of tools to simplify the process of collecting and preparing the necessary "ingredients" to create and distribute notifications of your upcoming shows to the people who might attend them. We have access to email lists, social media followers and dedicated fans, all at the touch of our smartphones or PC keyboards. We can literally serve up our show invitations to hundreds, maybe thousands, of possible show-goers with a few simple clicks. But then you take only a couple of ingredients to a connection, and get them excited about the personal experience they're going to have attending one of your shows.

Sure, it takes a little longer to list the other bands on the bill for your show. It takes time to cut and paste links to those bands' web pages on your social media invites where your invited guests can have a quick listen to their music, in case they might not be familiar with them. Remember that you're inviting people to enjoy a five-course meal of music, not just a microwaved frozen entree (aka "your band"). You may have to think a little bit to write something engaging—using adjectives and adverbs—that "sells" your show by spicing







always loved Mexican food, and I've never tasted anything better than these. I'll also be preparing some authentic rice and beans and we'll have some ice-cold Mexican beers to wash it down with." Now, assuming that you enjoyed the company of both of these friends equally and they lived the same distance from your house, which invitation do you think you'd be more likely to accept?

There's a certain appreciation for someone who takes the time to create something truly wonderful and different from what you might normally expect, or from what you're used to. And that appreciation goes even deeper if they're doing something that you know might be a once-in-a-lifetime experience, or something that you might find difficult or impossible to recreate on your own.

If you're a musician, you sustain yourself through the people who you touch with your music. When you play your live shows, you're sustaining your financial ability to create more music and play more shows by the number of people that you touch with your music. You want people to leave the venue after your shows saying "That was sooo good... I'm stuffed!," but maybe even take a little doggy bag of merch home with them. You want to be the gourmet chef on the stage, creating something so delicious that everyone who potentially successful show and plop and squirt them into your invitation. You go with the quick and easy method instead of taking the time to create something mouth-watering.

Younger musicians may not remember the days before streaming music. As a kid, (yes, I'm dating myself here), even buying a single CD was a decision I didn't take lightly. I could only afford to buy one album every week or two, and I treated it as an investment. Maybe even as a personal statement. It was something I was going to live with for a little while, and to some degree, I needed to be "sold" on it before I even got the store. I might have read about it in a magazine. A friend might have been raving about it the day before, replaying the best parts for me with his air guitar. And when I'd get to the store, rarely would I just grab it out of the case and run to the counter. I'd take a moment to read the liner notes, check what musicians played on it, who produced it and maybe even compare it with other earlier albums by the same artist.

Now you might already be thinking "Fans can get all that info from our website." But the reality of social media is that they're just as likely to swipe to the next video appearing in their Facebook feed of a dog riding a skateboard. For this very reason, you need to entice your audience, make human it up and giving it flavor. You'll want to spend a little time each day leading up to the show prompting your invited fans—marinating them to remember that you have a show coming up; whether it be by general posts on your social media, individual personal messages or even a phone call. Let them know that you're cooking up something special, help them smell the aromas of that delicious musical meal, and remind them that you'd like them to join you at the dinner table for the feast.

On almost any given night, no matter how dedicated your fans might be, they have opportunities to attend other shows with other bands, some of which (gulp) might be better than yours. You and I certainly hope that's not the case, but why would you jeopardize your next meal by taking shortcuts when you send out your invitations, instead of investing a few extra minutes to let them know that your event will be well worth their time and effort to attend.

You want to sustain your career and satisfy your fans' hunger? Then throw away your microwave and try some home cooking.

"GIG BOSS" is an independent concert promoter in Southern California and co-founder of Muzaic (Muzaicshows. com), a talent booking website that helps artists, promoters, and venues collaborate and manage all aspects of event organization. Email: gigboss@muzaicshows.com | website: muzaicshows.com | social: @muzaicshows

ALBUM REVIEWS

Between The Buried And Me

Automata I Sumerian Records Producer: Jamie King

Stepping back from their rock opera approach that took them to No. 12 on Billboard's album chart in 2015, BTBAM have released one half of their 2018 concept. Automata. The opener "Condemned to the

Gallows" reminisces on Parallax II-like guitar leads, while other tracks take new musical turns we've grown to expect-like the 8-bit percussive interlude in "Yellow Eyes." While the album is a fantastical concept focusing on broadcasting our dreams, listeners will be left waiting for the story's conclusion in Automata II, released later this year. - Andy Mesecher

Eels

The Deconstruction E Works/PIAS Producer: E & Mickey Petralia

Featuring the talents of Koool G Murder, P-Boo and The Deconstruction Orchestra & Choir, Mark Oliver Everett's 12th entry synthesizes unmatched majesty with humble nobility, transforming workaday life sketches into eminent delectables. Better known as E, the enigmatic frontman

gurgles personal tales like painful confessions, his unconventional voice meshing neatly with lush instrumentation. Like a crème brulee for the ears, this recipe delivers a luscious treat best consumed in sensible, discrete bites. - Andy Kaufmann

