

# MUSIC CONNECTION

EXCLUSIVE DIRECTORY  
Managers & Booking Agents



## LORD HURON

THE NEW NOIR

How to Choose the Right Manager

Build a Career By Design . . . **NOT** By Default

**Practice!** Don't Procrastinate

+ Chromeo • **Steve Gadd** • Ry Cooder

**Between the Buried and Me** • UNSIGNED BAND REVIEWS!

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## Lord Huron

Our far-reaching interview with Lord Huron frontman Ben Schneider covers the band's creative processes, the pulp fiction inspiration behind their latest album—*Vide Noir*—and how the formerly indie band is faring under their new major-label deal with Republic Records.

**By Kurt Orzeck**

Cover Photo: Pamela Littky



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**By Josquin des Pres**

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## How to Choose the Right Manager

MC speaks with four music business insiders who share insights about artist management based on their first-hand experience in the industry trenches.

**By Bernard Baur**



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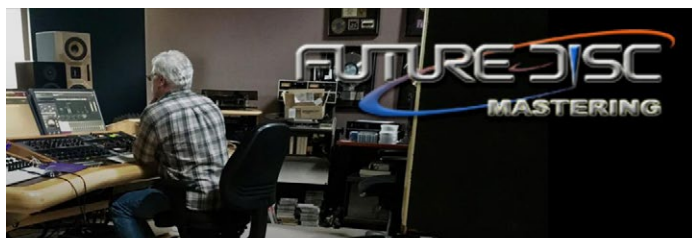
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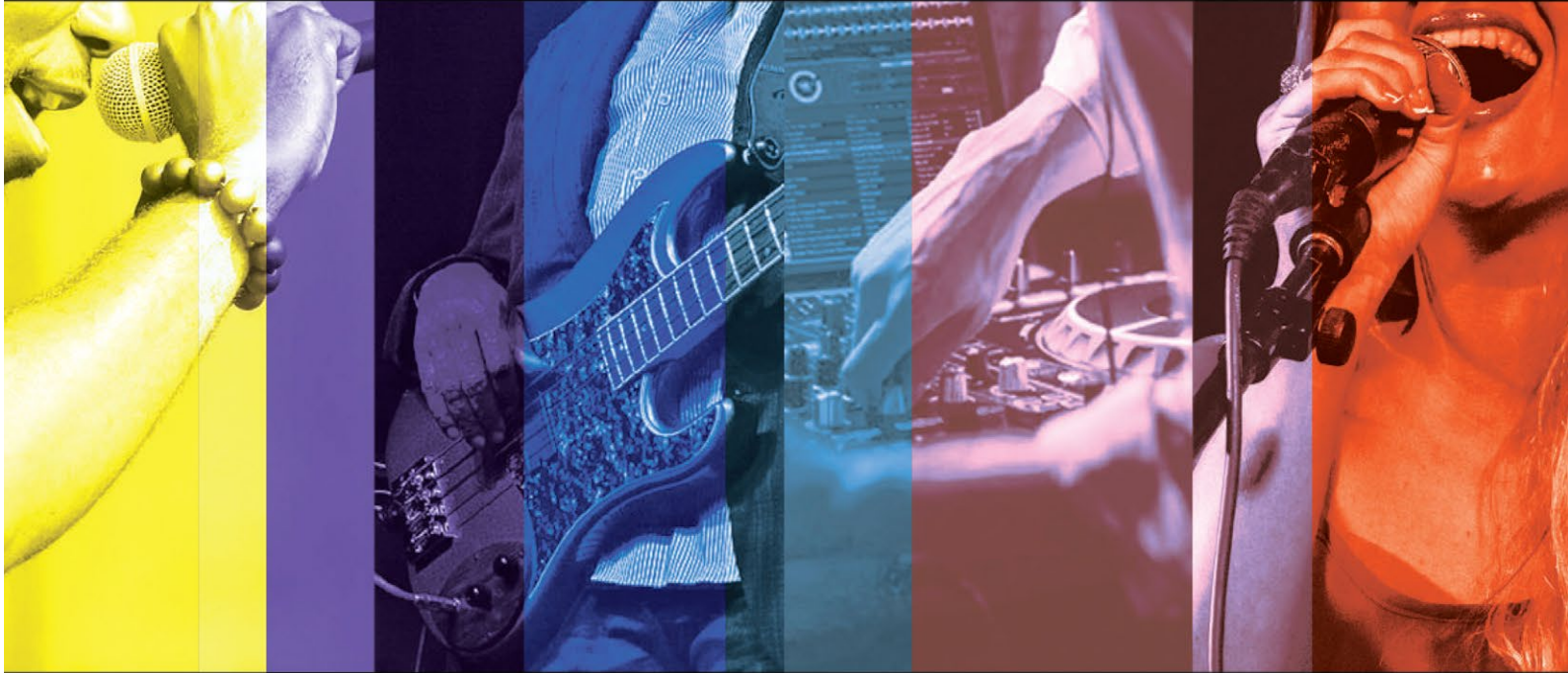
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## THE ART & SCIENCE OF SOUND RECORDING

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

**Founded on a Musical Friendship:** The friendship and working relationship between Alan Parsons and Julian Colbeck that ultimately led to the creation of the educational multi-media project The Art & Science of Sound goes back some 30 years. Parsons, whose engineering career began with The Beatles and Pink Floyd and included numerous hits with The Alan Parsons Project, met keyboardist, author and educator Julian Colbeck during a late '80s session for British rockers Vitamin Z. Colbeck subsequently interviewed Parsons for a video series he made during the initial home recording explosion about making great demos using multi-track cassettes. Cut to 2010, when Colbeck was visiting Parsons as the latter was laid up with an injury. After years of casually talking about creating an expansive, soup-to-nuts program covering the recording process from A to Z, they began to plan and develop it.

**The Mission:** "Everyone now has the capability to use DAWs, but recording is a complicated subject and many don't know how to use all their gear," Colbeck says. "Our mission is to educate those who are just starting on their journey and help others who have more experience but whose progress is hampered by their lack of understanding and knowledge about some of the basics. We wrote it for students in traditional music and recording programs and



ALAN PARSONS

self-learners. The thrust of the program is covering the fundamentals properly. Most educational products these days are focused on very specific technologies and not the entire process. Our program, is very much skills-based."

Parsons and Colbeck produced a comprehensive instructional video series featuring contributions from celebrity artists, engineers and producers and narrated by Billy Bob Thornton. It has been available since 2011 as a 3-DVD set, but more people now prefer to download the full video package of 24 "scenes" for \$99 or individually for \$5. The videos cover everything from loudspeakers, studio acoustics, mics and mixers to using reverb and delays, compressors, EQ, MIDI, plus how to record specific types of instrument or source: drums, bass, keyboards, guitar, vocals, including some specific problem areas such as recording guitar-with-vocal.

**Higher Education and Master Classes:** A truly encyclopedic reference, ASSR has been in constant use by educational institutions all over the world, from high schools to top universities like USC, Full Sail, and the University of Miami. In addition, Parsons has supported it with ongoing lectures and Master Class Training Sessions (MCTS) all over the world, including the U.S., Argentina, Colombia, Canada, Mexico, and Abbey Road Studios in London, where Parsons launched his career as an assistant engineer for The Beatles. Parsons has also recorded 15-20 accessible Session Files (raw multi-tracks) to help users with some of the practical details of recording such as mixing, remixing and testing plug-ins by loading the files into their own DAW.

Contact ASSR 1-800-752-2780 or  
831-477-1205, [artandscienceofsound.com](http://artandscienceofsound.com)

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## Scott Seine

*President*

Surfdog, Inc./Dave Kaplan Management (DKM)

**Scott Seine** has been promoted to **President of Surfdog, Inc./Dave Kaplan Management (DKM)**. During the last seven years of Seine's tenure as Executive VP/General Manager of both the label and management company, he has presided over the most successful years in Surfdog/DKM's 33-year history, overseeing several top-charting releases and significant campaigns including Glen Campbell, Eric Clapton, Brian Setzer, Dave Stewart, Joss Stone, Sublime and more. In his new role, Seine will oversee all staff, business strategy and company initiatives for the label and management company. For more information on this appointment, contact Mitch Schneider at mschneider@msopr.com.



## Bob Buckborough

*Vice President of eCommerce*

Guitar Center

**Guitar Center** has appointed **Bob Buckborough** to **Vice President of eCommerce**. In Buckborough's new role, he will lead Guitarcenter.com and MusiciansFriend.com, along with marketplace efforts and eCommerce operations for the company. Buckborough brings to Guitar Center 20 years of experience and skills in developing successful omni-channel plans for both retail and wholesale divisions. Most recently, he served as the Vice President of eCommerce at West Marine, where he worked to create omni-channel digital strategy and brand repositioning. For more, contact pr@clynmedia.com.



## Ted White

*Global Marketing Manager*

Focusrite Pro

**Focusrite Pro** has appointed **Ted White** to **Global Marketing Manager**. White returns to the Focusrite team having previously served as Senior Technical Sales & Product Specialist for Focusrite's RedNet range of Dante-networked audio converters and interfaces from 2012-2016. White was instrumental in both helping establish RedNet as a leading solution in the AoIP space. In his new role, White will be tasked with implementing marketing initiatives and campaigns that aim to meet the Focusrite Pro division's business goals. White's background previously has worked with Harman International, Live Nation Studios and others. Contact dan.hughley@focusrite.com



## Amina Diop

*SVP, A&R*

Republic Records

**Republic Records** has appointed **Amina Diop** as **SVP, A&R**. Diop will spearhead the discovery and development of new artists across multiple genres. Founder and Principal of management powerhouse The Diop Agency, Diop handles day-to-day for longtime friend and client Gucci Mane, and represents Peewee Longway, Tommie Lee, Bandhunta Izzy, Blackway and more. She played an integral role in the success of Young Thug as his manager for five years. From 2005 until 2017, she ran Melanz Enterprises whose clientele includes models, artists and on-camera talent. She began her career as an intern at Arista Records subsidiary, Sphere Records in 2002. For more, contact Joseph.Carozza@umusic.com.



## Dontay Thompson

*Senior Vice President, Rhythm/Crossover*

*Promotion*

Epic Records

**Dontay Thompson** has been appointed to **Senior Vice President, Rhythm/Crossover Promotion of Epic Records**. In his new post, Thompson oversee all promotional campaigns at Rhythm/Crossover, working closely with his promotion counterparts in release strategy and artist development initiatives. Most recently, he was Senior Vice President of Promotion at Entertainment One, overseeing their radio promotion staff, including urban, rhythm, and top 40 formats. From 2008 to 2009 he was Vice President of Promotion at Bad Boy Entertainment. For more information, contact Melissa.victor@epicrecords.com.



## John Smith

*Associate Director*

Smithsonian Folkways Recordings

**John Smith** has been named the new **Associate Director of Smithsonian Folkways Recordings**. Smith will replace Dr. Atesh Sonneborn, who announced his retirement after 20 years, becoming the third person to hold the position. Smith will oversee all key production and business processes of the label, from A&R to production, marketing, and sales, working closely with staff and stakeholders to further the mission and ethics of Smithsonian Folkways. Prior to his new role, Smith applied his skills at numerous record labels and radio stations, in addition to founding the Grammy-nominated Free Dirt Records in 2006. For more information, contact Mark Satlof at msatlof@shorefire.com.



## Nadine Santos

*Vice President, Programming & Artist Relations*

Music Choice

**Music Choice** has promoted **Nadine Santos** to **Vice President, Programming & Artist Relations**. Santos will continue to oversee all day-to-day operations for the programming department, and work closely with other divisions to increase audience growth through strategic partnerships and multi-platform initiatives. She will also continue to personally handle all pop formats across the Music Choice Music Channels, Video Channels, On Demand, and connected devices. Additionally, Santos spearheaded Music Choice's holiday initiatives on channel by expanding content offerings with new channels as well as live, exclusive in-studio performances. For more information, contact ctancredi@musicchoice.com.



## Toki Wright

*Assistant Chair*

Berklee's Professional Music Department

**Toki Wright** has been named **Assistant Chair of Berklee's Professional Music Department**. Wright is recognized as an MC, producer, writer, radio host, arts diplomat and community organizer. The Minneapolis native becomes the second assistant chair in the department's history. Wright led the country's first fully accredited Hip-Hop Studies program at McNally Smith College of Music. The program was awarded "Best Transformative Higher Learning Model" by the Hip-Hop Education Center at NYU. He regularly tours the world performing and teaching in Africa, Europe and China. Contact Margot Edwards at medwards@berklee.edu.





## ► PRESONUS ERIS E3.5 REFERENCE MONITORS

**PreSonus® Eris® E3.5** are two-way active media reference monitor speakers that uses technology based on the larger Eris-series studio reference monitors. But these are small and found a home on either side of my 29-inch ultra-wide computer monitor screen.

The Eris E3.5 has a 3.5-inch, custom-woven Kevlar® low-frequency driver that surprised me with its solid bass and clean overall sound. Coupled with the one-inch silk dome tweeter, the system has a wide dispersion pattern PreSonus says: “creates a large optimal listening area.”

In front of my computer screen, I can easily sit within the magic triangle apex and get a great stereo image with the soundstage centered. These are rear-ported cabinets and go as loud as I could want.

The left Eris E3.5 monitor speaker has the entire 25-watt per channel Class AB amplifier and single high and low-frequency tone controls but I didn't have to adjust anything when I was using them in my studio's control room. I liked the front panel on/off switch and also the single volume control (for both left and right)—the right monitor speaker connects using a single included speaker wire.

I connected them using the ¼-inch TRS jacks but there are also RCA jacks plus a single front-panel 1/8-inch stereo line input for mobile audio devices. You also have a headphone output jack for connecting your earbuds.

The Eris E3.5 worked great as I have them in my control room as a secondary pair of stereo monitors but they would be good speakers for playing video games or for a small keyboard synth setup.

The PreSonus Eris E3.5 Reference Monitors are \$99.95 MAP.  
[presonus.com/products/Eris-E35](http://presonus.com/products/Eris-E35)



## ▼ SOUNDCRAFT NOTEPAD MIXERS

**There are three** new Soundcraft Notepad mixers: the Notepad-5FX, Notepad-8FX and the largest Notepad-12FX. These are all analog mixers with Harman signal processing and USB connectivity.

I received the Notepad-8FX and it is compact enough to throw into a backpack along with a couple of mics and cables and get on with doing your next podcast interview or Facebook Live video. Even within this small mixer, there are powerful features that help you get excellent sound quality in a professional way—fast!

The Notepad-8FX is a stereo mixer with balanced XLR line stereo outputs, pan pots on all channels, plus an output jack for stereo headphones. The first two channels can be either microphones or line level inputs using Combo jacks and each have three-band equalizers that let you boost/cut up to +/-12dB at 12kHz, 2.5kHz, and 80Hz frequency points. There are three more stereo line inputs with single control knobs for each plus all channels have access to Lexicon® effects for adding any combination of tap tempo delay, reverb and chorus treatments. Channels 1 thru 6 have input Trim level controls while stereo channel 7/8 has both RCA input jacks and a USB jack for digitally streaming audio directly, to/from your computer.

I was able to connect fully professional microphones (switchable 48-volt phantom powering on mic inputs) and also add balanced line levels coming from my studio with no problems. I liked that each input has Aux/FX send control useful for deriving a separate mono mix or as the send to the Lexicon effects system.

The Soundcraft Notepad Mixers are the perfect size with the right choice of connections that make it great for podcasters, singer-songwriters or audio professionals.

The Notepad-5 is \$123.75; the Notepad-8FX: \$161.25; and the Notepad-12FX sells for \$198.75 (all MSRP).  
[soundcraft.com/en-US/product\\_families/notepad-series](http://soundcraft.com/en-US/product_families/notepad-series)



## ► ROYER R-10 STUDIO/LIVE RIBBON MICROPHONE

**Royer Labs' R-10** allows you to enjoy the smooth frequency response of a high-quality, compact ribbon transducer yet at a lower price. The R-10 is rugged and able to survive real-world sound pressure levels up to 160dB in the studio and on live stages.

Like the R-121, the R-10 has a 2.5-micron thick aluminum ribbon but with about a 5dB lower sensitivity. I received a matched pair of R-10s with sequential serial numbers, matched sensitivity specs and the two mics' resonant frequencies match within 3Hz.

My first test was using both R-10s on the same speaker of the studio's Paul Reed Smith “30” amp. I placed one R-10's logo side towards the speaker and the second R-10 right next to the first mic only with the rear side towards the dust cover.

The R-10 facing the speaker's dust cover produced the most balanced sound—bright enough with good low frequencies. The second R-10 with its back to the dust cover was brighter and slightly thinner with a cleaned up low mid-range. If I were double-tracking guitar parts, I would use two R-10s this way and alternate between them for each subsequent double-track.

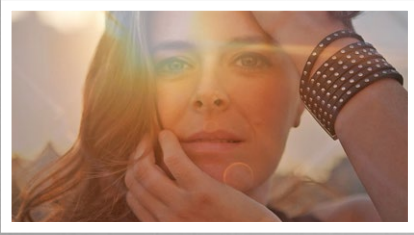
This exercise proves out that the R-10 shines for loud sources—namely close in on guitar cabinets and brass instruments. The R-10 comes with the R-10M swivel mount and it's replaceable for \$19. The R-10 matched pair comes in foam-lined carrying case—each mic weighs 13-oz. The microphones have a five-year warranty plus free ribbon replacement in the first year. Awesome!

A single Royer Labs R-10 sells for \$499 street price. A matched pair of R-10's is \$1,048.  
[royerlabs.com/r-10](http://royerlabs.com/r-10)





# Who reads Music Connection?



## The Singer-Songwriter

"Music Connection is the best! It's such a great resource for any musician looking to take their prospects to the next level. The articles are so helpful and the interviews are inspirational. I look forward to it every month."

– **Kate Brown**



## The Producer

"I never, ever miss an issue of Music Connection!"

– **Ricky Reed**, Jason Derulo, Twenty One Pilots



## The Major Label Rep

"Music Connection magazine has been a major music source for me since day 1 of my career, 10+ years ago!"

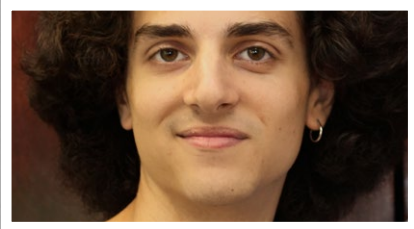
– **Kate Craig**, A&R, Warner Bros.



## The Educator

"As the author of four music business and marketing books, an instructor at UCLA and Musicians Institute, and a music business consultant, it's my job to keep up to date with the best music business and entertainment resources available today. By far, Music Connection ranks as one of the best physical and online resources for musicians and business folks today. A must-read."

– **Bobby Borg**, Music Marketing For the DIY Musician and Business Basics For Musicians



## The Studio Owner

"MC is the perfect blend of art and business, education and invaluable resources for those waiting in line for the party and those who are already inside."

– **Matty Amendola**, producer-engineer, 825 Records, Inc.



## The Producer-Songwriter

"Music Connection, the only magazine I still read religiously."

– **Alex da Kid**, Imagine Dragons, Rihanna

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## ▼ LINE 6 HX EFFECTS PEDAL

**At its core**, the Line 6 HX Effects Pedal uses the advanced Helix sound engine and is designed for guitarists who already have amp(s) and don't need amp modeling. The HX Effects Pedal has eight footswitches that use the same LED backed capacitive-touch sensitive switches found on many of the current Line 6 products. The footswitches are bright and easy to see in any lighting condition. The rear panel has two pairs of send and return jacks, two pedal Pedal/Ext jacks (for external amp control), MIDI In/Out/Thru jacks, a USB jack, power on/off and stereo input and output jacks.