Detroit Rising

A Cosmic Jazz Funk Adventure Down Jazz Records Producer: David Schwartz

David Schwartz's masterfully curated "cosmic jazz funk adventure" is just that, plus some neo-soul, hip-hop, and rock & roll. For this magical mystery tour, revered session/touring players laid down tracks in legendary studios, most notably, United Sound, which is much more than a room

where P-Funk recorded seminal albums, but a legacy; a state of mind. And we're instantly transported there by P-Funk All Stars Greg Thomas, Lige Curry, and DeWayne "Blackbyrd" McKnight who not only raise the roof on Detroit, but bring the whole damn city aboard the Mothership. – Daniel Siwek

Sting & Shaggy

44/876 A&M/Interscope Records Producer: Martin Kierszenbaum

44/876 is the first collaborative album Sting has made since departing The Police nearly 35 years ago. It is also the first joint project of Shaggy's career. The Grammy winners created the foundation for these 14-tracks with a mutual admiration for roots reggae and reggae fusion. Lead single "Don't Make Me

Wait" is formatted in the traditional structure of music from the Lovers Rock genre. While the glaring musical theater components of the album's ninth track, "Crooked Tree," marks a huge divergence from any song that these two have recorded in the past, 44/876 is radio-friendly music that confronts social injustice, politics and love with a positive message. -Miguel Costa

Ben Harper and Charlie Musselwhite

No Mercy in This Land Anti- Records

Producers: Ben Harper and Charlie Musselwhite

Guitarist-vocalist Harper and harmonica player-vocalist Musselwhite tap into some of their deepest emotional and spiritual material to date, blending trad roots and classic themes with a contemporary aesthetic. "Bad

Habit" is a basic I-IV-V shuffle in the vein of Muddy Waters, while "Found the One" is a cross between Sam Cooke and Dr. John. There is a lot of lip service these days about "keeping it real." Well, it doesn't get more real than "The Bottle Wins Again" and the ponderous title track. This is music that resonates long after the last note is played. - Eric A. Harabadian

Nipsey Hussle

Victory Lap All \$ In/Atlantic Records Producers: Various

"Last Time That I Checc'd," Nipsey Hussle was nothing like these "Rap N****s." For over 10 years, Nipsey has been on his "marathon," releasing a number of quality mixtapes thus forming his existence and establishment within the land of hip-hop. To "Hussle & Motivate" has always been Nip's focus, and



on his debut album, he features vocals from Kendrick Lamar, Puff Daddy, Ceelo Green and The Dream, among others. Plus Nip's an L.A. native to do it without a Dr. Dre co-sign. Bottom line, Nip's a healthy blend between old school and new school rap, and he's already proven to possess characteristics of Jay-Z, Master P and E-40, all in one. - Adam Seyum

A Perfect Circle Eat the Elephant BMG

Producers: D. Sardy, Billy Howerdel and MJ Keenan

It took APC 15 years to issue an album that, pensive as it may seem, is ultimately an exercise in dithering. While the record has shape, emotional range and possibly even a narrative (singer Maynard James Keenan's lyrics are famously enigmatic),

none of the 12 tracks resonate. The record's middle chunk calls to mind the rich noise rock from APC's masterpieces, Mer de Noms and Emotive, but the bookend songs are worthy of inclusion on a B-sides record-not a studio effort fans have waited so damn long to hear. - Kurt Orzeck

The Mermen

We Could See it In The Distance Kelptone Records

Producer: Jim Thomas

Jim Thomas' instrumental trio The Mermen has been slowly but steadily releasing music since the mid-'90s, and this recent work stands as one of their best. The music is a heady combination of surf-tinged jams and delicate picking, with long passages that evoke deep emotions, sometimes reminis-

cent of Neil Young or Robin Trower's best works. The rhythm section is absolutely phenomenal, with drummer Martyn Jones providing tribal beats and spacey cymbal colorations, and Jennifer Burnes' bass laying down chords and melodic counterpoint. In the best sense, these are epic

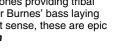


soundtracks in search of a movie. - David Arnson To be considered for review in the Album Reviews section, you must have a record deal with a major label

or an independent label with an established distributor. If you do not, please see our New Music Critiques section.









NEW MUSIC CRITIQUES



Production ·····	-
Lyrics ·····	3
Music	
Vocals ·····	3
Musicianship ·····	9

SLUKE: 8.0

Sarah Harralson

Contact: sarahharralson@gmail.com Web: fb.com/sarahharralsonmusic Seeking: Label, Booking Style: Country

Tennessee artist Sarah Harralson is back-ed by a crew of Nashville cats whose nimble, knowing skills help elevate her crafty tunes and allow her appealing voice—with its tomboy-next-door grittiness—to hold your attention. Her subjects (the career criminals in "County Time," the relatable metaphor that fuels "Watered Down Whiskey") are depicted in ways that draw you in. "Chasing Ghosts" sounds tailor-made for young teens. If there's a weak link in all this it's her material—the songs' hooks are not quite as infectious as they gotta be. Still, Harralson is a compelling wordsmith and it's clear that she is on track to deliver catchy songs with undeniable impact.

Radiant Devices

Contact: radiantdevices@gmail.com Web: radiantdevices.com Seeking: Label, Film/TV, Distr., Booking Style: Art Rock, Downtempo, Electronic

Chicago's Radiant Devices conjure dark, hypnotic, evocative (and lengthy) recordings. The band leans toward eerie, atmospheric intros from which Mojdeh's impressive voice emerges to add precious moments of dramatic adornment. In their best song, "Drowning Chain," we hear a likeness to Evanescence, fronted by Amy Lee. The key difference is that Mojdeh is not her band's focal point. They opt instead for an ensemble approach and it leads to some ponderous stretches (the 9-minute "Dirty") that, despite imaginative instrumentation and sonic effects, give the impression that the music is somehow incomplete without an equally imaginative eye-candy presentation.



Production ······)
Lyrics ······ 7)
Music 7	
Vocals ······)
Musicianship ····· 8)
5EORE: 7.8	
	ľ



Production ·····	8
Lyrics ·····	0
Music·····	
Vocals ·····	8
Musicianship ·····	8

SEORE:	76



Production ·····	0
Lyrics ·····	
Music·····	
Vocals ·····	8
Musicianship ·····	8
SEORE: 7.4	
JLUKL. I. I	

Alicia Michilli

Contact: aliciamichilli222@gmail.com Web: aliciamichilli.com Seeking: Label, Publ., Booking, Film/TV Style: R&B/Soul

Gifted with husky, mellow pipes that can belt out songs steeped in vintage R&B and soul, Alicia Michilli is a young artist who's old-school in the best way. Girl can wail, okay? And we admire her choice to not show off more on these original tunes. Though she flavors her phrasings with melisma and well-timed trills, you get the sense on the spirited "Crazy" and "Heartbeat" that she never wants to overdo it. Only on the soft, sweet ballad "Gypsy Soul" does she give a glimpse of what a powerful engine her voice can be. We urge this rising artist to seek out a collaborator who can help her create superior material-songs that both challenge and showcase her powerful voice.

DownTown Abby & the Echoes

Contact: management@downtownabbyband.com Web: downtownabbyband.com Seeking: Booking, Press, Film/TV, Distrib. Style: Soul Rock

Abby Bryant fronts her band with a persona that's easy to like, generating an inclusive, rootsy, modern sound that's flavored with classic elements. "Gonna wash my spirit clean," she proclaims on "River Song," which, along with "New Morning" and "All You Gotta Do," delivers consistently optimistic, extroverted, inspirational messages. The deep echo on Bryant's voice gives it a welcoming, wide-open vibe. And her organ skills ignite a consistent shower of sparks. You can easily imagine her and this tight band winning hearts and minds at a festival. Overall, we'd like to see this band rise to the next level as songwriters.

Siva

Contact: info@siva.com Web: siva.com Seeking: Label, Booking, Mgmt Style: Metal

Metal foursome Siva are altogether solid in every department, and they put forth a slow, dark, brooding brand of metal that might interest labels such as Metal Blade and Sumerian. Musicianship is tight, especially the guitarist who has some very nice, if brief, solo moments. While production quality isn't flashy, it delivers a mix in which every player is heard and felt. "Sapien" showcases what the band can do, especially the lead singer's ability to alternate singing with a screamo growl. Some of us, though, feel that his best work is on "The Forest," where his screams come after the singing. Either way, the dude can roar, and he gives the pummelling drummer a run for his money.

Production ······ 8
Lyrics ····································
Music
Vocals ····································
Musicianship ······





Production ······ 7
Lyrics ····································
Music
Vocals ······
Musicianship ······
SEORE: 7.4

Fruity Water

Contact: fruitywaterband@hotmail.com Web: facebook.com/fruitywaterband Seeking: Bookings Style: Psych Electro PopPsych

U.K. duo Fruity Water show moments of brilliant potential on songs that feature reserved, alienated British-accented lead vocals. We're immediately taken by the upbeat, youthful synth colors the band chooses for "Wasted Summer," as well as other sounds (like a harmonica motif) that flavor the track. We're split on which tune is our favorite. Some of us really feel that there's absolute hit potential in "Rules," while the rest of us prefer "Dance With Me" which channels an '80s essence. We all agree that this is hipster music with a catchiness that gives it the potential to entice mainstream ears. First, however, Fruity Water will need to come up with more polished, cohesive sound mixes.

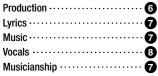
Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Production ······ 8)
Lyrics ······)
Music 7)
Vocals ·····)
Musicianship ·····7)

SLUKE 'I.S











Daniel Oakfield

Contact: danieloakfield@gmail.com Web: danielecarotenuto.co.uk/ Seeking: Film/TV, Distribution Style: Post Electronic Rock, Soundscapes

U.K.-based Daniel Oakfield's themes follow a familiar formula: an epic and mysterious ambience sets a serene mood for an emerging 4/4 beat that builds gradually to a climax. "Triangulum" is an example. What's distinctive is the inclusion of a singer who chants "I've been waiting ... all this time," repeating and repeating the words like a haunting incantation. "Dorado-Mensa" stands out a bit when its last section transforms dramatically with sounds that buzz and purr. In "Serpens Caput" the artist adds unique flavors of guitar and drums to the formula, making it rise like a march. This last theme would seem to be a good choice to add atmosphere to a feature film's website

All Systems Know

Contact: allsystemsknow@gmail.com Web: allsystemsknow.com Seeking: Label, Booking, Film/TV Style: Alt-Rock

Super-tight trio All Systems Know are fronted by Marcelo Silva with unflagging intensity and charisma. Style-wise ASK are an intriguing and often uncomfortable mix of punk and prog-rock. "Love With the Lights On" showcases the band's bashing intensity as well as their lack of production prowess. In fact, the recording seems more like a live demo than a fully realized work. The drums especially suffer from the tinny sound quality. "Storm on Saturn" is the band's opus, a long all-over-the place composition that alternates everything from jazzy tranquility to spooky soundscapes. Right now this talented band's admirable ambition is outweighed by its underwhelming execution.