The HX Effects pedal uses the Helix' mono and stereo effects and impulse response loading blocks plus there is a loop interface. You also get dozens of effects from Line 6 legacy effect processors. The patches are organized into: distortion, dynamics EQ, modulation, delay and reverb categories plus you get a variety of pitch, synth, filter and other pedal effects. HX Effects can be used as a studio effects processor or as a multi-effects stomp box. You can rename the patches you use most frequently and engaging an expression pedal allows for "hands-free" editing.

Just scroll through the various banks to get started or select and assign patches that fit your music and the way you play. The effects must be selected, assigned, and edited via a central control knob; reorganizing the order of patches make for easier on-stage usage.

You may also edit and create your own patches via the logically laid-out sub menus or just connect HX Effects to your computer via USB and use the included HX Edit software to edit, load and save presets as well as edit and load impulse responses.

Bottom line, the HX Effects is a great sounding, flexible guitar effects processor suitable for studio or stage. \$599.99 MAP.  
[line6.com/hx-effects](http://line6.com/hx-effects)

## ► RADIAL ENGINEERING STUDIO-Q

**Studio-Q™** is a compact, desktop stereo headphone monitor controller with a talkback/cue system; it was especially designed for smaller professional, home and project studios. Studio-Q can be used with an existing studio console, any monitor controller, or on its own.

The Studio-Q has a master Program volume control with balanced TRS inputs and outputs on its rear panel. Studio-Q would be connected between your console mixer or interface outputs and your headphone amplifier inputs. In this minimal setup typically the headphone mix would be identical to the monitor speaker mix.

There is a large green button labeled Talkback with an LED that lights up when the button is pushed; it also provides a dry contact signal out of a rear panel ¼-inch jack. You can connect a light in your studio to alert the artist not wearing headphones.

Use the built-in mic or your own connected microphone via a rear panel XLR connector and for hands-free operation, use the optional JR1 mute footswitch. I liked that there are trim pots to set level for either mic plus a trim pot to set the Dim volume of the monitors. The program signal path is fully balanced for easy integration with any console or DAW interface output.

The Radial Engineering's Studio-Q is a good little product to get you going in a home/project studio setup that may consist of only a laptop, USB interface and a pair of speakers. It sells for \$259 MAP.  
[radialeng.com/studioq.php](http://radialeng.com/studioq.php)



## ◀ ROSWELL PRO AUDIO MINI K47 CONDENSER MICROPHONE

**The Roswell Pro Audio's Mini K47** builds on the previous version with improvements of the modified Schoeps circuit. A 3-micron thick Mylar center-terminated 34-mm capsule is used that's modeled after a famous German vocal mic. The super-important transistor connected to the capsule is hand-selected and individually biased for each mic. The Mini K47 uses a true condenser capsule not an electret and requires 48-volt phantom powering.

The Mini K47 is a transformerless design, has a fixed-cardioid pattern and is surprisingly small—just 150mm L X 44mm W and weighs 325 grams. It is about 2/3 the size of the Microphones-Parts.com S-87 kit I recently built. Sensitivity has been lowered about 2 dB yet retains a signal-to-noise ratio of 81dBA. Another big change is cosmetic and durability with the new Mini K47's case powder-coated black instead of painted.

I was eager to try my matched pair of K47s in the studio for drum overheads. The advantage of a matched pair for overhead drums was immediately apparent: both mics sounded exactly alike, performed identically and put out the same level. Being identical sounding also meant it was easier to set their physical location over the kit; subtle changes in position are obvious and hearable. Awesome sound—I've used much more expensive mics and have not had as good results!

On vocals, I found the Mini K47 to be more open sounding and "richer" sounding compared to the S-87. The S-87 is also slightly somber sounding and that is good for bright, strident or shrill voices and sources. The Mini K47 has slightly more proximity, a touch more mid-range presence and a feeling of a bigger and more open dynamic range.

So I'm recommending getting a pair of matched Roswell Pro Audio Mini K47s! A great choice for drum overheads, vocals, electric guitar amps or acoustic guitars, the Roswell Pro Audio Mini K47 sells for \$299 MAP individually or \$699 MAP for a closely-matched pair! They come with shock mounts, carrying pouches, and individual carrying cases.

[roswellproaudio.com/collections/microphones/products/mini-k47-matched-pair](http://roswellproaudio.com/collections/microphones/products/mini-k47-matched-pair)



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



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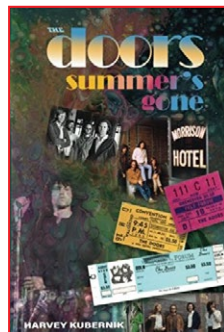
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## The Doors – Summer's Gone

By Harvey Kubernik  
(paperback) \$22.95

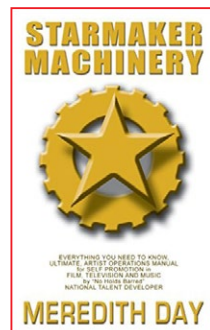
Here's another kick-ass compendium of interviews, courtesy of journalist/historian Harvey Kubernik, who seems to have a bottomless trove of chats with the band's members, intimates and authorities. Though the best anecdotes are about close encounters with singer Jim Morrison (Burton Cummings' tale is mind-blowing), the revelations delivered by Doors sound engineer Bruce Botnick are just as engrossing. If you're a deep Doors fan (but you don't know about, say, the band's brush with Michelangelo Antonioni) this book is for you.



## STARMAKER MACHINERY

By Meredith Day (Kindle) \$3.99

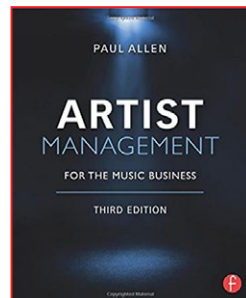
Author Meredith Day distills her many years of experience as a talent manager into this handbook, aptly subtitled *Everything You Need to Know for Self-Promotion in Film, Television & Music*. In the music section, Day's topics include How to Pick the Right Manager, How to Put On a Great Sounding Live Performance, How to Be an Effective Digital Marketer and much more. Extremely thorough, yet written in plain English, the book delivers lots of essential do's and don'ts that can help guide an artist's career in the right direction.



## Artist Management: For The Music Business

By Paul Allen  
(paperback) \$40.95

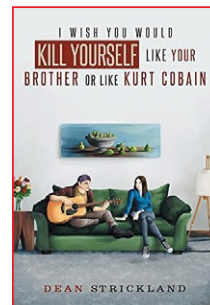
Written for both the novice and the experienced talent handler, this updated edition of *Artist Management for the Music Business* gives a comprehensive view of how to generate income through music and how to strategically plan for future growth. The book includes interviews and case studies with examples of real-world management issues and outcomes. Updates to this edition include the importance of online streaming to music careers, how anyone can effectively network, tools for successful negotiation, ways to identify and manage income, and guidance on the ever-changing social media landscape. Allen's site [artistmanagementonline.com](http://artistmanagementonline.com) provides resources.



## I Wish You Would Kill Yourself Like Your Brother Or Like Kurt Cobain

By Dean Strickland  
(paperback) \$14.00

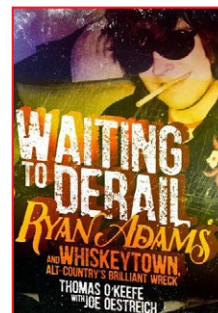
An eye-catching book title, for sure. Author Dean Strickland, aka Roland Numbers, singer-bassist of the band Chemical Diary, has penned a unique autobiographical tale of self-hatred and unrequited love, and he has spiced and seasoned it with generous amounts of poems and song lyrics that color his troubled trajectory as a passionate yet conflicted rocker.



## Waiting To Derail: Ryan Adams and Whiskeytown, Alt-Country's Brilliant Wreck

By Thomas O'Keefe  
(hardcover) \$21.99

Twenty-plus years later, accounts of Ryan Adams' legendary antics are still passed around in music circles. But only three people on the planet witnessed every Whiskeytown show from the release of *Strangers Almanac* to the band's eventual breakup: Adams, fiddle player Caitlin Cary and tour manager Thomas O'Keefe. And of the three of them, O'Keefe is the only one who was sober enough to remember it all. Packed with behind-the-scenes road stories, and, yes, tales of rock star debauchery, *Waiting to Derail* provides a firsthand glimpse into Ryan Adams at the most meaningful and mythical stage of his career.

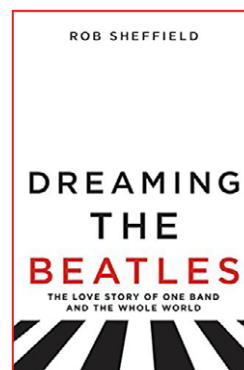


## Dreaming The Beatles

By Rob Sheffield  
(paperback) \$15.99

The Fab Four have inspired some terrific writing over the years, but none as perceptive, insightful or downright exhilarating as this book by Rolling

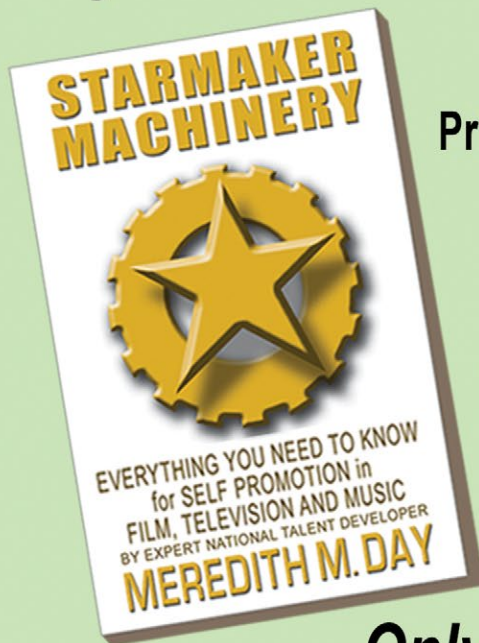
Stone columnist Rob Sheffield. With a knowledge that is expansive and an enthusiasm that is infectious, he makes the band and its music come alive again. Check it out now in paperback, you'll see why *Dreaming the Beatles* is a deserved winner of numerous awards for music criticism.





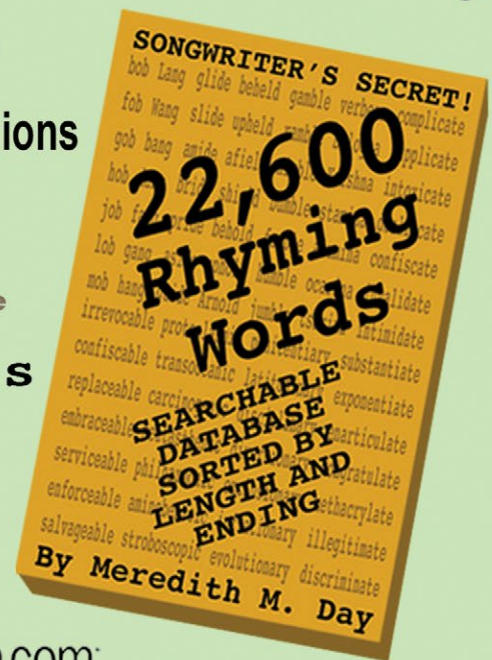
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## ADVENTURES IN MODERN RECORDING

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

**A Bleeding Deacon's Sonic Adventures:** Indie artists and singer/songwriters of all genres have relied on Daniell Holcomb's expertise as a producer, engineer for over 20 years because, as frontman and guitarist of hard rockers Bleeding Deacons, he's truly one of them. When he's not rockin' the clubs, cruising in a '79 Cadillac DeVille hearse with his bandmates or writing comedic tunes for Howard Stern or "The Frosty, Heidi and Frank" show on KLOS, he's at the boards, helping take artists to the next level.

"In addition to working with indie bands," Holcomb says, "I have helped develop and produce material for many vocalists who come with great songs in their head, but don't play an instrument. I'm kind of an all-in-one package so they don't need to bring in outside engineers and producers." Named after The Buggles' 1981 album (follow-up to the one featuring "Video Killed the Radio Star"), Holcomb's Adventures in Modern Recording was a popular indie institution on the West Side of Los Angeles for 20 years until a recent move to the Valley.



**Continuing Adventures in West Hills:** This past spring, Holcomb opened his dynamic, state of the art new studio space in West Hills after spending \$100,000 in gutting three bedrooms of his house. Besides dynamic sounding control and iso rooms, one of the funkier selling points is that all the doors and glass come from the famed Rumbo Recorders, where the likes of Tom Petty, Celine Dion, Paula Abdul and KISS did sessions and Guns N' Roses tracked *Appetite for Destruction*. "I told a guitar player who did a session here that for all we know, Axl Rose might have thrown up on one of these doors," Holcomb laughs. His trademark phrase "Let's Have an Adventure" is driven not only by his hands-on approach but state of the art equipment like a Pro Tools HDX card system, Pro Tools HD 2018, a Raven Core Station, high-end conversion gear (including Apogee Rosetta 800), and vintage mics, amps, drums and guitars.

**Live Recording:** Holcomb is also adept at remote live recording. In addition to doing regular live sound engineering at the Venice Beach Bar on the Venice boardwalk and subbing often for the regular engineer at Sagebrush Cantina in Calabasas, he has used his mobile Pro Tools rig to do multi-track recording of artists and bands in live performance various settings. He then takes those tracks back into his studio for overdubs and "sweetening." "Everything I do in helping young musicians achieve their goals is motivated by one thought: What would I tell my 25-year-old self to do?"

Contact Adventures in Modern Recording, 310-709-9645

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### ▲ Agen Records at Sweetwater

Teaming up with award-winning co-producers Mark Hornsby and Phil Naish, Addison Agen recorded her debut record *Home Town Girl* at Sweetwater Studios in Fort Wayne, IN. Agen is known for competing at NBC's *The Voice* where she performed renditions of classics by Joni Mitchell, Ray LaMontagne and others. For more, visit [addisonagen.bandcamp.com](http://addisonagen.bandcamp.com).



### ▲ Endless Studio Moods

Art Rock outfit BODEGA will release *Endless Scroll* on July 6 through What's Your Rupture?/House Arrest Distribution (U.S.) & PIAS (U.K.). The album was recorded at Dr. Wu's in Brooklyn, NY and produced by Jonathan Schenke. For more, visit [bodeganyc.tumblr.com](http://bodeganyc.tumblr.com). Pictured (l-r): Madison Velding-Vandam, guitar; Montana Simone, drums; and Ben Hozie, vocals and guitar.



Credit: Warren Wyatt

### ▲ Inside Mona's Studio Set-Up

Mona released their third album *Soldier On* on June 22 through Bright Antenna Records. The album was recorded at Zion NoiZ Recordings in Goodlettsville, TN and produced by Nick Brown. For more, visit [monatheband.com](http://monatheband.com). Pictured (l-r): Nick Brown, Sean Keegan, Justin Wilson and Jordan Young.



### ◀ Studio Victory

Victory Kid's *Thrillentials* will be out on July 27 and be self-distributed through Distrokid. The Los Angeles natives' forthcoming EP was co-produced by Harrison Nida and Allan Hessler (Asking Alexandria, Avenged Sevenfold) at The Omen Room in Garden Grove, CA. For more, visit [victorykid.com](http://victorykid.com). Pictured (l-r): Allan Hessler and Harrison Nida.

## Producer Playback

*"You have to respect the other people in the room. It's not about who's better."*

— Tony Moran (Gloria Estefan, Madonna), July 2017







### ▲ Collabing With Dirty Projectors

Dirty Projectors will release *Lamp Lit Prose* on July 13 through Domino Records. The album was produced by Dave Longstreth at Ivo Shandor in Los Angeles and features guest appearances from SYD, Empress of, Amber Mark and more. Pictured (l-r): Felicia Douglass, percussion, keyboard, vocals; Mike Johnson, drums; David Longstreth; Kristin Slipp, keyboards, vocals; Nat Baldwin, bass; and Maia Friedman, guitar, vocals. For more, visit [dirtyprojectors.net](http://dirtyprojectors.net).



### ▲ Mitchell Album Debut

Oakland's Megan Mitchell, aka Cruel Diagonals, releases her debut album, *Disambiguation*, on July 13 via Drawing Room Records and RedEye Distribution. *Disambiguation* blends electronics and drones and early earth rhythms. The album was recorded in her home studio in Oakland. For more, visit [crueldiagonals.com](http://crueldiagonals.com).



### ▲ First Ever WAM @ Capitol

Women's Audio Mission (WAM), a San Francisco-based organization dedicated to the advancement of women in music production and the recording arts, presented the first-ever recording arts conference for women in Los Angeles on June 9 at Capitol Studios. WAM @ Capitol featured panels and workshops with some of the world's top women producers, engineers and music executives, including mix engineer Marcella "Ms. Lago" Araica (Pink, Madonna, Jay-Z); Senior Vice President of Business and Legal Affairs of Universal Music Group Jennifer Baltimore; drummer Michel'Le Baptiste (Fifth Harmony and Beyoncé) and more.

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**B**assist with multiplatinum act Shinedown since 2008, Eric Bass produced the band's latest album. Released by Atlantic Records on May 4, *ATTENTION ATTENTION* debuted at No. 1 on iTunes' Top Albums chart and No. 5 on the Billboard 200. Among the many songs he's produced is Shinedown's "Cut the Cord," which peaked at No. 1 on Billboard's Mainstream Rock chart in 2015 and earned 40 million YouTube views. He's produced singles for his band and others in the past but *ATTENTION ATTENTION* represents the first complete record that he's helmed.

The decision to produce the album in its entirety was one that Bass says was virtually made for him. "When Brent [Smith] and I started to write this record, the demos took on a sonic personality," he recalls. "It felt like it had a different heartbeat and a different pulse from stuff we'd done before. That was the one way that it wasn't my decision. It was the universe making its own choice. When it came time to make the record, the rest of the band said, 'You need to produce this.'"

"I had one business conversation with Steve Robertson, our A&R guy," he continues. "He asked, 'Why do you think you should produce this?' I was still coming to terms with that at the time, but there were two points. One, I knew the scope of this record; what these songs wanted to be. If I hadn't had that, I wouldn't have done it. And two, I'd rather go nuts trying to make it myself than watch someone else go crazy trying to."

As a member of the band, the danger of familiarity always lurked beneath the surface. Fortunately, such issues never intruded into the production. "The only challenge I saw initially was that I had to ask the band to be patient with me," Bass recollects. "When I asked them to play something again or to step outside of their comfort zone, there was a reason for that. They all know that I respect them, but it had to be said. The other challenge was that most bands benefit greatly from a producer's outside opinion—an outside ear. That's one of the reasons I brought in Doug McKean (Green Day, My Chemical Romance) to engineer."

Producing "GET UP," which was penned by band vocalist Brent Smith, proved especially difficult for Bass because it confronted the issue of Bass's depression. "That was sort of the turning point of the record" he observes. "We'd worked on the music for a couple of days. Often Brent will go away to work on lyrics. I didn't hear from him for four or five days. When he came in, he was nervous to bring it to me because it was about my depression, which was tough for me. But once it was done, we knew we could write about the demons we'd faced over the years; it made it alright to do that."

As an engineer, Bass is largely self-taught, but has also learned a number of techniques from friends, notably Billy Howerdel, founder of A Perfect Circle. He finds new talent when he delves deep into Facebook, Instagram and similar online sources. Bass still welcomes unsolicited music of all genres via direct message. Shinedown's lead single "DEVIL" dropped on March 7 and has so far earned nearly five million YouTube views. Bass will produce future Shinedown records if the choice feels right at the time.