Jackie Venson

Contact: management@jackievenson.com Web: jackievenson.com Seeking: Booking, Film/TV, Major Festivals

Style: R&B, Pop Singer-guitarist Jackie Venson shows flashes of potential on her demo-quality recordings, whether it's her (at times) soul-

ful, upbeat voice, her heartfelt messages or her flashes of guitar skills. Studio recording "Flying" is a humanistic jingle ("will you catch me when I fall?") that's spiced with infectiously funky guitar chords and a

brief, all-over-the-neck solo that enticed us to want more of her musicianship. But though her live recordings "Fight" and "Transcends" deliver classic blues-rock riffs and guitar-hero tones, these performances sound lightweight and poorly mixed. Venson has an appealing vibe, but her material (particularly the awkward, clichéd lyrics) need to improve.







Production ······ 7
Lyrics ······ 7
Music 7
Vocals ······
Musicianship ····· 7

UKE. 1.U



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Production ·····	6
Lyrics · · · · · · · · · · · · · · · · · · ·	···· 6
Music ••••••	···· Ğ
Vocals ·····	
Musicianship ·····	···· 6
SEORE: S.I	4

| M6

Contact: thisizm6@gmail.com Web: thisism6.com Seeking: Label Style: Rap/Hip-Hop

We've all heard similar tales of personal pain and street-life struggle that fill these songs by Denver's Marcus Smith, but never with his level of intensity. In fact, on "Monster," his powerful, super-raspy flow actually reaches a voice-cracking threshold once or twice, while a poignant sample of Jacob Banks' "Monster" provides a soulful underscore. A jazzy horn intro sets up "Karma" to be a downbeat saga, but it's actually an upbeat story about good karma, telling how a selfless saint of the neighborhood hits the jackpot with a lucky lottery ticket. M6 cements his identity as a higher-consciousness artist with the catchy. socio-political call-to-action, "Change Is In You

LaQuinn

Contact: klovabletigger@gmail.com Web: laquinn.bandcamp.com Seeking: Booking, Film/TV Style: Alternative Rap

Set to a simple, slinky keyboard riff, LaQuinn Gilmore testifies with an earnest passion about the "Paradise" he sees in his chosen woman. The artist reports on his vividly anatomical sexploits in "Wendy Williams..." which is almost a play-by-play description of a celeb-booty sexperience. In "Iffy Love" LaQuinn creates a swirling repetition that conveys the artist's frustration bordering on hysteria when it comes to a personal relationship. We like LaQuinn's voice, but there's a level of distortion in the mixes here that do battle with his flow. In fact, though the production quality is pretty decent, and offers up some cool sounds, there's room for more finesse to make these joints pop without forfeiting their alternative cred.

Aendlex

Contact: aendlex@gmail.com Web: soundcloud.com/aendlex Seeking: Label, Booking, Distribution Style: Indie Psych-Folk

Based in Rome, Italy, solo artist Aendlex offers demo-quality recordings that are altogether sombre, intimate and deeply felt. "Flashing Psychosis" and "Promenade" are both sparsely presented, just his acoustic guitar accompanying the singer's accented English. Unfortunately both songs are hampered by lyrics that are often clunky and awkward, a problem that is made obvious by the absence of other instrumentation. A full arrangement on either of these songs would go a long way toward hiding certain shortcomings. "Time Has Gone" adds a mournful harmonium to the mix, which is a nice touch, but it's simply not enough to upgrade the quality of these recordings.

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

LIVE REVIEWS

The Hotel Cafe Hollywood, CA

sound design and production.

Contact: ebbandflowhollywood@gmail.com Web: ebbandflow.band The Players: Gabby Gordon, vocals, keyboards; Morten Kier, vocals, keyboards, melodica; Ronen Gordon, drums, electronics,

Material: Los Angeles indie pop/soul trio Ebb & Flow is not your average local act. Their latest album Edge of the World does a great job using their preferred musical elements and distinctive vocal personalities to shift between the band's soft, tender side and their rambunctious, angsty side, which makes for a compelling dynamic. Soulful, seductive harmonies paired with trance-like keys and synthy percussion make it easy to get lost in the band's music, while also understanding where the tracks' lyrical themes originated.

Musicianship: Ebb & Flow use their songs to introduce the listener to a whimsical representation of who these musicians are as artists. Originally hailing from multiple corners of Europe, each member brings his or her own life experiences to the table, whether instrumentally, vocally or lyrically. From modern blues elements similar to that of MGMT and Nick Jonas, to warmer, feel-good tunes a la Grouplove and Owl City, Ebb & Flow blend their unique sound with memorable yet personal lyrics that make for easy listening.

Performance: Ebb & Flow's set at The Hotel Cafe very much lived up to what their name embodies. Vocalist-keyboardists Gabby Gordon and Morten Kier naturally fed off of each other's playful energy and distinctive

Middle East Boston, MA

Contact: americansymphonyofsoul@gmail.com Web: americansymphonyofsoul.com The Players: Melissa Bolling, vocals; Alex Mijailovic, guitar; Eric Tusch, bass; Jackson Clawson, keyboard; Dan Fortunato, drums; Mary Glaser, percussion; Willie Archibald, trumpet; Alek Razdan, tenor sax; Andrew Summerfield, alto sax.

Material: Like a nuclear warhead loaded with righteous love, The American Symphony of Soul is Cambridge, MA's very own soul-party bomb of mass construction. Covers from Beyoncé, Michael Jackson and Bill Withers intersect with original tunes inhabiting similar musical heritage. Like any respectable funk mob, some of their appeal derives from their enormity, spilling off the stage and erasing the boundary between audience and performer. Transdimensional keyboards allow for P-Funk flavored excursions, a trio of brass adds fullflavored punch and bongos season their feel with comparisons to War.

Musicianship: A potent collective of exceptional abilities. Symphony of Soul can lay down ass-shaking grooves for a straight hour and a half without dropping a note. Lead singer Melissa Bolling executes goosebump-inducing vocals while drummer Dan Fortunato provides the rhythmic backbone for their sprawling arrangements. Meanwhile, guitarist Alex Mijailovic makes throwing down a complex, soul-fried bridge appear easier than a summer's nap.



techniques, while percussionist Ronen Gordon was the final piece of a puzzle that fused all of the band's musical characteristics together. The band fluidly moved from Kier's soft, passionate lullabies to Gabby's theatrical showwomanship as they switched off between maleand female-focused vocals.

They were not afraid to bring their intricate recorded production to the stage, with distorted vocals and impressively clean live looping. Their set was a powerful, animated mix of perfectly balanced duets ("+1," "Touchstone"), techy melodies ("Polaroids," "Silver Tongue") and heavy-hitting indie tracks ("Behind Enemy Lines," "Fury"). The night ended with Ronen's

personal, upbeat anthem "One Track Mind," which is one of the few times I've seen a drummer given spotlight time, let alone share the track that is completely his lyrically.

Summary: Ebb & Flow is a trio with an interesting and fresh aesthetic that is shown in all aspects of their career. Their recorded material is diverse, both vocally and instrumentally, while their live performance features the ability to transition from energetically chipper to somber, dark tones with ease. This funky trio showcases strong versatility in their work with the potential to appeal to a range of listeners and markets. - Heather Allen



Performance: It's clear audiences connect with Soul's celebratory vibe. As a front woman, Bolling is eminently watchable yet she limits audience communication to a bare minimum, though she did call out the group's dueling albums' availability on iTunes and Spotify.

The act also lacks an overall stylistic appearance and their aesthetically sharp logo was absent, except for a loyal fan's wardrobe selection.

Summary: Symphony of Soul knows precisely what a crowd wants and fulfills that thirst with class and grace. Regretfully, slaking this desire results in a derivative character that constrains their sound within the boundaries defined by their forebears. If they want to forge a path in today's competitive marketplace, they're going to need an extra dose of novelty to push them into the spotlight.

HUNNYPET

LITTLE MONARCH

AA NI

LAUREN LAKIS

The Mint Los Angeles, CA

Contact: janderson@hunnypotunlimited.com Hear The Show: hunnypotunlimited.com

Hunnypot Radio produces a bimonthly showcase for The Mint. This particular show consisted of five fun and very different indie acts, following an interview with musician and music supervisor Tiffany Anders.

Little Monarch (facebook.com/littlemonarch) The Players: Casey Kalmenson, vocals, guitar; Lanita Smith, vocals, keys; Justin Andres, guitar, bass.

More than a few audience members noted similarities to Nina Simone and Sade. This blend of two ladies harmonizing to what they self-categorize as indie-pop was frequently funky, with solid lead chops by Andres. Kalmenson and Smith both swap and share on lead vocals. The group also knows how to get the audience to participate, so it was a fun experience.

Power Trip @PowerTripLA The Players: Stephen Perkins, drummer; Alex Alessandroni Jr, keyboards, Rafael Moreira, guitar; Fabrizio Grossi, bass; Garrett Holbrook, vocals.

It was not surprising that this all-star band's first appearance as a group had the polished feeling of being performed by seasoned professionals. Holbrook really channeled his inner Chris Cornell with breathtaking vocals. Several covers were performed with a fresh take that worked the crowd into a frenzy, including no less than The Beatles' "Come Together," The Rolling Stones' "Paint It Black" and even an unexpected choice of Stevie Wonder's "Living For the City." The group stayed faithful to the originals while managing to convey a style of their own—a remarkable attribute of a good band. Power Trip really stole the show for the night.

Troubadour Adam Road

(facebook.com/TroubadourAdamRoad)

Hailing from Israel, this group blends Spanish and Middle Eastern musical scales. But that just seems to be the formula to put you under a trance before hitting you with straight hard rock from a band full of solid musicians. The

TROUBADOUR ADAM ROAD

only complaint to be found about this act was the appearance of two man-buns; with all seriousness the ladies in the audience wanted to see that headbanging hair come out!