Contact [instagram.com/ebassprod](https://www.instagram.com/ebassprod); [twitter.com/ebassprod](https://twitter.com/ebassprod)

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'The business is about what works & networking – IES is the place to be!' – Rhonda Bedekian, CEO-Heavy Harmony Publishing

IES is unlike any other conference – it's a vital event you cannot afford to miss!' – Nate Beatz, Producer LIL WAYNE

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## Karen Dunn

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**Web:** kmdpro.com

**Email:** karen@kmdpro.com

**Clients:** NAMM, Steinberg, Waves, ADAM Audio, ATK AudioTek, Pensado Awards, Mix magazine, Motion Picture Sound Editors, PreSonus, Sennheiser

### BACKGROUND

From award shows to golf tournaments, when the music industry puts on an event there's one person they often turn to. Leveraging her extensive relationships with the people behind the music and a keen eye for detail, Karen Dunn has garnered a reputation as a creator of experiences that reliably impress attendees.

### Getting Mixed Up

I've always liked music, even though I'm not a musician. I got a call from Mix magazine when they were starting the TEC Awards and I went in to help on that. I ended up being an associate editor for Mix for a while. And that evolved into me working on the TEC Awards fulltime.

### Control and Fun

I'm a control freak. I really like the detail work. And there's a ton of it. When things get really crazy, it's easy to lose focus on the smaller things that actually make the biggest difference. I absolutely love that part.

You don't want to do the same thing for every event. I'm constantly studying, learning and finding out what's new and cool so I can bring in innovative ideas but still keep them within the client's budget and accomplish whatever goals they're looking for in their event. And I like my events to be fun. They have to be fun or else why do them?

Some clients know exactly what they want and I just need to get the right vendors, venue and people. Other clients aren't really sure. They know what their end goal is but they don't know how to get there, so I'm given much more freedom.

### Clients are Clients

The Santa Monica Firefighters were my clients for a while. I did a couple events for them for about three years. I realized after my first meeting with them that they're just like hanging out with audio engineers. They're in a different job, but they wanted the same thing.

### The Process

Someone will call me to do an event — what do you think? And then, if it's feasible, I'll fly out and we'll get together to go over it more. So it's the initial steps to find out what the client wants, who's involved, the dates of the event and budget. Then I just go off and do the preliminary research. And then it's a lot of conference calls and site visits. The client and I decide on what is going to work best for them and then I do all the detail work.

### Any Size You Want

It's a misconception that an event has to



*"Being able to adapt and change is really important; when you can't, you get left behind."*

be a certain size for it to make sense for someone to hire me. I've worked on events that range in size from 15 people to close to 1,000. Whatever the size of the event, I can handle all the logistics (which I love!) and my clients can do what they're there for — hanging with attendees and enjoying the event, rather than stressing the details.

### Making It Unique

I had an event during AES-LA that was held at United Recording Studios. We chose United because it was a unique venue; with all the competition for attendees at events around AES, we knew we had to do something different. We had full use of the venue and set up Room A with a surprise musical performance by Daniel Lanois. Room B played host to Scott Wilkie on piano. For food, we had a company called Gastro Garage come in with their donuts and blow torches to create some savory bites. Across the way, we had the amazing Rob Floyd with his drink magic and dry ice wowing attendees. It was unique, had a cool vibe and left people talking for some time. That's the kind of event I try to produce.

It starts from your initial message—what the invitation looks like. How you're greeted at the door. If there are photo opportunities, what are they like? You want to make everything unique but specific toward the client. A lot of times, they want branding, too, so you want it to be really cool and vibe-y. When people think of your brand, you want them to think, wow, that was a great event. And that's a great product.

### Raising the Bar

I'll do any kind of event but I don't do weddings. I'm not a party planner; I plan great events. I'm serious about what I do and love it with a passion. When I get hired for an event, that event is now mine. And I want perfection delivered. I'm always striving for perfection. Most of my clients are return clients and a lot

of times we'll do the same kind of event year after year. But I want it to be better. I raise the bar every year.

### Worry-Free Clients

I tell clients they need to hire me because their job should be being at the event, hanging out with people and doing what they do. Leave the details to me. They shouldn't have to worry about running out of beer or the food trays being empty or the main speaker running fifteen minutes late. I want them to just enjoy being there and hanging out with people who are potential clients or friends.

### Giving Them Something To Talk About

I know [an event is] successful when, at the end of the evening, [the clients] tell me they're happy and I hear people leaving the event talking about it. I want people talking about it because I want them to tell their friends, so next year their friends are going to want to come, too.

### Getting Personal

You have to have really good client service skills. I knew a lot of people in the industry because of the TEC Awards. When I started, I decided that I needed to meet these people and not just know them through email. I could do a lot of work on the phone or by email but connecting and talking in person is really important. You need to know whom you're talking to. You can only read so much through an email, a text or what you hear on the phone.

### Volunteering

Some of my events, especially the non-profit stuff, have volunteers. I have a volunteer internship form on my website. That asks some basic questions, like where you go to school, what are you studying, why do you want to do this... There are a bunch of volunteers for the TEC Awards, Pensado Awards, Golden Reel Awards. Most of these kids aren't event people but they love the industry and want to be a part of it. And at a lot of the events that I deal with, like the awards shows, you get to be around amazing people who are part of the history of the industry.

### Flexibility

Like in any other life situation, there's compromise. There are times when I know the right answer but the client doesn't want it so I go with what the client wants. Sometimes it works out better than others. Compromise, being open to new ideas and trying new things—I do those all the time now, whether it's trying something new to eat or a way a client wants to set something up in a room that's never been done before. Rather than saying no, I say yeah, let's see if we can do it. And then when it works it's amazing. Being able to adapt and change is really important; when you can't, you get left behind.

### Working Everywhere

I can be anywhere in the world. I could be on the beach in Mexico working on an event that's happening next week in Toronto. That's just awesome. If I have my phone and a laptop, I'm good to go. I can pick up in a second and get on a plane and be where you need me to be.



## OPPS

**Weekly radio show Coverville is accepting cover songs from musicians of all genres to be featured on the show.** They have currently turned their attention to **Music Cloud's** cover artists and are accepting submissions which will be eligible for airplay. To check out the show, go to [coverville.com](http://coverville.com). For submissions visit [musiccloud.com](http://musiccloud.com).

**SESAC has announced the launch of SESAC SCORES: The Beck Diversity Project, a five-year mentorship and grant program.**

The project is designed to make a meaningful impact on the historically low number of women and people of color hired in the film composer community. The inaugural project is a collaborative effort between long-time SESAC composer **Christophe Beck** and the SESAC Film & Television team, led by SESAC Chairman and CEO **John Josephson** and **Erin Collins**, VP of Film, Television and Developing Media. The \$1 million commitment, divided over the next five years, will be used for educational programming and composer workshops. Applications for the initial workshop will be accepted at [SesacScores.com](http://SesacScores.com). Additional workshops will be announced throughout the year.

## LABELS•RELEASES SIGNINGS

**Island/UMe has joined The Killers in celebrating a, well, absolutely killer career to date by releasing all seven of their albums in one complete box set for the first time, aptly titled *The Killers Career Vinyl Box*.** In addition to a limited-edition 180-gram clear vinyl version, a slip mat featuring the “K”

from the band's logo, inspired by the vintage lights of the Las Vegas strip, completes the package. For more information, check out [thekillersmusic.com](http://thekillersmusic.com).

**One year after unveiling the first-ever virtual reality album version of their major label debut album *saintmotelvision*, Elektra Records recording group Saint Motel continues to push forward with visually immersive technology with the release of the first-ever augmented reality version of *saintmotelvision*.** Watch an instructional video to see how it works at [youtu.be/b3uyutapG9k](http://youtu.be/b3uyutapG9k) and download the app update on iTunes. Frontman A/J Jackson comments, “The creative challenges and possibilities of immersive technologies like augmented reality are extremely exciting to us!” The band worked together with their long-time collaborators **Wheelhouse Media** to create this milestone. *saintmotelvision* is highlighted by the hit single “Move” which went to #1 on Sirius/XM's Alt Nation, Top 20 at Alternative, and Top 5 at Triple A. Visit [saintmotel.com](http://saintmotel.com) for additional information.

**The reigning queen of hip-hop, Nicki Minaj has released “Rich Sex” (ft. Lil Wayne) and “Bed” (ft. Ariana Grande) off of her anxiously awaited fourth full-length studio album *Queen*, set to drop on Aug. 10.** For more details and tour info, go to [mypinkfriday.com](http://mypinkfriday.com).

**Stephen Stills and Judy Collins are on the road again in support of last year's *Everybody Knows* ...** a 10-song collection that breathes new life into a trove of gems from their five-decade intertwined history. The duo, who performed together



## ▲ WHITE RECEIVES KEY TO CINCINNATI

Cincinnati Mayor John Cranley welcomed Jack White with a “Key to the City” at the King Records building when White headlined the Bunbury Music Festival. Joined by legends Otis Williams, Philip Paul and Bootsy Collins, Cranley honored White by highlighting his advocacy for music preservation and his efforts to honor the King Records legacy. “Jack White has been an unfailing supporter of King Records,” said Cranley. “Jack has covered Little Willie John's song, “I'm Shakin’,” and he recently wore a King Records shirt in a cover story for Q Magazine.” For more, go to [jackwhiteiii.com](http://jackwhiteiii.com).

alongside Neil Young, Patti Smith, Sheryl Crow, Burt Bacharach, Beck and others at Stills' **Light Up the Blues Benefit Concert for Autism Speaks**, kicked off the tour in Eugene, OR, with dates continuing across the country. The record brims with rich harmonies from two of American music's most unmistakable voices. On the album, Stills and Collins reflect on 50 years of music and friendship, beginning with their tumultuous love affair in the late '60s. That interplay can be seen on the duo's tour, which began last fall and will continue through November. You can go to [stephenstills.com](http://stephenstills.com) for further details.

**Interpol, one of the most critically and commercially acclaimed**

bands of the past decade and a half, will release their sixth album, *Marauder*, on Aug. 24 via Matador Records. They have also confirmed worldwide tour dates, in addition to previously announced appearances at NYC's **House of Vans**, Chicago's **Riot Fest** and London's **Hyde Park** with **The Cure**. Fans that pre-order *Marauder* directly from the Interpol store will get first access to ticket pre-sales for the new shows. Visit [interpolnyc.com](http://interpolnyc.com).

## PROPS

**Taylor Swift's Reputation stadium tour made an appearance in Billboard's Hot Tours recap based on ticket sales from the**

## DIY Spotlight

## Czarina

Before taking the leap into music, CZARINA, also known as Vero Faye, spent her time as the creative director and founder of the famed footwear and accessory brand, Ivy Kirzhner New York. With a design aesthetic true to her own unapologetic rocker persona, her footwear collection became a global sensation, with a long list of celebrity clientele including Beyoncé, Jennifer Lopez, Shakira and Ke\$ha.

Following her fame in fashion, Faye entered the music industry spotlight with a new focus on her first and true passion. Not just another synth-pop artist in an already saturated scene, CZARINA exudes seduction and melodrama with her smoky, powerful vocals, reminiscent of atmospheric '80s synth pop.

Faye took the reigns on her most recent single “Silence & Surrender,” writing, composing, and arranging the song before working with Joe Peretore

to lead production, synth and sound designs. With an intrinsic eye for creation, Faye handles all of the branding and creative direction for the project, including directing the music video for “Silence & Surrender.”

“The song talks about letting go of control, surrendering, free-falling and dismantling the layers of protective armor to allow faith and trust to penetrate,” Faye explains. “It has a very sexual undertone which signifies a liberated, untethered, fearless attitude toward the changes that come with acceptance, growth and self-discovery.”

With her heart and time now dedicated to CZARINA, expect to see the forthcoming EP *Painted Holograms* out later this year.

Catch up with all things CZARINA at [CzarinaOfficial.com](http://CzarinaOfficial.com)



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



**first five venues on the trek.** With almost 398,000 tickets sold (so far), the six-month world tour could potentially top \$400 million in sales. At press time it was already at the \$54 million mark. The pop star launched her tour with an opening four-week run stateside, kicking off in Phoenix. The debut show at **University of Phoenix Stadium** set new venue records in both gross and attendance, topping **Metallica's** \$5.2 million gross earned in August 2017 by almost \$2 million.

With 59,157 tickets sold, she also broke the attendance record set during **One Direction's** *Where We Are* tour in 2014 by 2,633 seats. During the opening weekend on the road, Swift played her first two-night engagement on the tour at **Levi's Stadium** in the San Francisco area. With a \$14 million take from 107,550 sold tickets, she topped her own gross and attendance counts set during the 1989 world tour in 2015. For additional information, go to [taylorswift.com](http://taylorswift.com).

## THE BIZ

**Apple Music is stepping closer to becoming a record label, as it is reportedly launching a publishing division.** This would make it easier for Apple to license music, and it could also create a channel for the company to establish direct development deals with new artists. Many artists' paths to wealth and fame, after all, start with development deals, not recording contracts. Apple promoted **Elena Segal** from the iTunes legal team to the head of the new publishing entity, which will comprise "operations, commercial, publisher relations, and A&R" divisions. Apple Music got a new leader last month in **Oliver Schusser**, and the new publishing arm may be part of his artist relations strategy.

**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*.

## ► ALESSA RAY DEBUTS SPANGLISH HIT

Latin-Pop artist **Alessa Ray** released her debut single "Mamacita" (with an accompanying video) to rave reviews. In fact, the Paraguayan-born, Los Angeles-based "Spanglish" singer-songwriter put herself right in the midst of current Latin cross-over hits, such as Luis Fonsi's "Despacito." A finalist in the "Music Record Contest" (in Paraguay), Ray exudes a spicy Latin flavor with a song that is infectious, memorable and sensual. Indeed, *The JW Vibe*, a popular review blog, raved, "Mamacita" is a great track that invites many repeated listens and should be on everyone's summer playlist!" To learn more about this exciting new artist, visit [alessaray.com](http://alessaray.com).



## The LEGAL Beat

BY GLENN LITWAK



This article will discuss the five most important provisions in a recording artist's personal management agreement ("Agreement").

### The Term

The "term" of the agreement refers to how long the agreement will last. For recording artists, it is typically three or four years. From the artist's perspective, it is better to have a shorter term in case things don't work out. If you are happy with your manager, you can always mutually decide to renew the agreement. The agreement must state when the Term starts and ends.

### Authority

What will your manager have the right to do under the agreement? Often, the agreement will give

the manager authority to (with the artist's consent, not to be unreasonably withheld) permit the use of artist's name, photos, likeness and voice, for the purposes of advertising and publicity, engage and discharge business managers, agents, attorneys, and accountants and other business professionals.

I have had artists bring me proposed management agreements whereby the manager is also given "Power of Attorney"

ment industry. So if the artist earns money on the stock market, obviously, the manager cannot commission it. But what happens when the recording artist is also an actor? Sometimes the artist can exclude non-music industry income. For instance, if an established actor decides to pursue a music career, the artist can argue that the acting income should not be commissioned since acting income existed before the signing of the agreement.

without the manager's approval. But the manager may argue he or she should have input since some of the money collected by the business manager belongs to the manager (commissions).

In any event, the artist and the manager should agree to maintain true and complete books and records of income and audit rights for each of the parties should be provided for.

### Boilerplate Provisions

These are typical provisions that are included in many agreements. For instance, a provision which provides where will a dispute be litigated or arbitrated. Another example is what is known as an "integration" clause, which is a provision that says the written management agreement is the entire agreement (no oral agreements), and any revisions must be in writing.

**GLENN LITWAK** is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers 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 gllaw59@gmail.com](mailto:Litwak at gllaw59@gmail.com) or visit [glennlitwak.com](http://glennlitwak.com).

## Your Management Agreement The 5 Most Important Provisions

*"Your agreement should provide where your earnings will go."*

to sign contracts. Sometimes the agreement provides that the manager can only sign certain types of contracts if the artist is not reasonably available. Usually, I would strongly advise my clients not to agree to give the manager a power of attorney to sign contracts.

### Commissions

Commissions are the compensation paid to the manager under the agreement. In the music biz, managers usually ask for 20% of gross earnings earned in the entertain-

### Collection of Money

Your agreement should provide where your earnings will go. Will it be paid directly to you, your manager or your business manager? Or perhaps monies are deposited into a manager/artist joint bank account. The agreement may provide, for instance, that once the artist's gross earnings exceed \$15,000 in any calendar year, the artist will have the right to appoint a business manager to collect money. The artist may feel he or she should be able to pick his or her own business manager

*This column is a brief discussion of the topic and does not constitute legal advice.*





# I Quit My Day Job Because I Make More Money From My Music.

*Matthew Vander Boegh, TAXI Member*

**T**hat's every musician's dream, isn't it —quitting your day gig because you make more money with your music. Well, that's my life now, and here's how I did it...

I joined TAXI.

Looking back, I wish I'd joined years earlier. TAXI taught me how to create music that people in the industry actually *need*. Then they gave me 1,200 opportunities a year to *pitch* my music!



## It Didn't Take That Long

I promised myself I'd quit my job as a college professor when my music income became larger than my teaching income. I reached that goal in less than five years because of TAXI.

My income keeps growing exponentially, and my music keeps getting better because it's my full time gig now! Here's the ironic part...

I live in Boise, Idaho, not Hollywood, yet my music is on TV nearly every day. My studio is in a glorified tool shed in my backyard, and my gear setup is so quaint other musicians ask, "Really? That's *it*?" I've got a computer, monitors, a few mics, and a cheap little interface. No fancy outboard gear, no rack-mounted *anything*!

## My Two Secret Weapons

Targets and deadlines are my secret weapons. Knowing who needs music and *when* they need it motivates me to get things done. It's changed my life! Actually, TAXI changed my life.

I'm getting *paid* for my music now instead of sitting on my couch *dreaming* about it. I'm my own boss, and some day my music will probably pay for my retirement, a vacation home on an exotic beach, and some umbrella drinks!



## Don't wait until you've built a catalog...

Join TAXI now and let them help you build the *right* catalog! Be patient, be persistent, and you'll hit critical mass like I have. My income keeps growing every year!

I'm all the proof you need that a regular guy can make enough money with his music to quit his day job! Do what *thousands* of other musicians have done to become successful—join TAXI. You might never have to work another day gig in your life!



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**Date Signed:** March 2017

**Label:** Atlantic Records

**Band Members:** Steve Cooper, vocals, keyboards; Paul Michel, bass, backing vocals; Cal Stamp, guitar, backing vocals; Ronen Evron, drums

**Type of Music:** Alternative Rock

**Management:** Bill McGathy & Michael Iurato - In De Goot Entertainment, 212-924-7775

**Booking:** Ron Opalesski - William Morris Endeavor, 310-859-4430

**Legal:** Elliot Resnick - Shukat, Arrow, Hafer, Weber, & Herbsman, LLP, 212-345-4580

**Publicity:** ross.anderson@roadrunnerrecords.com, 212-707-3066

**Web:** spiritanimal.us

**A&R:** Pete Ganbarg

**S**pirit Animal started by performing as much as possible and doing all of the right things to build an audience and attract label interest, even if at a financial loss. Initially, the band signed with Wind-up Records, where label-mates included Evanescence and Creed. But business changes taught the band firsthand some painful lessons about the industry. Ultimately, though, the members were wiser for the experience.

"We were making everything independently and paying for our tours ourselves," singer Steve Cooper recalls of the band's early days. "We always had this great lawyer who was loyal, supported us and was our only industry entrée. Then we got an independent booking agent that was sort of the second piece of the professional puzzle. We started booking our tours with him, even though they were costly and the benefits weren't always there.

"That led to an indie deal with Wind-up Records," Cooper continues. "But just as we signed with them, they sold out to a larger company called Concord. That wound up being a hindrance. They had to team with the

***"We were making everything independently and paying for our tours ourselves."***

parent company on everything and I don't think they were ever able to get what they wanted out of that arrangement. Several of the bands on the parent [label] were funneled to another label owned by the parent. It felt like we were taking a big loss compared to those bands. But as it turns out, that gave us a lot of opportunity because our management was able to negotiate getting our record back. At the top of 2017, we did a showcase [for Atlantic] and then a week later we had a meeting. We had an offer two weeks after that."

Spirit Animal's lead single "YEAH!" dropped on May 11. Several more singles are planned—about one a month—before the release of the full album *Born Yesterday* later this year. The band is currently on tour and aims to play 100 shows before the year's end. — **Rob Putnam**



**Date Signed:** May 2, 2018

**Label:** Alligator Records

**Type of Music:** Blues/Rock & Roll

**Management:** Self

**Booking:** Lindsay Beaver Booking

**Legal:** Bobby Blunt

**Publicity:** Marc Lipkin, marc@allig.com

**Web:** lindsaybeaver.com

**A&R:** N/A

**C**ombine the raw energy of early rockers like Little Richard with New Orleans soul icons The Neville Brothers and the retro-modern styles of Nick Curran and you've got a glimpse into the world of Lindsay Beaver. This dynamic vocalist-drummer originally from Halifax, Nova Scotia currently resides in Austin, TX. The 33-year-old Beaver studied classical voice and jazz drumming in college and began her performing career touring globally with the 24th Street Wailers. During her tenure with that band Beaver independently released five albums, initially attracting the attention of prominent blues-rockers Jimmie Vaughan (Fabulous Thunderbirds). "We were playing in Canada and opened for Jimmie," says Beaver. "We got to know each other really well through the festival circuit. He recommended I check out Austin and he's been a good mentor, for sure."

Concurrently Beaver was also cultivating a relationship with Alligator Records president Bruce Iglauer. "I met Bruce about six or seven years ago when we first started," she says. "He actually was very

***"He was very complimentary, but didn't think we were ready at the time. And he was right."***

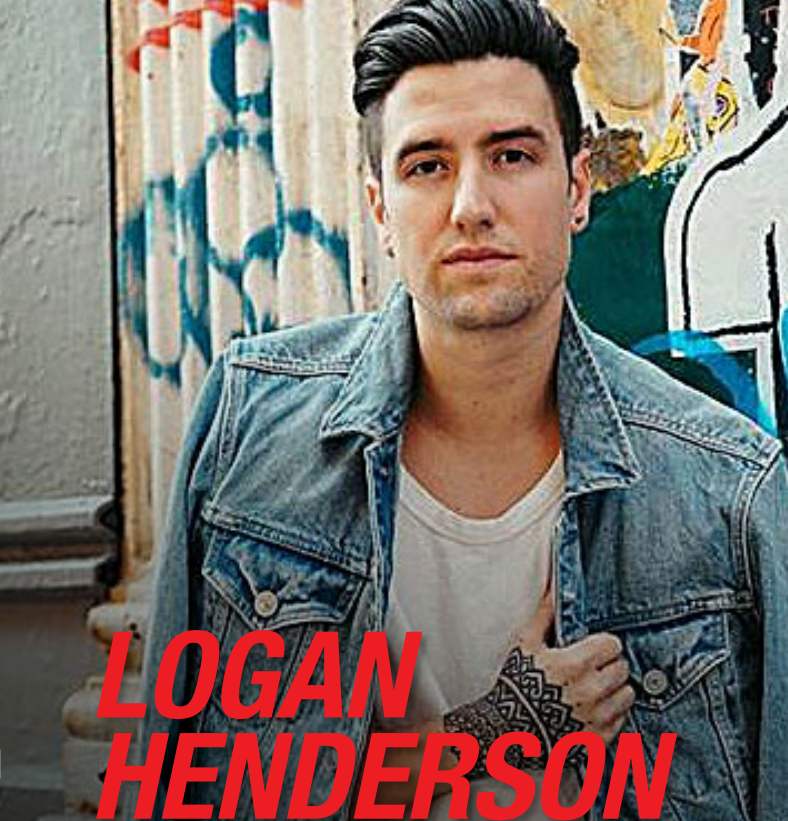
complimentary about the band, but didn't think we were ready at the time. And he was right (laughs)!"

But perseverance paid off in the ensuing years when Beaver recorded some follow-up demos. "I honestly didn't think Bruce would be interested in what I currently was doing, because it's not exactly straight-up blues," she says. "But my guitar player Brad (Stivers) suggested I give it to him anyway because the music still had some blues and swing to it. Bruce heard the demos, liked it and we've gone from there."

Beaver's Alligator Records debut will be released the first week in October along with a series of select live appearances. It will feature a number of guests, as well, including The Fabulous Thunderbirds' guitarist Mike Keller and rootsy R&B horn man "Sax" Gordon.

"At the core of what we do is entertainment, and people should be able to dance to it," emphasizes the Texas-based musician. "I want the audience to be engaged with the band and not just be played at. There's a feeling to that New Orleans style of rock & roll that we play that really has some bounce to it and gets people involved." — **Eric A. Harabadian**





**Date Signed:** May 2017

**Label:** Sony RED/Herø Records

**Type of Music:** Pop

**Management:** Brent Battles, Matt Medney - Brent@heroprojects.io, Matt@heroprojects.io

**Booking:** Cory Riskin, Ferry Rais - APA, cory-riskin@apa-agency.com, ferry@apa-agency.com

**Legal:** Christian Martin - Vital Leap, Inc., christian@vitalleap.com

**Publicity:** greg.cortez@42West.net, 310-477-4442

**Web:** Herø.com, musicmeetscomics.com, loganhendersonmusic.com

**A&R:** Brent Battles, Matt Medney

Pop artist Logan Henderson partnered with Sony RED/Herø Records in large part because he craved the freedom, control and flexibility that was less evident throughout his major-label relationship. As a past member of pop boy band Big Time Rush, which was signed to Columbia Records (and was also a Nickelodeon show that ran for four seasons), he knew the taste of the major label life all too well.

But his signing story has its roots back when he was still in Big Time Rush. While doing a radio show, he met and connected with Brent Battles, co-founder of HERØ Records. "I was introduced to Brent by one of my tourmates back in the day," Henderson recalls. "We hit it off.

***"Technically, I consider myself an unsigned artist."***

It was one of those magical meetings where you get the other person and don't have to say much to know that you're operating on the same wave. I'd looked around for a group that was just starting out because I like the drive and hunger that comes along with that idea. Herø was one of the companies I met with and me coming from Columbia [Records], it seemed like a good fit.

"HERØ is a group that's helped me along and shared my vision," Henderson adds of his feelings about his and HERØ's current partnership. "Technically, I consider myself an unsigned artist since we're doing [records] on a single basis; we're working as we go along. That's something I always wanted for this project and it was important for me not to sign with a major label right away. I wanted to get my bearings and roll out projects on my own time."

The 2018 seven-song EP *Echoes of Departure and the Endless Street of Dreams - Pt. 1* was released on May 18. Lead single "Bite My Tongue" has already earned nearly two million YouTube views. Henderson is currently on a tour that hits cities including San Francisco, Atlanta and New York. *Echoes of Departure and the Endless Street of Dreams - Pt. 2* is planned for release later this year. — **Rob Putnam**



**Date Signed:** Jan. 25, 2018

**Label:** Republic Records/American Recordings

**Type of Music:** Singer-Songwriter

**Management:** Kevin Gasser - info@benchmarkla.com

**Booking:** Kevin Gasser - info@benchmarkla.com

**Legal:** Jeremy Mohr - jmohr@rmbllp.com

**Publicity:** marisa.bianco@umusic.com & nicole.hajjar@umusic.com

**Web:** @MADryannward

**A&R:** Michael Goldberg - mgoldberg@americanrecordings.com

It would be disingenuous to suggest that the U.S. suffers from a shortage of quality, soulful singer-songwriters. In fairness, you can find them in every city, in every dive bar and open mic. Equally, you can never have too many. A few of them though, just a handful, are blessed with a subtle but discernible difference. The "ingredient X" of myth that makes them a little bit special. Madison Ryann Ward is one of those.

It's not only her musical qualities that give her an edge; Ryann Ward is a former college volleyball player who very nearly went pro. She had a direct choice between music and sports. When people started paying attention to the videos of her singing that she was putting online, she couldn't put the decision off any longer.

"I had another year left to play volleyball in Oklahoma, and people had found out that I could sing," she says. "I had the intention of playing

***"I had to ask myself, what's really my passion at the end of the day."***

professional volleyball. [But], I ended up deciding to hang up volleyball and pursue music. That's when I started getting serious, at the backend of college."

Ward describes her sound as R&B, soul, blues and gospel, with a contemporary twist, which just about nails it. It's crazy to think, though, that she came so close to another career entirely. She's happy that she made the right choice.

"There are days when I miss it," he says. "I even thought that I wanted to make the decision to go and play pro, to know that I wasn't supposed to be doing it. Just to be sure. I had the capability to do it, and there was interest there. I was really torn, but I had to ask myself, what's really my passion at the end of the day. I was like, 'Well, I can't go a day without looking at music and writing, working on different things,' and that was my decision."

While agonizing over all that, Ward was making regular trips to Nashville to play, write and record. She recorded the demo track "Mirror," and that was passed on to Republic. A deal was imminent.

"I had this one demo of my song 'Mirror,' and then at that point it was just finding out which home I was gonna be in at the label, and which people I would have as my point people," she says. "I feel like I've landed in a great place. I really love the team that I've got. It's been great."

Right now, Ryann Ward is hard at work on her debut full album. "Hold tight," she says. "I'm coming." — **Brett Callwood**





### ▲ BMI Presents "Know Them Now Experience"

At Atlanta's Buckhead Theater, BMI presented the "Know Them Now Experience," a platform for some of today's hottest emerging and unsigned talent to showcase their artistry. Sound Royalties and Deep Eddy Vodka sponsored the event. Pictured performing at the event is Arin Ray.

### ► Groban Co-writes with Gad and Herms

Multiplatinum award-winning singer-songwriter and global superstar Josh Groban has released "Granted," the first single from his forthcoming album, slated for release this fall via Warner Bros. Records. Groban wrote "Granted" with Toby Gad (Beyoncé, Madonna, John Legend) and Bernie Herms (Selena Gomez, Kelly Clarkson, Barbra Streisand).



### Apple Eyes Publishing Possibilities

Apple is reportedly creating a global music publishing division within Apple Music, directed by Elena Segal, previously the legal director for iTunes International. The music publishing team is expected to have several subdivisions, such as Operations, Commercial, Publisher Relations, and A&R. The A&R crew is slated to help develop songwriters, rather than directly sign new talent.

The creation of a publishing division would seem to suggest that Apple could begin publishing music without the need for third parties, assuming artists and others are willing to cooperate with the concept.

Apple has regularly tried to use exclusives to lure people to Apple Music, typically first dibs at new songs and albums by artists like Drake. Nevertheless, Spotify still commands an overwhelming presence in music streaming, with over 75 million paid subscribers versus Apple's 50 million. Additionally, Spotify has even more ad-based listeners.

### Sony Anticipates Acquisition of More EMI Shares

Sony has announced that it plans to acquire most of EMI Music Publishing, a deal that would give what is already the world's largest music publishing company control of more than 2.3 million compositions.

The deal with the Abu Dhabi-based Mubadala Investment Company, which currently owns 60 percent of EMI Music Publishing, will require regulatory approval. If it is completed, Sony Corporation

of America would control 90 percent of the publishing company, with the Michael Jackson estate retaining its 10 percent minority stake. Mubadala was first reported to be shopping its equity in the company.

This deal won't make Sony Corp. the largest music publishing company in the world—it is already, thanks to its market share leading subsidiary Sony/ATV and the 30 percent stake it already holds in EMI Music Publishing. See [sonyatv.com](http://sonyatv.com).

### Jonatha Brooke Workshop in Nashville

Preparing to go into a recording studio can be as daunting as it is exciting. It involves everything from arranging and editing songs, choosing equipment, and collaborating with an engineer, to dealing with the psychological aspects of getting the performance down.

Sept. 6 - 8, artist and songwriter, under the auspices of Performing Songwriter Workshops, Jonatha Brooke will present "Finding Your Voice in the Studio," devoting three days to a small group at Nashville's renowned Ocean Way Studios on Music Row, helping participants to not only get ready to record, but to leave the event with a nice demo of their songs produced by Brooke.

Check out [performingsongwriter.com](http://performingsongwriter.com) for info.

### Julia Michaels is Ready to "Jump"

Song Biz Profile subject Julia Michaels is one of today's most in-demand collaborators, with recent cuts including Keith Urban's latest single "Coming Home" and rising pop/folk artist Noah Kahan's single "Hurt Somebody," the latter of



### ▲ AIMP Extolls "Song of Myself..." Panel

AIMP's New York Chapter held its "Song of Myself..." panel at Interface in New York City, exploring self-promotion, branding, publicity and social media for songwriters. Pictured (l-r): David Hoffman, Shapiro, Bernstein & Co.; Samantha Cox, BMI; Ariel Hyatt, Cyber PR, LLC; Jon Bahr, CD Baby; Laurie Jakobsen, Jaybird Communications, LLC; Lorne Behrman, freelance publicity, advertising, and branding copywriter; and AIMP NY Board Member Joyce Dollinger, Esq., of Alter, Kendrick & Baron, LLP and Marc Jacobson, P.C.

### ► BMI Honors Ronson

BMI honored internationally renowned super producer, artist, songwriter and DJ Mark Ronson with the BMI Champion Award at its 66th Annual BMI Pop Awards. The evening also celebrated the songwriters, publishers and administrators of the past year's most-performed pop songs in the United States from BMI's extensive catalog. Photo by Rich Polk/Getty Images for BMI.





which is currently topping National Airplay Charts in Australia. She has songwriting credits on Christina Aguilera's upcoming album, co-wrote Janelle Mon  e's latest "Make Me Feel," Anne-Marie's "2002," and has a sample of her vocals on Migos' "Gang Gang." Moreover, she's written on recent albums from P!nk, Maroon 5, Jessie Ware and Years & Years.

Following sold-out shows alongside Shawn Mendes and Niall Horan overseas, Michaels is currently on her first official U.S. tour, with Maroon 5, for their Red Pill Blues Tour.

Michaels has just released her latest single, "Jump," featuring Ohio Rapper Trippie Redd, with a corresponding video. Check it out on all major platforms.

## Ellis Paul Announces Songwriter Retreat

Songwriter Ellis Paul's 2018 New England Songwriters Retreat will take place at The Guest House in Chester, CT from Friday, Aug. 31 - Tuesday, Sept. 4. The Retreat's instructors have decades of broad experience as professional musicians. They have written songs commercially for television, film, and for Grammy-winning artists. This retreat promises that participants will be encouraged to kick their music careers forward into the future, with deeper insights into their art and business.

Ellis Paul's songs have been featured on Hollywood soundtracks in films such as: *Me, Myself & Irene*, *Shallow Hal* and *Hall Pass*, as well as TV shows and documentary films. He has performed on stages at the Newport Folk Festival, Carnegie Hall, and clubs, and coffeehouses all over the world. This year, Ellis fan-funded his 19th release *Chasing Beauty*, produced

by Sugarland's Kristian Bush. He was awarded an Honorary Degree from the University of Maine and inducted into the Maine Music Hall of Fame.

Visit [newenglandsongwritersretreat.com](http://newenglandsongwritersretreat.com) for registration info.

## Ozuna Inks with Kobalt

Ozuna has signed a worldwide agreement with Kobalt Music, which includes publishing and administration for all of his future works as well as his back catalog. This year, Ozuna became the Billboard Music Award Top Latin Artist of the Year winner and the Billboard Latin Music Award artist of the year. His album *Odisea* debuted at No. 1 on Top Latin Albums and landed a record of 13 entries on the Hot Latin Songs chart in October.

The reggaeton singer and songwriter from Puerto Rico pens positive, uplifting songs that encourage people to work toward their dreams, and he says that he avoids using profanity out of respect for his daughter. More details at [kobaltmusic.com](http://kobaltmusic.com).

## Sea Gayle & Prescription Songs Sign Maggie Rose

Nashville-based singer-songwriter Maggie Rose has signed a joint-venture publishing agreement with Sea Gayle Music and Prescription Songs. The first-ever partnership between the two companies. Sea Gayle Music was previously named ASCAP's Country Publisher of the Year in 2010 and 2011, while Prescription Songs was named ASCAP Indie Publisher of the Year in 2013, 2014 and 2015.

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



## ▲ Bebe Crosses the Line

Global superstars (and *Music Connection* feature subjects) Florida-Georgia Line and Bebe Rexha have topped one billion global streams with their cross-over collaboration song "Meant to Be."



## ▲ Ne-Yo Shines at ASCAP "I Create Music" EXPO

At this year's ASCAP "I Create Music EXPO," Ne-Yo treated attendees to a morning Master Session, pulling back the curtain on a career that's delivered five No. 1 albums, a dozen Top 10 singles, multiple Grammy Awards and success across genres as a singer, songwriter and producer. Pictured (l-r): Nicole George, ASCAP and Ne-Yo

## ► Meghan Trainor at ASCAP EXPO

The final day of ASCAP's 13th annual "I Create Music" EXPO was a fitting culmination to three days of star-studded events and informative discussions on songwriter advocacy. Day three began with ASCAP's Annual Membership Meeting and continued with the EXPO's keynote conversation, between pop star Meghan Trainor and her chart-topping collaborator J Kash. A wide-ranging group of panels and performances took place in between. Pictured (l-r): Cassadee Pope and Meghan Trainor.



## ▲ SONA Summit at Village Recorders

BMI was a sponsor of the recent Songwriters of North America (SONA) Summit at Village Recorders in Los Angeles. Pictured (l-r): Michael Crepezzi, BMI; Dina LaPol, attorney and legal advisor to SONA; Krystina DeLuna, BMI; Shelly Peiken, BMI songwriter and SONA Steering Committee member, and Barbie Quinn, BMI.



# FINNEAS

*Of Essence, Emotion and Billie Eilish*

Now approaching his 21st birthday, artist, songwriter and producer FINNEAS (née Finneas O'Connell) is a young songwriter with an old soul. Among his finely curated series of recent single releases, his song "Break My Heart Again" pairs a gorgeous melody to lyrics inspired by a series of text messages. At press time the track has earned almost six million YouTube plays and close to 900K Spotify streams.

Blessed with an expressive, pre-naturally mature baritone voice, FINNEAS says that he grew up listening to standards, Sinatra, film scores and musicals. "I love that melodic sensibility. If you let contemporary music inspire you too much there's not a ton of growth—it's so of the moment."

With his single releases, FINNEAS concentrates on ballads. "I let lyrics dictate so much in my melodies," he says. "Life Moves On," his most recent single, pairs the eloquent sensitivity of his voice with live strings and opalescent production, while "I'm in Love Without You" features a massive choral intro and outro—all sung by the artist. "I grew up singing in the L.A. Children's Chorus and it's embedded in how I hear melody lines. If I were in some 'Rick Rubin position' in my life I would hire a choir. But I enjoyed singing it myself," he confirms.

Downing iced coffee in a Highland Park panderia not far from his family's house in rapidly gentrifying Northeast Los Angeles, FINNEAS is home between tour dates. Very notably, he co-writes, produces and provides onstage musical support for his sister, 16-year-old pop wunderkind Billie Eilish. "Ocean Eyes," the prelude to her debut EP *dont smile at me*, was originally written by FINNEAS for his former band to record.

Although FINNEAS and Eilish, both home schooled, grew up surrounded by musical instruments and artistry, theirs was not a privileged existence. "Barely scraping by seemed perfectly appealing to me," laughs FINNEAS. Movie viewers might remember FINNEAS as a student in Cameron Diaz's class in *Bad Teacher*; from his co-starring role (with his mother, actress and singer-songwriter Maggie Baird) in the indie film *Life Inside Out*, or as Alister in the final season of *Glee*.

"I started acting when I was younger because my parents did," he says. "There was no illusion of grandeur. Anytime my parents got a job they drove to the west side, parked five blocks from the casting office, waited 35 minutes, walked back to the car, had a parking ticket and drove home. For every 30 of those they might get one sweet gig."