Lauren Lakis

POWER TRIP

(laurenlakis.wixsite.com/laurenlakis)

It was incredible how much atmospheric sound Lauren Lakis was able to craft, simply with the use of a bass. She switched between other instruments to keep things interesting. Toward the finale, Lakis' keyboard flew off stage, prompting Hunnypot show host Hot Tub Johnnie to remark that it was a finish with plenty of Pete Townshend style. A courageous solo performance!

Alessa Ray

(alessaray.com)

This Musician's Institute grad knows how to put on a show. Whatever your taste in music, there is something worth watching when synchronized dancers make a performance. Alessa Ray interacted well with her dancers and made her two-song set both theatrical and memorable. – **Brooke Trout**

LIVE REVIEWS

The Miracle Theatre Inglewood, CA

Contact: lauropageot@gmail.com Web: parlorsocial.com The Players: Dessy Di Lauro, lead vocals; Ric'key Pageot, piano, accordion; Mr. A.N.O.N., vocals; Jay Flat, saxophone; Chris Lowery, trumpet; J.P. Floyd, trombone; Shadarius Shields, bass; Channing Cook Holmes, drums.

Material: To say Parlor Social knows how to put on a show is an understatement as "The Rent Party" is just that, a musical. What you are getting here is a modernized version of Harlem's legendary Cotton Club. This love letter to the likes of Cab Calloway and Ella Fitzgerald is interspersed with rap from Mr. A.N.O.N., who plays the landlord in this story written by Ali LeRoi and Eva LaDare. The premise is a woman must raise rent through a type of barn raising known as a rent party, which was commonplace during the Great Depression.

Musicianship: The band is solid and each musician is allowed plenty of room for soloing on songs like the classic jazz tune "Sweet Georgia Brown." On "Say Hep Hep," Pageot pulls off a righteous accordion solo that sounds like a keytar in an '80s rock band. The audience also went wild for the group's spin on Gnarls Barkley's "Crazy," which had a Benny Goodman "Sing Sing Sing" feel to it. The only element that the music seemed to be yearning for was clarinet, which so many of those classic tunes used to incorporate.



Performance: Given that this was the first performance of the musical, it actually ran fairly smoothly. The flow of the show could stand to be improved by only having a few select moments for audience participation and also by tightening up the pacing of the dialogue exchanges. The inclusion of tap dancers Assata Madison and Becca Nelson of the dance troop "Syncopated Ladies" definitely infused energy into the performance. Di Lauro exhibited expert control to either withhold or draw out phrasing, depending on the feel of a song. It is a true delight to see her performing in the jazz scat style of Ella Fitzgerald; at times it is both surreal and haunting—she is so on point.

Summary: During their intermission music director Pageot, along with Di Lauro, received a Senate Certificate of Recognition for their artistic achievement. This, as well as a guest performance by legendary tap dancer, teacher and choreographer Chester Whitmore, left you with the feeling that this is a show not to be missed! You can catch Parlor Social at the Playboy Jazz Festival on June 10 at The Hollywood Bowl.

– Brooke Trout



El Rey Theatre Los Angeles, CA

Contact: thebandrocket@yahoo.com Web: thebandrocket.com The Players: Janelle Barreto, vocals; Eric Wibbelsmann, guitar; Steve Kilcullen, guitar; Jordan Lawson, bass guitar; Paul DePatie, drums.

Material: For better and for worse, every live show that ROCKET plays is a pivotal image that reflects off of the career-defining decision made by its two founding members, Eric Wibbelsmann and Paul DePatie. When the duo departed from their former band (The Pills), they recruited a vocalist named Janelle Barreto and essentially put their careers in her hands. This crucial hiring granted Barreto creative control as frontwoman and primary songwriter. Today, the music of ROCKET parallels Barreto's love life, social environment and attitude. Nevertheless, the hard rock remnants of Wibbelsmann's past still remain intact, as his original guitar riffs and harmonic sets are the foundation for which every song from ROCKET's upcoming EP (*Get Huge*) was written and recorded.

Musicianship: With two lead guitarists and a plethora of compositions that feature chord

progressions from modern rock as well as punk rock, ROCKET draws an appropriate comparison to bands like Velvet Revolver and Sum 41. Barreto sings melodies from "Fever" and "Remain" in a manner that is reminiscent of Ann Wilson on Heart's debut album (*Dreamboat Annie*) in 1975. However, if this bold songwriter wants her band's music to match the commercial success of that album in today's market, she may have to venture into a deeper level of subject matter and add screaming to her vocal repertoire.

Performance: Barreto lassoed the attention of ROCKET's loyal crowd with her Joan Jettesque vocal tonality. She divulged the seven songs from her band's set list on stage, as if she were attempting to playfully submerge anyone in the audience who displayed unfamiliarity with their content.

The dual guitars of Wibbelsmann and Steve Kilcullen provided a hard rock undercurrent similar to the compositions that have been written by Audioslave. Meanwhile, Jordan Lawson and DePatie enhanced the audibility of ROCKET's live show with the pop-punk elements that they provided as the band's rhythm section.