When FINNEAS and Eilish were onstage at the recent ASCAP "I Create Music EXPO" they noted how, early in their journey, suggestions had been made about songwriters and producers with whom they might consider collaborating. "But that's not what got us here," was their response. FINNEAS elaborates, "Early on, we'd sit with some great 35-year-old songwriters who would say, 'Yeah, you know when you're driving home from Tulsa...' And Billie would be like, 'I've never fucking driven a car.' So that's what I try to catalog as her brother: I know how old she is, and I know what she does and doesn't do."

In addition to Eilish's songs, FINNEAS, who has placed a number of his tracks on television shows, co-wrote "Lovely," Billie's duet with Khalid from the *13 Reasons Why Season 2* soundtrack, and has collaborated with other artists including Lucas Nord and Noah Gunderson. Kobalt Music administers his publishing. "Amanda Samii is the reason I signed," he notes, "but I love everyone there." FINNEAS says that he met with a number of companies prior to finalizing the deal with Kobalt. "One of the deals I was offered was a 20-year deal—and I was 19! The advance was good, but 20 years is a crazy amount of time."

With plans for three more singles to be released this year and currently recording Eilish's *Darkroom/Interscope* full-length, FINNEAS clarifies that songs he creates for other artists and how he defines his solo identity are discrete entities. "I write obsessively all of the time," he confirms. "The only songs I keep are really personal."

Contact Ava Tunncliffe, Tallulah PR + MGMT, [ava@tallulahprmgmt.com](mailto:ava@tallulahprmgmt.com)



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# 5 WAYS FOR SINGER-SONGWRITERS TO IMPROVE THEIR CHANCES OF SUCCESS

**W**e're all familiar with the standard rules given to those who think they want the fame, glory and money that comes from being a successful singer/songwriter—work hard, practice, smile, be nice to people, etc. In the 40 years or so that music industry veteran Larry Butler has worked with some of the most successful artists in the business, he says he's found a number of pieces of advice that you're probably not going to find in those well-worn lists. Here are five taken from his new book *The Singer-Songwriter Boot Camp Rule Book: 101 Ways To Improve Your Chances Of Success*. None of them involve smiling.

**Make sure that MUSIC is the ONLY thing you want to do in your life to the exclusion of everything else.**

The most successful music and performance stars I've worked with over the years were focused. And they weren't just focused in the normal sense of working on something and then taking a break; nope, they were SUPER FOCUSED. No time off. Nothing else mattered. Not family, not friends, not loving relationships, nothing. If you weren't somehow related to helping them succeed, you were in the way and did not matter.

A cautionary note: Do not have a back-up plan. If you have "something to fall back on," you will end up doing that instead. Make sure that this is all there is in life for you to do—singing, songwriting, performing, and entertaining. And only do those things. Everything and everybody else is in second place.

**Do not listen to your family, friends or fans. They're way too close to you to be objective about you, your music or your show.**

Your family, friends and fans, for all their genuine belief in you and your talent, probably don't know much about music or how to entertain an audience. Even if some of them have been in bands or on stage in their lives, they're all way too close to you emotionally to make an accurate assessment of your music and your show. You're not nearly as wonderful as they say you are. How would they know?

You're going to need evaluation and instruction from an unrelated, professional live performance coach on the fine art of taking your well-honed singer-songwriter performance skills and moving them up into the rarefied air of ENTERTAINMENT. Just the ability to write songs and accompany yourself on piano or guitar as you sing them is not, in and of itself,

all that entertaining. And even if it were, there are a couple hundred other singer-songwriters in Silver Lake/Echo Park alone who are already doing just that. If you were to learn how to actually entertain an audience of complete strangers, then you would be able to separate yourself from that pack.

**Avoid marriage or any serious relationships. Break-up with the live-in boy/girlfriend. If you have kids, love them and keep them safe. If you don't, don't.**

your precious time. The same goes for binge watching Netflix/Amazon or just TV in general. Shut it off!

**Get rid of your cat/dog/plants as well as all other high maintenance, non-musical responsibilities.**

This instruction may actually be harder for some of you than losing family and unneeded friends—losing the pets and plants. But, let's face facts: pets are just short of kids in regards to the time and money spent to keep up the maintenance. The food, the walks, the clean-ups, the vet bills and the accouterments are all drains on your time, your cash and the part of your brain that should be focused, once again, on your music.

If, indeed, you MUST have some downtime with an animal, offer to cat or dog sit for friends and neighbors while they're away. At least you'll be able to call on them for some awkward favor in the future. And don't get me started on multiple pets or something ridiculous like horses. Who are you people?

Same thing with plants—they need daily care and, even then, they're going to die. Plants are designed to thrive outdoors and on their own. Do not continue to live in the belief that somehow you're going to have a garden in your apartment.

Listen to reason for once, will you?

**FINAL WORDS ON THE SUBJECT:** I'm not going to attempt to list all of the high maintenance, non-musical responsibilities that you may come up with that could sway your attention away from your goal. Lose them all. Now. Today. And get on with living your life for yourself and your career. You do not have the time to waste. All of your clocks are ticking—musical, biological and financial. So do it now! **REMEMBER:** It's not about who has the most talent; it's about who wants it more and is willing to work harder to get it!



Everyone who's ever been a performer knows that as soon as a significant other enters the picture, the career is put on hold. It's scriptural—you cannot serve two masters. There can only be one driving force in your life—the pursuit of a career in music.

It's okay to have a casual or friendly relationship—as long as it relieves tension instead of adding to your mounting list of fires to put out. You're looking for HELP in furthering your career, not HINDRANCE. So you have to weigh the value of the relationship to the actual benefit. Relationships take time—do you have that kind of time?

Then there are kids. If you already have some, you have to stick with them and be a good parent. It is the only real responsibility you have in life. Do the right thing. But, if you don't have kids and think you have to have some, join a band. Since all musicians act as if they're 12 years old anyway, you can play out your parental role with them.

**Avoid watching or following both real and fantasy sports.**

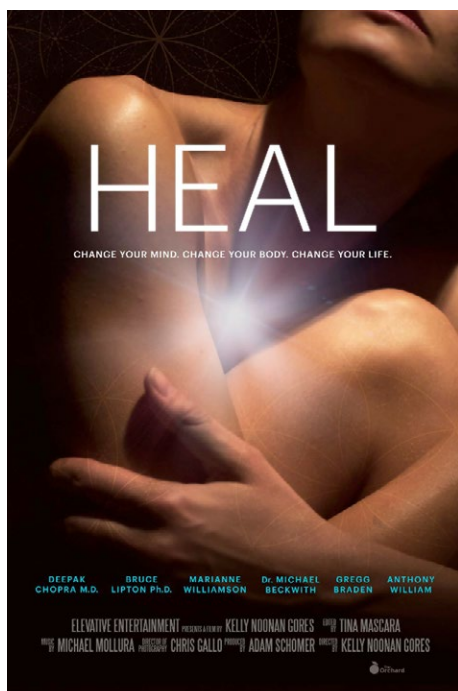
Pointless. They take up way too much of

**LARRY BUTLER** is a 40-year veteran of the music business. He currently consults as a live performance music coach based in Los Angeles. His new book, *The Singer-Songwriter Boot Camp Rule Book: 101 Ways To Improve Your Chances Of Success*, is available at Amazon in both digital and print configurations (amzn.to/2o4osB8). He also runs one of 365 insightful quotes from famous rock and pop stars every day on his Twitter feed -@larryfromohio. He can be reached through his website, diditmusic.com.



## DROPS

The music score to *Heal*, a new documentary by actress **Kelly Noonan** (*Beneath*), is composed by **Michael Mollura** (*Hot Coffee*) and has now been released. The focus of *Heal* is Noonan's belief that most modern pharma and the doctors who rely on it are ineffective, and quite possibly harmful. The film's search for alternatives originates with its assertion of a common belief: People who think they live healthy lifestyles are suffering from an increasing number of mystery ailments, getting worse instead of better as conventional medicine expands its scope. Maybe other approaches will produce better results. As he has done in other consciousness-raising documentary films, composer Mollura taps into his own expertise as a psychotherapist to render a score that is by turns sophisticated, penetrating and sensitive. Visit [michaelmolluramusic.com](http://michaelmolluramusic.com) and [healdocumentary.com](http://healdocumentary.com).



**Jesse Harlin's** original score for the video game *Yoku's Island Express* recently dropped on video game soundtrack label, **Sumthing Else Music Works**. Harlin, who has worked with *Star Wars*, *Marvel*, *Avatar* and other major franchises, was given free creative rein to score the game, described as a "family-friendly, quirky, open-world pinball game." Harlin drew from the games of his upbringing and aimed to craft catching earworm melodies that players end up humming all day. For more information, contact Chandler Poling at [Chandler@WhiteBearPR.com](mailto:Chandler@WhiteBearPR.com).

After collaborating on the 2014 thriller *It Follows*, composer **Rich Vreeland**, aka **Disasterpeace**, and director **David Robert Mitchell** teamed up again for *Under the Silver Lake*, an upcoming neo-noir comedy drama, which was released in Los Angeles and New York on June 22 with a nationwide release in July. Veering away from his synth-driven signature sound, with this film *Disasterpeace* delivered his first full orchestral score that provides a modern backdrop to the film's dark narrative. In addition



to *Disasterpeace's* score, the soundtrack will feature tracks by **The Association**, **R.E.M.** and **Jesus & the Brides of Dracula**. The soundtrack was released June 22 with a double vinyl release slated for later this summer. Contact George Corona at [Geo@TerrorBird.com](mailto:Geo@TerrorBird.com) for more information.

Acclaimed musician and bandleader on *The Late Show with Stephen Colbert*, **Jon Batiste** has brought his musical force to a limited number of festival stages this spring alongside **The Dap-Kings**, the house band for Brooklyn soul label **Daptone Records** and backers for the late singer **Sharon Jones**. There will be a few more chances to catch Batiste with the band playing New Orleans jazz this summer around the country, including at **Saratoga Jazz Fest**, **Milwaukee Summerfest** and **Newport Folk Festival**. For details, contact Kiwan Anderson at [Kiwan@TheChamberGroup.com](mailto:Kiwan@TheChamberGroup.com).

This year, **Abramorama** will release the documentary film *The Public Image Is Rotten* in theaters around the world, chronicling the tale

of **John Lydon** aka **Johnny Rotten**, the iconic face of **Sex Pistols** and leader of groundbreaking band **PiL (Public Image Ltd)**, with a focus on the latter musical project. Featuring in-depth interviews with Lydon, former and current bandmates, and **Flea (Red Hot Chili Peppers)**, **Ad-Rock (Beastie Boys)** and **Thurston Moore (Sonic Youth)**, the film is "loaded with electrifying archival performance and interview footage." Screenings will be held in the U.K. in June and July, followed by a fall tour for PiL alongside the film's global release. Contact Libby Coffey at [LCoffey@PrimePRGroup.com](mailto:LCoffey@PrimePRGroup.com) for details.



Chart-topping, multi-platinum selling rapper and producer **Kid Ink** contributes music to the forthcoming documentary *Unbanned: The Legend of AJ1*, written and directed by **Dexton DeBoree**. Kid Ink wrote the **C4 and Bongo**-produced "One Time" for the film, which premiered at the 17th Annual **Tribeca Film Festival** in New York where Ink delivered his first live

performance of the track. The film explores the journey of the **Air Jordan 1** from its humble beginnings to its major influence on the NBA, sneaker culture, hip-hop and a social revolution. It will be released later in 2018. For details, contact Kristin Somin at [Somin@RCARrecords.com](mailto:Somin@RCARrecords.com).

On July 12, for one night only, **Muse** will globally screen *Drones World Tour*, a cinematic release filmed and

recorded over multiple performances from 2016, capturing career-spanning Muse hits including "Psycho," "Supermassive Black Hole," "Knights of Cydonia" and more. The band has unveiled the trailer for the **Tom Kirk** and **Jan Willem Schram**-directed film, which contains never-before-seen special effects. For tickets and information on screening locations, visit [MuseDrones.com](http://MuseDrones.com). Film. Contact Brian Bumery at [Brian@BBGunPR.com](mailto:Brian@BBGunPR.com) for more information.

## OPPS

**PlayCorp.com** is preparing to release a *Steam Early Access* survival crafting video game in the vein of *The Forest* or *Subnautica* and needs a contract community manager

in Culver City to help prepare for and manage the *Early Access* release. The candidate will be working with an experienced marketing team that has worked on gaming and entertainment brands such as *Assassin's Creed* and *Star Wars Rebels*. The position has the potential to



become full-time. Responsibilities will include creating, managing and growing the company's social media presence through photos, video and other content; communicating with production teams, reviewing creative and video content from marketing and other production stakeholders; keeping up with trending opportunities in the industry; and dealing with press. A four-year degree, strong communication skills and a deep knowledge of Twitch, Reddit, YouTube and other social media platforms are key. For application information, visit [PlayCorp.com](http://PlayCorp.com).

Award-winning Broadway and film producer, director and casting director Jordan Scott Gilbert is offering one-on-one lessons, including online, for performers seeking instruction and guidance in acting, vocal performance and/or career development. Among his credits, Gilbert co-produced the three-time Tony Award-nominated and Drama Desk Award-winning Broadway production of *Ghost the Musical*, for which he was named the first-ever Broadway Producer of the Year by Broadway Global. To schedule a lesson, applicants can submit a headshot and resume to [Casting@JordanScottGilbert.com](mailto:Casting@JordanScottGilbert.com).

Artist/filmmakers Isla Hansen, Tucker Marder and Christian Scheider are casting the lead for an onstage "party band" for their upcoming experimental production *The Summit*, a dark, two-act slapstick comedy to be performed Labor Day weekend at the Guild Hall Center for the Visual and Performing Arts in East Hampton. The production crew needs a band of three or more (with the applicant as the leader/organizer) who are versed in music theory and can improvise. This project will provide great New York media exposure to the musicians and actors involved. More information about the production, as well as where applicants can submit sound samples and a short paragraph describing their ideas for the show's musical direction, can be found at [TheSummit.Tech/Welcome.html](http://TheSummit.Tech/Welcome.html).

## PROPS

For his innovative, award-winning body of work blending classical and electronic musical elements, composer **Craig Armstrong** will receive **SoundTrack Cologne's 2018 Lifetime Achievement Award** at this year's conference

in August. Starting his career as a resident composer at **Tron Theatre**, where he met actor-director **Peter Mullan**, Armstrong has scored both Hollywood blockbusters and independent films, including *Romeo + Juliet*, *Moulin Rouge!* and *The Great Gatsby*, as well as composed concert works for the **Royal Scottish National Orchestra** and the **Scottish Ensemble**. The composer has collected BAFTA, Golden Globe, Novello, AACTA and Grammy awards throughout his career. For more information, contact Chandler Poling at [Chandler@WhiteBearPR.com](mailto:Chandler@WhiteBearPR.com).



D. BRENT / GENESEE NELSON

Long-running daytime soap opera *Days of Our Lives* was the big winner at this year's Daytime Emmy Awards, which included an Outstanding Original Song nomination for father-daughter songwriting duo **D. Brent and Genesee Nelson's** indie folk song, "**Sun Still Shines**." D. Brent Nelson has been co-writing the series' score for the past 25 years, accruing

three Emmy Awards and 12 nominations over the years, with daughter Genesee following in his footsteps; she collected the Best Original Song accolade at last year's Daytime Emmys for "**When Time Was on Our Side**," which appeared on *Days of Our Lives*. For details, contact Emilie Erskine at [Emilie@ErskinePR.com](mailto:Emilie@ErskinePR.com).



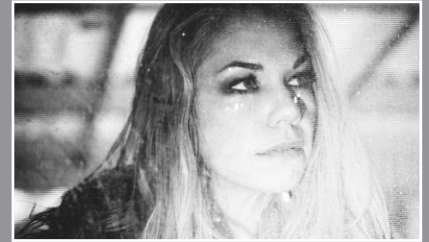
GERMAINE FRANCO

Latina composer **Germaine Franco** was one of two honorees the recent **ASCAP Screen Music Awards** in Los Angeles. Franco received the prestigious Shirley Walker Award (named after a pioneering female composer in the film and television industry) for achievements that contributed to diversity in film and television music. In her acceptance speech, Franco called for unity in the composing world, regardless of gender, race and ethnicity. Franco was a songwriter, co-orchestrator, arranger and pro-

ducer for Disney/Pixar's *Coco*, which earned her the animation industry's highest honor, an Annie Award. Franco scored the upcoming **Warner Bros.** comedy *Tag*, as well as the series *Vida*, currently airing on **STARZ**. For more information, contact [Chandler@WhiteBearPR.com](mailto:Chandler@WhiteBearPR.com).

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

## Out Take



## Kari Kimmel

Composer-Songwriter

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

**Contact:** [MelissaDragich@gmail.com](mailto:MelissaDragich@gmail.com)

**Most Recent:** Gold & Glitter

Prolific L.A.-based songwriter Kari Kimmel has placed an impressive 650-plus songs in television shows (*The Walking Dead*, *The Office*) and major films (*Pitch Perfect*, *Dreamgirls*) and composed more than a dozen theme songs, including "Where You Belong," which opens the hit TV series, *The Fosters*. With her strong pop music sensibilities, Kimmel has an uncanny ability to write quickly, which is an asset in her field.

"After doing this long enough, you understand what works and what doesn't. The production can't be too distracting, the lyrics can't be too specific, but still must be interesting," Kimmel says. "And now I watch film and TV differently. Before, I watched to be entertained. Now I specifically notice the music, and why it works."

In the mid-2000s, when Kimmel was still just an aspiring songwriter in Florida, a friend of her mother's pointed her to a radio and records convention in Los Angeles, where Kimmel passed out copies of her demo. Babysitting back at home, she got a call from a guy who was interviewing for jobs at different record labels and wanted to play her demo at the interviews. Kimmel was offered deals from three labels, and subsequently moved to L.A. where she found she had a knack for writing music that paired well with film.

"Most songs I write are written in 15 to 30 minutes," Kimmel says of her high musical output. "If it doesn't happen that quickly, I'm generally over it and move on. I think I have a bit of ADD where I have to be completely engaged—and not feel like it's work. For me, writing songs should be a freeing experience and an outlet."

Over the past decade, Kimmel has been dropped, scooped up and dropped again by various labels, as well as urged to stick to one genre. Kimmel says learning to trust her instincts was a process, but ultimately one of the best things she could do for her own career. "In the end, I did what I wanted," she says. "I had labels and management and publishing telling me to stick with a genre. I never listened, and it's helped so much because I write in so many different genres, and they fit so many types of projects. What I did for *The Walking Dead*, for example, is completely night-and-day from what I wrote for *The Fosters*."



## ► Underwood Returns to CMA Fest

Carrie Underwood performed for over 60,000 die-hard country music fans at Nissan Stadium in Nashville for the 2018 CMA Fest. For full coverage of the fest, visit [musicconnection.com](http://musicconnection.com).



ALEXANDRA ARIELLE

## ▲ AIMP Sells Out Annual Indie Summit

The Association of Independent Music Publishers (AIMP) held its second annual Indie Music Publishing Summit at the 3 West Club in New York City, where a sold-out crowd of independent publishers, music supervisors, artists, and other rights-holders participated in a spirited conversation around the future of music rights. Pictured (l-r): AIMP President Michael Eames of PEN Music Group and songwriter and producer Lauren Christy, who sat for an Artist Keynote Interview and performed at the Summit.



GARY GERSHOFF FOR AIMP

## ◀ Bolton Stuns S.F. Crowd with Lonely Island Cameo

San Francisco played host to Comedy Central's annual Comedy & Music Festival, "Clusterfest," in early June. Performers included Lonely Island with surprise cameo Michael Bolton (pictured) who reprised his role of an obsessed cinephile in their hit single "Jack Sparrow." The entire Lonely Island set played out like one hour-long sketch comedy number, making fans laugh while dancing to the beat. Other performers at the festival included Action Bronson, Salt-n-Pepa, T-Pain, Third Eye Blind and many more. Catch all the post-action coverage on our *MC* Photo Blog.



FILM MAGIC



## ▲ Miles Electric Band Debut at Playboy Jazz Fest

Miles Electric Band made their debut performance at Playboy Jazz Festival's 40th Anniversary event. The progressive All-Star ensemble, featuring Miles Davis alumni, revisits repertoire from Davis' electric period. Photo (l-r): Backstage at the Hollywood Bowl during Playboy Jazz Festival with Vince Wilburn, Jr. (bandleader/drummer Miles Electric Band); Herbie Hancock and Greg Spero (keys, Miles Electric Band). See *MC* Photo Blog for a full review.





CHARLIE SHEEN

### ▲ Rock Comes to Life on the Range

Rock on the Range returned to MAPFRE stadium in Columbus, OH for its 12th consecutive year. Acts this year included Avenged Sevenfold (pictured), Tool, Alice in Chains and more. Read our full coverage at [musicconnection.com](http://musicconnection.com).



### ◀ King Leg on MC Podcast

King Leg (aka Bryan Joyce) guested on the latest *Music Connection Podcast*. The singer chatted about his humble beginnings in Omaha, to opening for Dwight Yoakam on his summer 2018 tour. Listen to more episodes at [podcastone.com/music-connection](http://podcastone.com/music-connection). Pictured (l-r): Tim Friedlander, owner of soundBOX:LA; Mark Nardone, *MC Podcast* co-host and Senior Editor; Carson Beck, *MC Podcast* announcer; Bryan Joyce; Rick Gershon, Publicist at Warner Bros. and Arnie Wohl, *MC Podcast* host.

### ► Celebrating Songwriting Legends

The 2018 Songwriters Hall of Fame 49th Annual Induction and Awards Dinner recognized and celebrated some of the best songwriters of our time. Music titans Bill Anderson, Steve Dorff, Jermaine Dupri, Alan Jackson, Robert "Kool" Bell, Ronald Bell, George Brown & James "JT" Taylor p/k/a "Kool & The Gang," John Mellencamp and Allee Willis were inducted into the Songwriters Hall of Fame. Pictured (l-r): Mariah Carey, Jermaine Dupri and Usher.



# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### 1993—The Kinks—#11

MC featured the battling Davies brothers on this cover as they promoted their latest, *Phobia*, featuring "Hatred (A Duet)." Said Ray, "Dave leaves the studio and I'm left doing 8 hours of mixing, which is exhausting. So I got a bottle of wine, sat down and wrote "Why don't you drop dead and never recover?" LL Cool J is also interviewed in this issue.



### 2010—Sarah McLachlan—#6

Do you find songwriting to be hard work? Well, meet your soulmate: "Writing, for me," said Sarah McLachlan in our feature interview, "has always been really, really hard and long and laborious." The issue also includes interviews with songwriter Claude "Studio Beast" Kelly (Miley Cyrus, Britney Spears, Adam Lambert) and Edward Sharpe & the Magnetic Zeros.



# LORD HURON: THE NEW NOIR

BY KURT ORZECK

*"I will wait by the river/ In the light of the moon/  
At the edge of the city/ I will wait for you."  
– "Wait by the River"*

*"Down these mean streets a man must go who  
is not himself mean, who is neither tarnished  
nor afraid." – Raymond Chandler*



PHOTOS BY IAN HOLLIDAY



LORD HURON are something of a mystery. Soon after the Los Angeles band materialized in 2010, it seemed like they had always been around. There was something endearingly familiar about their sound, which seemed to emanate from the sparks of indie-folk's explosion and Vampire Weekend's implosion. Frontman Ben Schneider's wholesome Midwestern voice seemed oddly familiar, and his band's hushed delivery made it seem like the humble kid in the classroom had finally gotten some notice.

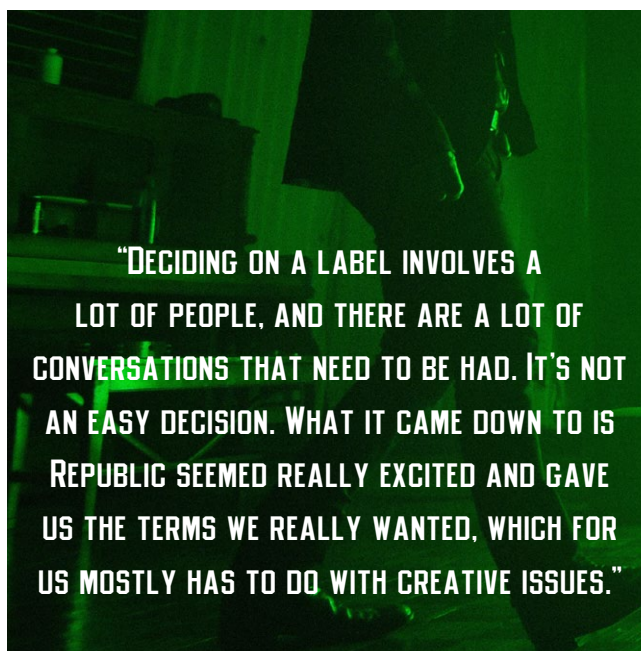
Any previously vague familiarity jelled into blanket recognition as the group landed a seemingly never-ending stream of musical appearances in various TV shows and movies. *13 Reasons Why*? Check. *Shameless*? Check. *Girls*? Check. *Community* and *The Vampire Diaries* and *Once Upon a Time*? Check, check, check.

Lord Huron's music even appeared on the soundtrack to a Robert Redford-starring movie about the Appalachian Trail—even though the band is from Los Angeles and frontman Ben Schneider grew up in Michigan.

Notwithstanding the crests of limelight that those TV shows and movie appearances secured for the band, Schneider spent a solid two years writing the follow-up to *Strange Trails* (and its massively successful single "The Night We Met"). The singer, guitarist, harmonica ace, multimedia artist and songwriter then shared the material with his bandmates: guitarist/singer Tom Renaud, percussionist/singer Mark Barry and bassist/multi-instrumentalist Miguel

Briseno. Altogether, they shaped *Vide Noir* into a 12-song volume.

The word "noir" is a tip of the Panama hat to anyone familiar with L.A.'s sultry underbelly—and more specifically, classic detective stories led by hard-boiled hero Philip Marlowe and penned by author Raymond Chandler. Driving the point home, Schneider has revealed that the song "When the Night Is Over" was directly inspired by the *Big Sleep* writer, while the album's first single "Wait by the River" has a doo-wop sound that could fit comfortably in the era of Marlowe.



Schneider wrote *Vide Noir*—which was mixed by David Fridmann—while taking late-night drives and walks on some of the streets where Chandler and Marlowe laid their feet. But the multi-hyphenate frontman's ideas for the album also coalesced during his travels abroad, as he revealed in a recent, far-reaching conversation with *Music Connection*.

**Music Connection:** For starters, congratulations on *Vide Noir*.

**Ben Schneider:** Thank you.

**MC:** Before recording this album, you tested out some of the songs while on tour. Is it Lord Huron's protocol to test out new material before hitting the studio?

**Schneider:** We always tend to have at least a couple of songs on each record that we play a while before we record it. That's been true for pretty much every record we've made. It's a nice chance to see how the songs go. Later, sometimes people will say, "This lyric is different, this chorus is different." It's funny to look back at old versions of songs with different lyrics. They're an interesting document.

**MC:** What additional preparation do you do before recording an album?

**Schneider:** I did demo pretty extensively, so I had the album pretty much laid out entirely before we properly went into the studio. The ease of computer recording [also helped with] the quality. I tend to go to the guys [in the band] with a demo or blueprint of the record, then I let them add their touches or play the parts, so it always improves a lot at that stage.

**MC:** Describe the writing of the record—which you did without contractual obligations to a record label—versus your previous releases. Was it a more relaxed process?

**Schneider:** Yeah, it was. It's kind of a nice luxury, to be honest. Our general philosophy is to take our time with things and not put anything out until we feel good about it. We have no schedule to follow. We all felt pretty ragged from just touring so much, and we made a conscious decision to take some time off. I never really take time off; when I say I am, I'm still writing and recording. But it was low pressure. We have our studio, so we can record whenever we feel up to it. We let the songs bloom and blossom.

**MC:** Do you still mostly write by yourself, or is the rest of the band more participatory now, especially given how much you tour?

**Schneider:** I write stripped-down parts and the structure of the songs, then marry them with the studio sound. We had a lot of time working in our own clubhouse and exploring together.

Every time we do a record, it's different, and every time the other band members are more involved in the process. They're my favorite musicians and my best friends. That said, in terms of writing, it's best to have one perspective and one voice.

**MC:** What did the timeline end up looking like?

**Schneider:** Some of the stuff I started demoing



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as far back as 2015, so we took our time. Last year I took some time off at the beginning of the year and went traveling for a few months. So we took two years. We finished in early December of 2017.

**MC:** Would you call *Vide Noir* an L.A.-centric album?

**Schneider:** I think that's the idea. The album started coalescing while we were on tour. On the road, I jot down fragments or story ideas on my phone, and when I get back to L.A. I lay it all out, I see what's worth considering, what's worth pursuing, see what needs to get thrown out, what needs to get put together. I had all these fragments, driving around L.A., that I started conceptualizing.

**MC:** There's a myriad of references to Raymond Chandler, one of the most notable writers in the history of mystery and pulp writing—and one of my favorite writers too. One of the central characters in his stories was the city of Los Angeles itself, which took on a dark, shady, seedy personality. When did you become interested in Chandler's books?

**Schneider:** My dad—and my grandmother—was a huge crime-fiction fan in general, but in particular a fan of Raymond Chandler. I don't remember when I read my favorite book of his, but it was when I moved to L.A. I started really picturing these places and events he was describing. When you live here, you can really fall in love with his stories.

**MC:** And, despite how quickly Los Angeles appears to outwardly change, Chandler's stories—many of them around 80 years old—paint suspiciously accurate portraits depicting inward truths about this place.

**Schneider:** Yeah, that world he created is still here. It's really evocative, this old L.A., Hollywood, which is so beautifully described in his books. The vibe he creates is really singular and just so clear and vivid.

**MC:** Do you, like Chandler, try to create a world when you're writing an album?

**Schneider:** Yeah, and a longer story if I can. With the album format, you can tell a rich story, but it still leaves all this other space for the imagination. What got me into music when I was young was not just the songs themselves, but the endless experience beyond the songs themselves. Once I started to realize that, I got really interested in trying to do that myself. It's harder than it seems.

**MC:** Have you visited any of Chandler's stomping grounds?

**Schneider:** I drive a lot, and some drives have taken me past some of those places. You can find them on the Internet now. That feeling in his books that there's this whole sort of work that's operating out there, and it's seedy and there's all these untold stories that are unfolding in this huge grid of a city ... it's very unique.

**MC:** Your first two albums came out on indie label I Am Sound Records. Why did you ultimately choose Republic to release *Vide Noir*, in conjunction with your own label, Whispering Pines? Were there many other contenders?

**Schneider:** Deciding on a label involves a lot of people, and there are a lot of conversations that need to be had. It's not an easy decision. What it came down to is Republic seemed really excited and gave us the terms we really wanted, which for us mostly has to do with creative issues.

A lot of bands can get into a bad situation. It

was a little different for us because our record was already done. So we made the record we wanted to make and showed it to a lot of people and see who was the most excited and had the best ideas of what to do with it.

To be honest, Republic wasn't the label I would've guessed [we'd release our album through], but they seemed really fired up and let us do what we wanted to do. And they had the resources. We're very DIY, which is good in a lot of ways, but eventually you need infrastructure and money to make certain ideas come to fruition.

**MC:** Were you at all reluctant to go with a major label for the first time, or is that a nonissue in 2018?

**Schneider:** It was definitely a consideration. The uncertainty about major labels is still in my head. I've had some friends [burned] for sure. Still, I don't know how much of [the issues that some artists have with major labels] is rooted in fact anymore. I grew up listening to punk rock and thinking major labels were sellouts; but it's

**"I FIND A STRANGE  
COMFORT IN KNOWING  
THAT WE'RE ALL IN  
THE SAME SITUATION  
TOGETHER, TRYING TO  
FIND MEANING."**



different once you're in the business. We didn't want someone to encroach on what we had done, and the deal we made with [Republic] was similar to what you'd do with an indie label. The resources are what we needed at this time.

**MC:** What types of resources in particular?

**Schneider:** For years we've been meaning to incorporate more visuals and projections at our shows, but it's been hard because we've been playing such different venues every night: clubs, festivals, theaters. It does present challenges when it's that varied. Now it's kind of consistent; the rooms are similar size. We want consistent lighting, and we're working on that now.

**MC:** You've said *Vide Noir* is about "a search for meaning amidst the cold indifference of the universe." Have you always felt that way, or is loneliness a burden that comes with mainstream success?

**Schneider:** Interesting question. For me, it's something I've always been interested in pondering. More recently it's that feeling of being in-different in the universe. I find a strange comfort



in knowing that we're all in the same situation together, trying to find meaning. It's not something I think I'll ever solve or comes to work with. I'm a big fan of thinking hard about those types of questions. We've explored this theme throughout our discography and will continue to.

**MC:** Have you read *Man's Search for Meaning* by Viktor Frankl?

**Schneider:** That's funny, it's on my bookshelf, I'm planning to bring it on tour!

**MC:** Are you planning to hit any unlikely places on tour?

**Schneider:** There are all sorts of different places that are memorable. Boise, Idaho, was a very energetic show. Birmingham, Alabama. Sometimes you'll play a show in a big city, and it'll fall flat. What keeps it fresh is going back and having a different experience. Just about every place we've gone to has surprised me in some way. Our recent trip to Europe ... I don't know why I have such a hard time believing people know what we're making and appreciate it.

**MC:** Speaking of traveling to exotic places, you released seven songs from *Vide Noir* as streams accessible at geo-locations including parks and beaches. Not to mention a volcano. Whereabouts is it located?

**Schneider:** The volcano is in Hawaii. The idea [with geo-tagging] was to give people the chance to listen to new songs—but we wanted to get people to see stuff that was beautiful and natural at the same time. And we're releasing more stuff today. It's great watching people go out, in some cases hike seven miles.

**MC:** You also aired a public-access TV show in various U.S. cities, giving fans a chance to live in the world you've created with *Vide Noir*. Do you have even more creative diversions up your sleeve?

**Schneider:** Our geo-tagging is there for you to explore if you're up for it, but this time around we have all this visual content and film we're releasing, and geo-content we're releasing into the world, and this hotline. A big scavenger hunt is coming up soon, and there's video content we're releasing and in which we explore the record and some of the specific stories. We're really excited to get it all out there. I don't want to spoil any more surprises.

**MC:** It sounds like part of the idea behind geo-locations and the scavenger hunt is to get people out of their apartments or houses. The other night I saw Werner Herzog speak, and he said, "Life reveals itself to those who are on foot." He also told the audience to "anchor yourselves in reality."

**Schneider:** That's definitely part of it. We're pretty struck by how much technology has infiltrated our lives in ways you don't even think about. I consider myself pretty separate from technology, but even I find myself trapped. I don't want to preach to anybody or anything, I'm not trying to force anyone against technology, but I think it's good to break away from it. Having a firm foot in reality and engaging with this whole rich world that's out there.

**MC:** Is that why you enjoy touring so much?

**Schneider:** That's definitely part of it. Touring happens to be a convenient way of getting to see the world. We've had the opportunities to see an awful lot of stuff and share our music with other people. It still surprises me when I see someone dancing and singing the words to our music.

Contact [cami.opere@sacksco.com](mailto:cami.opere@sacksco.com)

## QUICK FACTS

- Lord Huron band members Mark Barry and Miguel Briseno (and former guitarist Peter Mowry) played together on cruise ships in the Caribbean.
- As one of their media experiments, Lord Huron concocted a fictitious author and gave him not only a website but printed his "books."

- Among other literature Schneider touts is *The Collected Works of Billy the Kid*.
- Lord Huron donated all profits from their merch sales in February 2016 to help those affected by the Flint water crisis.
- The band's geo-location adventure has a spot in all 50 states, along with other places around the world.

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# HOW TO CHOOSE THE RIGHT MANAGER

*by Bernard Baur*

Most artists would love to have a manager who takes care of business and helps them achieve their goals. However, attracting a manager who could make a difference in your life is not easy. Often, when first starting out, you will likely have to manage yourself, or a friend or fan might offer to manage you. That may not be perfect, but at least it's a start. To see what you should look for when someone offers to manage you (and what it takes to attract a manager who could make your dreams come true), *Music Connection* spoke with four industry experts and managers to get their take on the situation. We believe their insights will help you make an informed decision, when that time comes.



# ALEXANDRA LEE

WatchuWatchu Productions  
watchuwatchuproductions.com

**Alexandra Lee is the founder of WatchuWatchu Productions and has been managing artists for over six years. Lee is unique in that she prefers to develop new artists, so she keeps her roster small. That way, she can focus on each act and give them the time and attention they deserve. Lee is the type of manager that is almost like family, helping her artists in every aspect of their career.**

**You work with new artists who need development. That's the hardest part of a manager's job. Why do you do it?**

If I see talent that I believe in, I'm drawn to them. Yes, development takes time and a lot of work. But, I find it fulfilling. Helping an act find their own sound and niche is rewarding. It's not about the money—it's about their art and their career.

**What should artists look for in a manager?**

They need to find someone who is willing to go to any length to get them what they need and want. They need to find someone who believes in them 100%, because there's little or no money in the early stages.

**Is experience important?**

A manager with experience can be helpful and, possibly, make things happen quicker. But, the marketplace has changed—it's not just about getting signed to a record deal anymore. It's about having a successful career, which is possible as an independent act. So, working with someone who has knowledge about the market, as well as the business, is important.



"Working with someone who has knowledge about the market, as well as the business, is important."

**What is your focus when working with new artists?**

I try to educate them about the business and let them know what they need to do to succeed. It's a team effort.

**What's the most important aspect of artist development today?**

Today, it's about fan engagement. Working within your social platforms is very important. Fans decide who will make it and who won't. If you don't engage your fans and make them part of your project, you may not get what you want.

**How about a vision and some sort of plan?**

Both are important aspects of development. You should have some idea of what you want and what you need to do to get there in one year, two years, and so on. I like to think long-term. I'm not interested in a 15-minute hit—I want to create a legacy for my artists.

**When should an artist look for a manager?**

I think the sooner the better, so they can focus on their art. The biggest problem is attracting a manager early in an artist's career. Not all managers want to take the time to develop an act (NOTE: Typically, it can take two to three years or more).

**What's the hardest part of managing new acts?**

The fact that they're unknown. With new acts, a manager has to be willing to network, make cold calls, and overcome obstacles every step of the way. It's not easy and it takes time.

**What do you look for in an artist?**

I look for artistic potential, great songs and a strong work ethic. I only work with acts that are willing to work as hard as I do. Everyone must work together to get things done. •

# ARI HERSTAND

Ari's Take  
aristake.com

**Forbes magazine calls Ari Herstand "The poster child of DIY music," which makes him a "go-to source" in the industry. A Los Angeles-based musician, Herstand is the founder of the uber-popular music business blog *Ari's Take*. He has been a featured speaker at many music conferences and workshops, and is also the author of the best-selling book, *How To Make It in the New Music Business*.**

**Do artists need a manager?**

I thought I did when I started my career. But, I discovered that a manager is not necessarily the key to success. However, if you hook up with the right manager they could help you develop faster than you could on your own.



"A lot of acts look for a manager before they're ready."

**What qualities should an artist look for in a manager?**

Passion is number one. Your manager should be your best friend who is willing to die for you. They should also have confidence, energy, be organized and have a great sales technique.