Summary: From Bad Religion to Guns N' Roses, the rock scene in Los Angeles has spawned more than its fair share of startup bands who eventually achieved most of the lofty goals they set for themselves. Perhaps this L.A.-based band can ride the momentum from their first KROQ radio campaign (which aired during 2016) to Janelle Barreto's ambitious goal of signing a major record deal. – Miguel Costa



The Peppermint Club Los Angeles, CA

Contact: Allegra Rosenberg, allegrarosenberg@gmail.com Web: facebook.com/thumpasaurusmusic The Players: Lucas Tamaren, guitar, lead vocals; Henry Solomon, saxophone; Paul Cornish, keys; Logan Kane, bass; Henry Was, drums; Nate Lichtenberger, percussion.

Material: With an experimental essence to their sound, Thumpasaurus performs songs that make it hard not to pay attention. "Dance Like It's Your Life" and "I'm Too Funky" are iconic gems, with an upbeat pacing that makes it impossible not to dance. Each of their songs

features a sense of funk along with a mixture of scatting and unconventional vocals. Their most recent release "Mental Karate" follows the theme of older tracks in its simplicity in getting a message across to its audience; lyrics like "mental karate choppin' all the bad thoughts!" are short and simple, adding to the many layers of the band's music as a whole.

Musicianship: Thumpasaurus are a tight unit, each musician a master of his craft. Henry Solomon's saxophone played smoothly alongside percussion with striking and unorthodox vocals from Lucas Tamaren, who seemingly loses himself in his own David Byrne/James Murphy-esque singing.



Alex's Bar Long Beach, CA

Contact: ratsinthelouvre@gmail.com Web: facebook.com/ratsinthelouvre The Players: Veronica Cruz, vocals, guitar; Melissa Posod, drums; Rusty Cavender, bass.

Material: Long Beach punks Rats in the Louvre originally formed when frontwoman Cruz wanted to play old Bikini Kill favorites, and that makes complete sense. Sharing sensibilities with Kathleen Hanna's '90s group, this three-piece blends grimy, scuzzy punk with experimental indie rock. On paper, that doesn't necessarily make for an innovative proposition, but in execution the band is a thrill. The songs are unrelenting, loud-ashell blasts of punk, motivated by political and social issues. At one point, for example, they recommend that any Trump supporters

Throughout the performance, we became entranced by the insane funky jazz riffs that honestly didn't seem natural from bassist Logan Kane and pianist Paul Cornish. Individually, each musician is his own entity, but collectively they embody what makes Thumpasaurus, working brilliantly in unison and time.

Performance: You'll never get bored at a Thumpasaurus show. As an extremely overthe-top band, they are fun and constantly engaging. Beginning their show with a projected image of Mark Zuckerberg, then transitioning to an image of Jennifer Lawrence, Thumpasaurus projects an air of good humor and irony in their performance, making sure not to take themselves too seriously. The visuals were obviously made using Microsoft Paint and PowerPoint and that's what gives them the upper leg: no one ever uses Microsoft Paint or PowerPoint anymore. Tamaren and the rest of the band showed their versatility as musicians, as they began playing in a hard-metal tempo to introduce "Mental Karate." Ultimately, the band's stage presence is enrapturing and you won't want to look away.

Summary: If you ever see them live, which you probably will since they're always playing shows, you're in for a wild ride. Get ready to dance as if your life depends on it, and make sure you pay attention to their visuals when you're not obsessing over the amazing riffs they're laying out. Thumpasaurus is the funk band of your dreams, you don't want to miss them. - Whitney Levine

in attendance wear earmuffs during one particularly, admirably, intense tune.

Musicianship: This is punk rock-there's no need for virtuosity, no noodling guitar solos or overlong drum solos, and Cruz doesn't have to hold a vocal note for an extended period of time. That said, the three band members are no slouches when it comes to getting the best out of their instruments. The sum of the parts is certainly key here; they seem to know each other very well, with Posod and Cavender an extremely effective rhythm section. As the sole guitarist and singer, there's a lot of responsibility on Cruz's shoulders but she's a more-than-capable, super-talented musician.

Performance: This is a strong area for the band, despite the fact that they don't move around a whole lot on stage. All eyes naturally fall on Cruz, fronting the band like a badass. With her head so close to the mic she looks like she wants to butt it, and a snarl etched onto her face as she sings, she's a perfectly emotive, expressive punk singer. Cavender bounces a bit while plucking his bass, while Posod looks like she's having a blast from behind the kit.

Summary: This hometown show at Alex's Bar, a tremendous place to catch a punk gig, saw Rats in the Louvre opening for former Bags singer and L.A. punk scene veteran Alice Bag, while Bad Cop Bad Cop was also on the bill. That could be an intimidating lineup, but these Long Beach rats were more than up to the task. They've been performing around the region quite a lot lately, and the hard work has paid off. - Brett Callwood

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Music Connection presents its first-ever directory of video production and video gear rental. This list has been compiled with brand-new listees entered for 2018. If you'd like to be added, email contactMC@musicconnection.com.