**When should an artist look for a manager?**

I don't think artists should waste a lot of time looking for a manager. They should focus on their art and career. A lot of acts look for a manager before they're ready. If you're successful, managers will find you.

**What do you think about performance guarantees (specific results) in management contracts?**

I think that's old school. When it was about getting a deal, it made sense. Now, however, there are many different ways to go. Maybe an income level (within a certain period of time) could be a condition. But, every act's career is going to be structured differently. With that said, no one wants to be locked into a contract with someone they don't believe in anymore. If it comes to that, I think you should be able to walk away.

**What about vision and a plan?**

It's important for a manager and artist to have the same vision, otherwise it's not going to work out. A plan is also important to achieve your goals. It



should focus on short-term and long-term goals. A manager should be able to craft that plan and create opportunities that will advance the act's career.

#### **You never had a manager. Why not?**

I learned that I could make things happen on my own. You can't expect a manager to be your savior. So, instead of waiting for someone to help me, I made it happen.

#### **What should artists focus on today?**

There's been a huge shift in the industry. You can't model your career on anything that happened even five years ago. Things have changed and it's a new day. I understand how difficult that can be, but today artists have more control and more opportunities available to them. They should take advantage of that. •

## CHRIS FLETCHER

*Coast to Coast Music  
Music Biz Mentors  
musicbizmentors.com*

**Chris Fletcher formed Coast to Coast Music, an independent touring and promotion company, in 1989. Since then, she has acted as a tour coordinator, and sometimes manager, for select acts. Today, Fletcher teaches Touring and Management at the Musicians Institute and serves as a career counselor. Her independent education program Music Biz Mentors produces 10 events per year. Currently, Fletcher has a limited number of artists on her roster and manages over 100 touring dates a year.**



"At first, artists might want to work with people on a short-term basis."

#### **What should artists understand about management?**

In the beginning, most artists have to manage themselves. When they've done it for a while, they will know what to expect from a manager.

#### **What should artists do to get a manager?**

It's difficult to attract a manager if there's not something going on already. Sometimes, if they have a budget, it might be better if they just hire someone to take care of things, like organizing email lists, updating your website, and helping with promotions and social media. Often, you can hire someone for \$100 a month to do that.

#### **What qualities should an artist look for in a manager?**

Communication is the key. You have to be able to be honest and relate with each other. The ability to network is also important. Managers (and artists) need to form a network of contacts that could help them. At first, artists might want to work with people on a short-term basis—maybe for three months to see if it works out. If it does, you can extend the time.

#### **Why do you work with new acts?**

I love watching artists grow and get successful. If I think they've got the goods to make it happen, I'll talk with them. I need to know if they'll follow my advice and really want to succeed. I also need to see them perform live because, today, that's crucial for success.

#### **What do you look for in artists?**

I don't work with anyone who doesn't write their own songs. Even though the business is singles oriented, you can't have a career that way. You have to be able to play at least an hour live—and, that's a lot of material, 10 to 20 songs. I also prefer acts that know something about the business, and work hard at it. They have to do their part too.

#### **What about vision and a plan?**

That's important because most artists don't know what to do. I set up goals with timelines. We meet every week to discuss progress. Every 30 to 90 days we reassess where we are. We talk about where we want to be next year and how we're going to get there.

#### **How do you work with your acts?**

I believe everyone should have a job. So, I give each member of a group an assignment. Everyone needs to do something, whether it's handling merchandise, collecting money, promoting shows, or taking care of social media.

#### **How has the role of management changed?**

Today, managers take on more roles than they did in the past. Now, they act like artist development companies, involved with everything from song selection, to publicity, to marketing and licensing for placements—everything labels used to do.

#### **What about performance guarantees in a management contract?**

Results are important, but artists should also have performance conditions. They have to do their part as well. Unless everybody does what's necessary, you won't achieve your goals.

#### **What should artists focus on?**

They should learn how to perform live and how to entertain an audience—it's not just about playing live, it's about "performing." They should also focus on what's unique about them, what makes them different from everyone else. It could be a particular message or personal perspective. You need to find a way to stand out today.

#### **What is Music Biz Mentors about?**

I noticed that a lot of artists didn't understand what they needed to do to make it in the music business. And, they didn't have the money for a formal education. So, I designed a way for them to get the information they needed at a reasonable price.

#### **What about supporting players? What do they need to do?**

The biggest thing for musicians is to do music. They should connect with someone who writes songs and, hopefully, performs them well. If you're a supporting musician, your career is going to depend on other people. So, try to find someone who has what it takes. •

## BOBBY BORG

*Bobby Borg Consulting  
bobbyborg.com*

**Bobby Borg is a former major label, indie, and DIY recording artist. He is also the author of four widely read books: *Music Marketing For The DIY Musician*, *Business Basics For Musicians*, *Five Star Music Makeover*, *The Musicians Handbook* and over 1,000 magazine and blog articles. The founder of Bobby Borg Consulting, he helps artists and business professionals turn their art into a successful business. A life-long learner, Borg holds a BA in Professional Music from Berklee College of Music, certificates in Marketing Management, Project Management, and Instructor Development from UCLA, and a Master's Degree in Communications from the University of Southern California.**

#### **In your books you're big on the DIY (Do It Yourself) approach. Why?**

Artists need to understand that there's no other way when you're starting out. They're not going to attract the attention of people who can help them unless they help themselves first. They have to prove they have what it takes before anyone (especially someone with experience) takes them seriously.



# 10 TRAITS TO LOOK FOR IN A MANAGER

**You discuss three types of managers: start-up, mid-level and big-league. Can you explain the difference?**

**START-UP:** Start-up managers are usually people with little or no experience. They may be a friend, a relative or a fan. They're available to you, but expectations shouldn't be too high. Although quite a few new managers grew with their acts and helped them become superstars—like The Rolling Stones' manager, The Beatles' manager and Dave Matthews' manager (none of whom ever managed an act before), most will probably not last forever. You have to be realistic about it.

**MID-LEVEL:** Mid-level managers usually have some experience and connections. But, they usually look for acts that are about to break—either with a record deal, or something else that is significant.

**BIG-LEAGUE:** Big-league managers are at the top. They can make things happen. But, generally, they also have a roster of other acts that may be further along and making much more money than you are. Because of that, getting and keeping their attention can be difficult. I was in a band that had a lot going on and attracted a big-league management company. They repped Metallica and we thought we could tour with them. As it turned out we never got the tour we wanted or the attention we needed. Big-league management did not get us to the big leagues.



"Watch out for  
big talkers that  
promise you  
the world."

**What should artists look for in a manager?**

A manager should love the artist and their music. They also need to be driven, they should really want to manage an act. They should be able to create and take advantage of opportunities that help an act advance. You also want to avoid drama—so, having the same vision is very important. If you're not on the same page, it's not going to work.

**How about hiring someone with experience—as a consultant or an assistant?**

That could be worth it, if they get results. But, you need a strategy to make it work. The right person could be a wise investment, as long as you both agree on what needs to be done and how you're going to achieve it.

**What about performance guarantees in a management contract?**

I like them. After all, you're putting your career in their hands. You don't want to wake up three years later with no results to show for it. That sucks.

**Should the artist also have responsibilities?**

Definitely. Managers are not magicians. Even if they work really hard, it may not happen if artists don't also do their part. It's a team effort, and there has to be some fairness in the relationship.

**What should artists watch out for in prospective managers?**

You don't want anybody to BS you—you don't want them blowing smoke up your ass. Watch out for big talkers that promise you the world—even if they have a big office with records on the walls. You want someone who's going to be in it for the long haul, who's going to stick it out with you, even during the tough times. •

## 1. A BELIEVER

Managers should truly believe in their artists and love their music.

## 2. PASSION

A manager should be excited to work with an act and inspire them to succeed.

## 3. A VISION & A PLAN

A manager needs to be a visionary with a plan to achieve a variety of goals.

## 4. ORGANIZED

Managers handle a lot of different areas and need to be organized to do so.

## 5. KNOWLEDGE and/or INTELLIGENCE

A manager should either know about the business or be smart enough to learn it.

## 6. SOCIABLE

It's a collaborative business and managers need to marshal a network of connections.

## 7. DRIVEN

Great managers will do whatever it takes to help their artists achieve success.

## 8. FEARLESS

A manager should be willing to break down doors and overcome obstacles.

## 9. ENTREPRENEURIAL

Great managers are always looking for new opportunities for their artists.

## 10. TRUSTWORTHY

Managers and artists have a close personal relationship and they must trust each other.

*For more management advice, check out  
[musicconnection.com/tip-jar-management-options/](http://musicconnection.com/tip-jar-management-options/)*



# A Career by Design Not by Default

## CAREER DEFINED

*Create your future*

The love of music and the desire to create is what drives people to make music the main priority in their lives. And, at a certain point, they find themselves spending so much of their time, energy and emotional resources in music that it becomes their calling. Often, the conscious decision to pursue specific career goals follows some time after a person's actions have begun to define him. Most of the time the artist is having too much fun making music to think about "a music career" in the traditional sense of the word.

The lack of attentiveness to the "career" side of music is legendary for artists. Routinely, they have been cheated out of their fair share of earnings, not only in arm's-length business dealings, but by the very managers, agents and companies whose own income depends on their talent.

In this article a career would be defined when revenues from music become more than 50% of your annual income.

If you've been a professional musician for over five years as defined and your income is not gradually increasing, it may be time to make some changes. Diversification may be the path to increased revenues and career longevity.

## DIVERSIFICATION

*Diversify and Thrive*

The overwhelming majority of musicians start on the creative side of the industry as players, singers and songwriters at the level of a garage band or coffeehouse solo artist. Eventually, the need for higher income and desire to quit their "day job" may send their talents down other avenues.

Most musicians have the ability to branch out into all kinds of musical endeavors, but only a few take the necessary steps to do so. They tend to stick with a single instrument or role that they chose early in their career, rather than pursue multiple goals. Sometimes by choice, but most often simply by lack of ambition coupled with lack of organization.

At some point, most people specialize. But now the tendency leans toward wearing more hats than even five years ago. A guitarist with a bent for mixing and mastering becomes an engineer, an engineer with some music abilities becomes a producer, a piano player becomes a songwriter etc. Once these choices become paths rather than blind alleys, it behooves the

musician to understand everything possible about the everyday reality of a career—what skills are required, how to develop or enhance those skills, how the industry works, what the working conditions are, how a professional is compensated and obtains jobs or contracts, and so on.

## REALITY CHECK

*Identify your strengths and weaknesses*

Analyzing my personal story: I started as a band member, studio and live bass player in Paris, France, then in L.A. and San Diego. After five years of making union scale-type

and I still get hired as a bass player.

This would not happen without a reality check, a fair amount of organization and, most of all, time management. All of us can better manage our time and use every single one of our skills to create various income streams and think more like a music entrepreneur.

## TIME MANAGEMENT

*Turn plans into action*

Once you've identified your vision and objectives, an essential component to getting things done is proper time management. While musicians have long been stereotyped as

late, disorganized and unreliable, it doesn't have to be that way. We all have the same amount of time in one day, and you can apply a few key principles to get the most out of this precious commodity. First with a weekly/monthly planner or electronic calendar of some kind where you can record important dates, set deadlines, and prioritize your entries.

Display a "vision board" in your workspace (i.e. studio, office) listing four to five projects you are currently working on. A vision board is a constant reminder of things that are most important things. Make a daily to-do list and cross out your tasks as you go through your workday.

Another key ingredient is a list of short, medium and long-term goals. Short term—where do you see yourself in six months? Medium term—

what about in one year? Long term—where do you want to be three years from now?

## CONCLUSION

Diversifying can bring longevity and prosperity to your career. Planning requires self-discipline, but it can make your everyday activities much easier. If you write down your goals and enter them in your schedule, you no longer have to rely on that most faulty tool, your memory. It is difficult to move forward in a disorganized environment—it becomes much easier if you apply the small amount of discipline necessary to manage your time properly.



*"A list of my strengths and weaknesses helped me separate business goals from artistic objectives..."*

pay, and even though I was getting hired, I started enduring the stiff competition of the SoCal music scene, I felt I needed to grow and create additional income streams. I reoriented my bass playing toward a more long-term revenue stream by writing a collection of bass instruction books, all while pursuing other opportunities in the music business. A list of my strengths and weaknesses helped me separate business goals from artistic objectives, I curtailed what I did for fun rather than income, then developed a plan to deliver more profitable ventures to the industry and marketplace.

Eliminating some of the music activities I was either not so good at or that were not profitable enough allowed me to focus on and develop my many other skills in many more lucrative areas. Looking back, the trade-off was well worth it. I currently have seven to eight job titles in the music industry. From producer, songwriter, film/TV composer, songwriter, publisher, software and App designer, author

**JOSQUIN DES PRES** is a producer, songwriter, TV composer, author, consultant and music entrepreneur. He is the founder of several music companies including TVReadySongs.com that specializes in music production for Film/TV and songwriters at any and all levels. Des Pres can be reached at TVReadySongs@gmail.com



## Between the Buried and Me

*Automata II*

Sumerian Records

Producer: Jamie King

Between the Buried and Me's 2018 concept has reach its conclusion on this, *Automata II*. The four-track finale will bring the BTBAM faithful to its knees with a re-birth of the quintet's most prog-metal form since *The Great Misdirect*. On "Voice of Trespass," frontman Tommy Rogers toys with varying vocal melodies above big-band jazz horns, beatnik finger snaps, walking bass, old-timey drum solos and, of course, some serious guitar shredding. While the lyrics continually scream "THIS IS NOT PERFECTION!," we can't help but disagree. — **Andy Mesecher**



## Chromeo

*Head Over Heels*

Big Beat/Atlantic

Producer: Chromeo

Like most Chromeo's releases over the past decade, songs from their new *Head Over Heels* are deeply rooted in Minneapolis funk, dance pop and nu-disco. Nevertheless, this release marks the first time the Canadian duo has collaborated with rappers for studio recordings. Many of the tracks include moderate narration from west coast rap legend DJ Quik, while the funky basslines from the electro-funk love song "Don't Sleep" feature French Montana and Stefflon Don. Most sensational is "Right Back Home To You," as its neo-soul groove reveals the band's sensitive side and the splendid vocal range of lead singer Dave 1. — **Miguel Costa**



## Steve Gadd Band

*Steve Gadd Band*

BFM Jazz

Producer: Steve Gadd

On the Steve Gadd Band's spirited, hook and improvisation filled, tightly funky then polyrhythmic groove-a-second fourth album, the legendary drummer and his longtime cohorts from James Taylor's band—Walt Fowler (trumpet/flugelhorn), Jimmy Johnson (bass), Michael Landau (guitar)—add a sparkling retro-minded new member to the group: Kevin Hays on Rhodes, who leads the band through irresistible Steely Dan-esque romps. A wonderfully unselfish leader, Gadd provides the backbone for his compatriots, some of contemporary jazz's greatest, to solo galore on this adventurous but invitingly accessible set. — **Jonathan Widran**



## Pusha T

*Daytona*

GOOD/Def Jam

Producer: Kanye West

*Daytona* is dope, fresh and under the influence like its album cover, which pictures Whitney Houston's bathroom the day she passed. Pusha T delivers a concise offering to add more fuel to hip-hop's fire. According to Push, Eazy-E is the only rapper to sell more crack cocaine than him; however, lyrically Push pushes that "soft/hard white" to his clientele, giving fiends the audio candy that they've been eagerly waiting for. In short, to summarize *Daytona*, on "The Games We Play" Push raps "To all of my young niggas, I am your Ghost and your Rae, this is my Purple Tape, save it for Rainy Dayz"; "If You Know, You Know" like real hip-hoppers do. — **Adam Seyum**



## Ry Cooder

*The Prodigal Son*

Perro Verde/Fantasy

Producer: Ry Cooder and Joachim Cooder

Legendary singer-songwriter, film composer and eclectic session guitarist Ry Cooder is back with his first album in six years. Cooder, who has made a name for himself as a musicologist of Americana and world music, applies it here through the lens of spirituality, mixed with a socio-political and humanistic bent. It's a seamless blend of folk, gospel and rustic blues. Songs like "Straight Street" and "Nobody's Fault but Mine" center on faith, redemption and forgiveness. "Gentrification" is a sly commentary on the changing landscape of urban America, while the title track is a trad tune dedicated to steel guitar pioneer Ralph Mooney. — **Eric A. Harabadian**



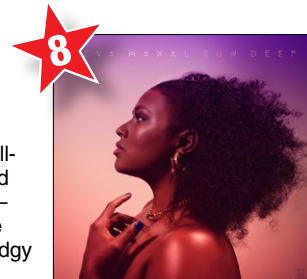
## Deva Mahal

*Run Deep*

Motema Music

Producer: Scott Jacoby, Jared Wetherall

On her intensely heartfelt, soul-searing full-length debut, the daughter of blues legend Taj Mahal celebrates her family's legacy—but, as per the album title, takes it into the modern era with a deeper sense of hip, edgy R&B and gospel that taps into Amy Winehouse, Sharon Jones, even the militant side of Stevie Wonder. Deva Mahal couches her anthems in fresh, funky beats, jangling guitars and sizzling brass, but a more personal artistry emerges on the ballads, where her voice and minimal instrumentation carries the rich emotion. The songs started life as personal letters to herself, and that intimacy shines through even the most boisterous tunes. — **Jonathan Widran**



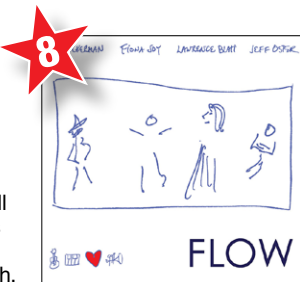
## FLOW

*FLOW*

LMB Music

Producer: Will Ackerman & Tom Eaton

Forty years after Windham Hill became a catalyst for the global new age music phenomenon, its founder, acoustic guitarist Will Ackerman joins forces with genre stalwarts Fiona Joy (piano), Jeff Oster (flugelhorn) and Lawrence Blatt (guitar) to create a fresh, seamless, rhythmically seductive and soulfully melodic vibe grounded in their deep personal chemistry. Each plays an equal part in the infectious sonic magic, but one standout is how Ackerman's stark introspection complements Blatt's more rhythmic approach to the acoustic guitar. Though an unusual anagram of their names, the FLOW concept is all about the way the music moves. — **Jonathan Widran**



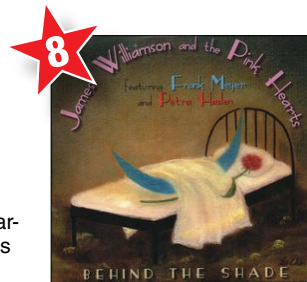
## James Williamson and the Pink Hearts

*Behind The Shade*

Leopard Lady Records

Producer: James Williamson

The burning question for us rabid and greedy fans is why does ex-Stooges guitarist Williamson only play his fabulous leads on 2/3 of the songs?! That said, craftsman Williamson delivers some stone solid classic rock & rhythm here, with OG L.A. veteran musicians Frank Mayer and Petra Haden providing heartfelt vocals, both together and separately. Songs are embellished variously at times with keyboards, violin or horns, and every song works as an anthem of sorts. And, as the credits mention, "James Williamson—Guitars on everything!" — **David Arnsen**







## Fate Under Fire

**Contact:** fateunderfire@gmail.com  
**Web:** fufmusic.com  
**Seeking:** Label, Booking  
**Style:** Alternative Rock/Pop

Fans of Dreamers and Coin will warm to this synth-driven quartet, whose "La La Love" might be the catchiest pop confection we've heard in a while. Danceable, sensual and rendered with a superlative mix that puts singer David James' voice right out front and clear as a bell, the song is absolutely radio ready. The sweet, romantic "River" and the airy, lighter-sounding "Parachute," with its fingersnapping cadence, are maybe less catchy, but no less polished. The latter has an especially visual lyric motif that would surely inspire a dynamic video treatment. All in all, Fate Under Fire's sound is ultra-current and has been presented with a confidence that should impress labels to come calling.