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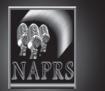


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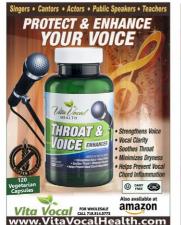
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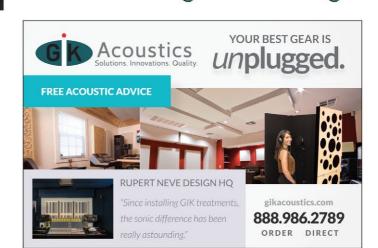


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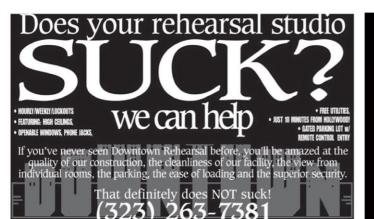
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TIP JAR

What It Takes to Go From Music Maker to Tech Entrepreneur

Passion. Focus. Determination. Mentors. Strategy. Execution and an iron chin.

Back in 2010, I had the idea to create a social network for the music industry. At the time, I was drumming in five bands (including Skrillex and Christina Perri) and producing a weekly art and music event in Holly-wood. Myspace had disappeared, Facebook didn't embrace music, and LinkedIn was for my uncle and his office co-workers. I saw the need for a way to connect musicians.

I spent a lot of time thinking about my idea until I finally had something that I felt was tangible.

Jammcard.

I called my dad (who's a retired entrepreneur) and pitched Jammcard to him.

"That's a great idea. You should build it," he said. "But you'll have to stop touring and making records, and go all in. This will take more time than you could ever imagine and you won't be able to do anything else." laser focus. These things can take weeks or even months to make, and are documents that are never really ever finished. They continually evolve, as will you, and your company. Investors want to know WHY there is a need for this. What problem are you solving, and why are you the right person to solve this problem? You will have to completely convince them of your vision and yourself as the founder in order for them to write a check. You're going to hear a lot of no's. Learn from them and keep moving.

Good news. If you have sold records, then you've sold a product, which means you're already at the very least an entrepreneur. Building a band is building a brand, which is building a product. Bands are one of hardest products in the world to monetize, so if you have successfully monetized your band, chances are you have what it takes to be an entrepreneur.

When I'm music directing or mentoring an artist, I always make sure they understand this key fact: Artists are the CEO's of their company.

"If you don't strive to build something great and better than EVERYTHING that currently exists in the market, don't bother."

He was right. "You can't steal second with your foot on first."

If you want to build a great company it's not going to be easy, and if you want to build a great social network, it's even harder. If you don't strive to build something great and better than EVERYTHING that currently exists in the market, don't bother.

I made a lot of mistakes in the first two years of building Jammcard. The industry refers to people like me as "first time founders" for a reason. There is SO much to learn. I can't tailor this piece just for you, but now that Jammcard is off the ground and doing well, I can share with you some things I've learned.

The first thing you have to do is flesh out your idea. Think big, think long, think hard. It's imperative to know two things: WHAT you want to build and WHY you want to build it. Once you come to a place where you feel you have formulated an idea for your company, then ask yourself "Why do you want to build this company?" Then ask yourself why again. And again. And again.

Pro tip: Make sure this is all written down. Get it out of your head and onto paper.

Now that you have a solid idea for your company and reason to start it, it's time to build your team. You can't do this all alone. I HIGHLY recommend finding a co-founder. Find that person who has completely different skill sets from you, someone who excels where you are weak, and vice versa. That's hard to find, just like finding a great manager or band member (it's equally important).

Now, you need money. There are three ways to do that:

Fund it yourself, aka "bootstrap"

Raise investment money from angel investors

Raise investment capital from venture capitalists

Raising money is hard. It requires a deck, some sort of financials, and

Managers are the COO's. You must have the vision to run your company, and you must manage your manager. It is your responsibility to make sure everyone on your team is on brand, communicates, knows your vision and executes your vision.

Every company is very different. With Jammcard, we have an app that is an invite-only social network for music professionals. We curate live events featuring our members, and we get our members gigs as a service to our clients. We also create content and currently have five original web series, one of which, *How I Got the Gig*, is now in partnership with the GRAMMYs. I had NO idea I was going to be a content creator when I started Jammcard. We started creating content because we were having such a difficult time programming the app and getting it to an awesome place and I didn't want to wait any longer to start building the brand. Our original content has become a way many people hear about Jammcard and is now one of our revenue streams. This is a prime example of why they say, "You must have the ability to pivot." We're expanding into multiple new markets this year and are poised to grow exponentially in the coming year.

Final thoughts: Build a team of people you enjoy being around, who are hard working, who believe in the company and believe in you. Find your customers. Listen to them. Be authentic. Go change the world and enjoy the ride.

ELMO LOVANO can be contacted on Instagram as well @elmolovano. If you're a music professional, you can check out jammcard.com and apply to join the company's network. Post your feedback. If you're an amateur or a music lover, check out Jammcard's Facebook, YouTube and Instagram. It's constantly updated with new content on Jammcard members and information on the modern day music scene.

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More than \$55 Million Distributed to Session Musicians and Background Vocalists in 2017

Royalties Distributed To Session Musicians And Background Vocalists For Their Performance On Songs Played On Satellite Radio, Subscription Services, Webcasts, Other Digital Formats And Certain Music Performed On Film & Television

Find Out If We Have Royalties For You

www.afmsagaftrafund.org/ShowMeTheMoney



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