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

**SCORE: 8.8**



## Skerryvore

**Contact:** Annjie@LaFamos.com  
**Web:** skerryvore.com  
**Seeking:** Film/TV, Radio  
**Style:** Folk, Americana, Pop

Award-winning live performers in their native Scotland, Skerryvore are no slouches as recording artists either. Each tune is captured with exceptional production and mixing to ensure each member (incl. violin, flute) of this exceptional octet gets a chance to shine. None is more impressive than Alec Dalglish, whose vocals peel with a level of spirited sincerity that gels with the band's vividly romantic lyrics. While Skerryvore's heritage chimes through gracefully on "Take My Hand" and "... End of the Line," the catchiest song of the bunch is the Americana-heavy pop-rock "Borderline," which could work well in an end credit film/TV slot. This is one lively, crowd-pleasing band.

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

**SCORE: 8.2**



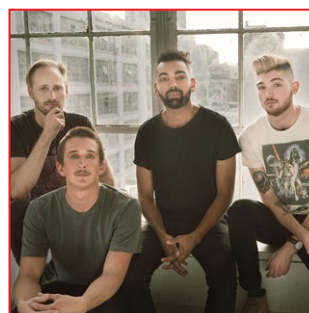
## Donna.R

**Contact:** info@worldinstrumentals.com  
**Web:** worldinstrumentals.com  
**Seeking:** Film/TV, Games  
**Style:** Instrumental, World, Electronic

We enjoyed listening to these intros by Donna.R, who invests each one with fresh and familiar sounds that make them simultaneously easy to accept and exhilarating to hear. "My Light" marries a simple neo-classical piano motif with an unusually high-pitched wind instrument (flute, pipe?) that conjures a tropical, world-music vibe while also suggesting something epic. On "Crescent Sky" the bold synth-bass notes combine with uniquely brittle keyboard tones. Then, on "Night-Enchanted," kettle drums coexist with the exhalations of synthesizers to describe a pastoral procession. Every one of this composer's themes is distinctive. Film, TV and videogame creators should take a listen.

Production .....	8
Lyrics .....	x
Music .....	9
Vocals .....	x
Musicianship .....	7

**SCORE: 8.0**



## 131ers

**Contact:** hidanagirl@aol.com  
**Web:** the131ers.com  
**Seeking:** Label, Booking, Film/TV, Mgmt  
**Style:** Indie Rock

The musical mission of this guitar-driven, drum-powered foursome seems absolutely clear: to have fun, feel alive and take everyone along with them. Witness the bouncy beat and upbeat handclaps of the irresistible "Crazy," feel the rumbling energy that propels the song's chorus, and it's clear this is a unit that is smart and confident in its playfulness. Another bold beat drives "Don't Wanna Go," pushing its melodic, infectious power right up until the song's a cappella climax. The band then downshifts on the slow-burning song "Ballerina," demonstrating a soulfulness, depth and vocal versatility that is impressive. Each track is rendered with an extreme clarity that helps these songs to come alive.

Production .....	8
Lyrics .....	8
Music .....	8
Vocals .....	8
Musicianship .....	8

**SCORE: 8.0**



## Calvin Rainwater

**Contact:** cal.rainwater@gmail.com  
**Web:** calvinrainwater.com  
**Seeking:** Booking  
**Style:** Outlaw Country

Gifted with a deep, resonant voice that bleeds authentic country values, Calvin Rainwater is also a compelling wordsmith whose themes are rich in homespun imagery ("If We Could Go Fishing") and are as heartfelt as they are thoughtful ("Sinners & Saints"). Backed by a seasoned acoustic band that knows the value of a good guitar solo or fiddle fill, Rainwater is an artist whose recorded work, its sad and wistful emotions, suggests that he is an artist who would really connect with listeners in an intimate setting. Same goes for the loss and regret that's conveyed in "God Sent Me An Angel, and I drug her through hell." When this man sings, he has the ability to jerk tears from a stone.

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

**SCORE: 8.0**



## Rashaann

**Contact:** karma4music@gmail.com  
**Web:** ffm.to/nopreviews  
**Seeking:** Label, Booking, Film/TV, Mgmt  
**Style:** Rap/Hip-Hop

Though his lyrics are familiar territory to any hip-hop fan, it's the musical flair that Rashaann brings to his songs that sets them apart. Instead of dark, heavy sonics, his beats are often bright and breezy, as on "Pray For This," and result in an effective counterbalance of light and dark, edgy and edge-free. And Meraki Anoir's singing on this track takes it all to a higher level as Rashaann castigates rappers who bitch and moan and take no risks. Our favorite song might be "Sometimes," where the artist rants and raves a laundry list of whims and wishes, making his case to his chosen woman. A NYC performer with plenty of stage time under his belt, Rashaann is consistent and confident at the mic.

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

**SCORE: 7.6**

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





## Ode

**Contact:** palosina@hotmail.com  
**Web:** odemusic.com  
**Seeking:** Film/TV, Label  
**Style:** Indie Rock

Hard to categorize, Ode is a Chicago quintet led by a pair of brothers whose Bosnian heritage results in music that makes a truly unique impact. Built on a dark rock foundation, the band's sound has steady shifts in mood and tone and can veer toward Eastern European/world music territory ("Back In Town"), then get eerily theatrical, proggy and vaguely jazzy ("Hotel Bristol") as well as upbeat, catchy and riff-heavy ("Let Me In"). On each well-recorded song, the playing is muscular and firm—no nonsense, no flash—and supports the super-strident vocals quite well. All in all, Ode are onto something distinctive—they're not for everybody, and that's what makes them stand out.

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

**SCORE: 7.6**



## Whitney Lyman

**Contact:** whitneylymanmusic@gmail.com  
**Web:** whitneylyman.com  
**Seeking:** Film/TV, Booking, Label, Mgmt  
**Style:** Indie Pop

We like the eerie vibe on "Like the Ox" by Seattle-based artist Whitney Lyman, who has previously collab'd with EDM heroes ODESZA. The song generates a catchy hook that we couldn't get enough of, actually—which begs the question: why don't you repeat it at the very end, Whitney, to really drive it home in the song's finale? "Ready to Love" is unabashedly sappy and vanilla, but the artist's voice is too likeable to complain. Meanwhile, "Mountain House" is intriguing, but at 6+ minutes this complex song tends to meander and it caused us to lose interest. Lyman's appealing voice and her skillful use of violin are a potent one-two punch that she can continue to build upon.

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

**SCORE: 7.4**



## Roam Like Ghosts

**Contact:** contact@roamlikeghosts.com  
**Web:** roamlikeghosts.com  
**Seeking:** Label, Booking  
**Style:** Alternative

Virginia duo Mathew Daughtry & Bucky Fairfax take a low-key, stripped-down approach to rendering their songs. They exclude percussion, in fact, relying solely on a richly recorded acoustic guitar and Daughtry's (apparently) double-tracked voice, which comes off like a harmonized duet. This reductive approach spotlights the lyrics' message, making every single word crystal clear. Though we can't cite a standout tune, "Smile" is perhaps the duo's most affecting number, with its sunny, hopeful eloquence that conveys the singer's sincere wish to make up with his girl and get back together. Solid all around, these Ghosts could bring a humanistic spirit to any coffeehouse.

Production .....	7
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	7

**SCORE: 7.0**



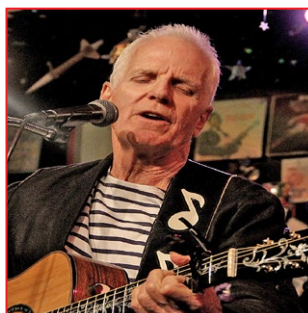
## Jesse Jo Stark

**Contact:** mikel@purplebite.com  
**Web:** jessejostark.com  
**Seeking:** Film/TV, Booking  
**Style:** Indie-Rock

Jesse Jo Stark and her band generate a smokey, pulp fiction aura expertly aided by superior production that enables the artist's sexy voice and her guitarist's filthy-dirty guitar distortion to really crackle through tunes like "Fire of Love," a song whose propulsive, mysterious vibe would add flavor to an atmospheric film or TV show. Somewhat less compelling is the slow-moving "Deadly Doll," a melodic and romantic tune that oozes with rich, thick reverb. Stark is more of a coquette on "April Flowers" where she is unexpectedly accompanied by a siren-like moog synthesizer. There's plenty of potential here for the band to push the noir-rock genre into whole new territories.

Production .....	9
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	7

**SCORE: 7.4**



## Nick Goodman

**Contact:** nick@nickgoodmanmusic.com  
**Web:** nickgoodmanmusic.com  
**Seeking:** Publishing, Film/TV  
**Style:** Indie Rock, Alt-Country

L.A.-based U.K. native Nick Goodman utilizes good ol' American country/western tunes as a platform for his humorous ditties which, on "I Wish I Was Great" ("but I'm just mediocre"), might take self-deprecation to an all-time high—er, low. Goodman is not much of a singer, but his range limitations only serve to add wonderfully to his songs' comic effect, especially when things get philosophical. We can imagine "Unbroken," his "fake it till ya make it" tale of perseverance, being used in an animated TV show (*Family Guy*, perhaps?). Finally, "Bar In My Car" has a catchy chorus and adds tombone to enhance the song's humorous, man-on-a-downward bender theme.

Production .....	7
Lyrics .....	8
Music .....	7
Vocals .....	6
Musicianship .....	7

**SCORE: 7.0**



## GrandEvolution

**Contact:** info@grandevolution.com  
**Web:** grandevolution.com  
**Seeking:** Film/TV, Booking, Collabs  
**Style:** Rock/Pop/Alternative

This New England foursome have a solid, familiar, synth-driven pop-rock sound that at times (such as on "Escape") shows influences of classic new wave and today's brooding, modern style. However, though GrandEvolution is fronted by Sarah Kenyon, the sound mix makes it seem as if she's behind the band, not fronting it. The mellow and plodding "Hey Drama Queen" and "Ghost" are cut from the same sonic cloth—both are short on dynamics. The sound mixing is just part of the issue, however. Kenyon's lead vocals tend to be inherently monotone, suggesting that there's ample room, through voice coaching, for her to develop into a more compelling, dynamic force at the mic.

Production .....	6
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	7

**SCORE: 6.8**



**Rockwood Music Hall** New York, NY

**Contact:** rich@ngage.com

**Web:** mattmays.com

**Players:** Matt Mays, vocals, guitar; Adam Baldwin, guitars, vocals; Damien Moynihan, drums; Leith Fleming-Smith, keyboards, vocals; Ryan Stanley, guitars, Serge Samson, bass

**Material:** An impassioned communicator, rocker Matt Mays delivered an unapologetic and sincere set as he returned to New York City in support of his new release *Once Upon A Hell Of A Time*. A past Juno Award winner for best rock album in his native Canada, Mays tackles a myriad of emotions and relationships that portray someone who has thrown himself into the ring of life with abandon, often paying the price; but giving him a wealth of experiences to draw on.

Evident in "Faint Of Heart," Mays depicts a relationship that is fraught with complexity, declaring that he is up to the task of this life lesson: *Bring on your heartache/my love/never let us be apart/bring on the heartache/it's not for the faint of heart*. In "Trust Life," Mays assures us that there is always a safety net beneath us and not to avoid conflict if growth is the result; keep faith that in the end, all will work out: *What you think you got you still need to get/the one that got away that you haven't met yet/Hang on to anything keeping you alive/... You gotta trust life*.

**Musicianship:** Mays' group includes three guitars, which beefs up the overall intensity of the sound, moving it more from alternative rock to a harder rock sound. Mays' vocals are powerful, even over the guitar-laden



backdrop, though at times it is hard to make out the lyrics. Instead his believability relies on his performance, which is wholly convincing. The band is a great support for Mays with some added flair from keyboardist Fleming-Smith.

**Performance:** Matt Mays is a throwback to a time when rock & roll was about the music and the stories they imparted—a story in which you could find common ground even if you didn't live that exact scenario. And Mays does come across as a more down-to-earth artist, someone you can relate to. As bold as he is when in performance mode, he is equally

humble and laidback when addressing the audience. Although the set hung together well as a whole, it lacked one song that screamed out as a hit, though "NYC Girls" came the closest of the repertoire.

**Summary:** As Mays continues to push outside his Canadian borders there will be an audience for his music, an enthusiastic group who value unadorned rock music with its messages delivered directly and devoid of pretense. Aiming for more standout material, combined with his relatable subject matter, will further expand Mays' fan base.

— Ellen Woloshin

**Sonia** Boston, MA

**Contact:** bloodbuiltempire@gmail.com

**Web:** bloodbuiltempire.bandcamp.com

**Players:** Jared Marsh, vocals, guitars; Deb Grant, bass, vocals; Rob Adams, drums

**Material:** Blood and sinew, bile and grit form the elemental building blocks of this post-hardcore trio sporting both male and female vocals. Declared influences include Fugazi, Drive Like Jehu, The Pixies and Sonic Youth, although their sound fits just as snugly within today's metal oeuvre as much as that of yesterday's alt-punk zeitgeist. One detects the distinct engine of chugging U.K. beats throughout their angry compositions, but it's the group's high-octane, angular ethos that wins fresh devotees.

**Musicianship:** Blood Built Empire isn't so much about showy riffs or progressive chords as much as feeling—fierce, earnest and raw. With a set lasting barely 30 minutes, they hurl their message with speed and power, harkening back to the kamikaze methodology pioneered by The Ramones. Regrettably, lead vocalist Jared Marsh's lyrics prove no match for the band's overpowering attack and bassist Deb Grant's voice can only do so much to compensate for this weakness. Nonetheless, Blood Built Empire fulfill their mission with equal parts purpose and precision.

**Performance:** With a simple declaration of "We're Blood Built Empire," the ex-Taxpayer and The Information members launch into their



aural assault sans fanfare. Little is offered by way of audience interaction save the introduction of scattered song titles. Similarly, despite solid professionalism, they serve little by way of uniqueness or visual stimulation. Midway through their set, an announcement was made that they're giving away t-shirts yet selling cassettes—a curious strategy if ever such a thing existed.

**Summary:** For their inaugural gig within the sparkingly renovated space that previously inhabited Boston's storied T.T. the Bear's, BBE

amply stoked the flames of a crowd craving the headbanging bliss of anvil-like beats. This accomplishment, though, is hindered by their inherent lack of sonic diversity. Further, the absence of crave-able choruses hurts them exactly in the space where they most need to shine, which then becomes multiplied by a distinct lack of branding or novelty. While Somerville's new kids on the hardcore scene make for a lively outing that's both honest and direct, they must unearth a fresh angle worth exploiting, lest they find themselves adrift in a sea of similar acts. — Andy Kaufmann





**Amplifyi** Los Angeles, CA

**Contact:** kela@kelaparker.com

**Web:** kelaparker.com

**Players:** Kela Parker, vocals, guitar, keys

**Material:** *Dream & The Dreamer* is the name of Kela Parker's brand new album. It is also a proverbial portrait of her adolescent upbringing in Portland, OR, a time period when this folk singer's discovery of alternative tuning led to

many of the experimental compositions that are prevalent in her music today. "Be A Child," a song from her recently released LP, features quaint arrangements akin to the chords created by anti-folk singer Regina Spektor. While several other tracks from her new album convey an intellectual message with deep lyrical content.

**Musicianship:** Parker often complements her unique approach to music composition with an array of vocal adaptations. The variety of

this sound amplifies a mosaic mood in her melodic lines that are comparable to songs that have been written by the indie-folk band Of Monsters and Men. Parker's live shows typically demonstrate a spectrum of guest musicians who assist her as she alternates between piano and acoustic guitar.

**Performance:** Parker premiered nine songs from her brand new album inside the picturesque confines of Amplifyi in Los Angeles. With a dense sentiment to nearly every song she sang, her vocal cadence echoed a tonality comparable to Jewel and Natalie Maines from The Dixie Chicks. As the songstress sat behind her piano to sing a rendition of "The Art of Memory," she was accompanied by a musician who quietly played the marching percussion. The live nostalgia of this tune meshed well with the atmospheric undertone of "Present Tense," a folk-rock song with chord progressions reminiscent of "Crash Into Me" by The Dave Matthews Band.

**Summary:** This album release show was an in-depth look inside of Kela Parker's deepest sensitivities and perceptions. The former music teacher even took time to explain the meaning of her most intimate songs. Nevertheless, her show would have been even more personable if she chose to include more songs and testimonials that reflected her happiness and sense of humor. The intimate Amplifyi space would have been an appropriate place for her to draw her audience closer to both sides of her personality.

— Miguel Costa

## The Breweryard Brewing Company

Los Angeles, CA

**Contact:** dougdeutsch1956@gmail.com

**Web:** Mitch HayesMusic.com

**Players:** Mitch Hayes, guitar, vocals; Erin Hayes, flute, vocals

**Material:** Mitch and Erin Hayes are an acoustic country/folk/Americana duo with a unique twist. They're difficult to pinpoint, but that's because they don't sound like anyone—and that's the twist. The songs are expertly crafted and extremely melodic. At the end of every tune you're saying to yourself, "That was a great song." If there is a "problem," here, it is that at the end of the set, you have said that about every song.

**Musicianship:** Mitch and Erin both have exceptional voices and play their instruments extremely well. Mitch kept the rhythms going with his guitar and Erin added flavor and zest with her flute. There's great finger-picking on "My Reflection"—the musicianship song of the afternoon—that flowed over the top when the flute arrived and mixed with exceptional vocals. Erin is a wonderful flutist and an outstanding background singer. "A Long Way Home" brought out the best in her.

**Performance:** The music, musicianship and sound system carried this show and that was all that was needed. Both Mitch and Erin are confident in their abilities and it showed in their music. "The Word is You" and "A Long Way



Home" are the two that stand out the most, but "Hand of The Devil" and "Muse" were a very close second (and for the souls spilling over with hard rock desires, check out "Firewater").

**Summary:** Mitch and Erin Hayes, hailing from North Carolina on their Chasing The

Pacific Sunset Tour, are a brilliant duo with an engaging vibe. Their sound is contemporary Americana with a country/folk twist at its best. This duo's acoustic setup, flute and terrific vocals make for a great afternoon of singer-songwriter compositions. — Pierce Brochetti



## The Offbeat Bar - A Bar on York

Los Angeles, CA

**Contact:** hollowfortyfives@gmail.com

**Web:** hollowfortyfives.com

**The Players:** Lucas Renberg, vocals, guitar; Brett Incardone, vocals, bass; Travis Corsaut, vocals, drums

**Material:** The three members of Hollow Fortyfives have achieved an organic rapport, a natural chemistry comprising two brother-in-laws and a childhood friend. Lucas Renberg, Brett Incardone and Travis Corsaut have transposed the relics of their shared life experiences into a brand new album of alternative rock, post-punk revival and retrospective garage rock called *Strange Times*. Their recently released single, "Gemini," evokes comparisons to some of the early recordings by The White Stripes.

**Musicianship:** Hollow Fortyfives rotate lead vocal responsibilities. Lucas Renberg (guitarist) and Brett Incardone (bassist) sing with a raw tonality that is very reminiscent of blues-rock singers such as Mick Jagger and Jack White, while the tunefulness of Travis Corsaut (drummer) resonates like a voice coming out of Jack Black from Tenacious D. Hollow Fortyfives collectively decide who will sing lead for each song, based on who the songwriter is. Hence, Renberg's voice is featured more than his two bandmates.



**Performance:** Renberg, Incardone and Corsaut calmly improvised an entire show without a predetermined set list. Initially, their nonchalant approach resembled a band rehearsal. Nevertheless, their professional execution and harmonious artistry blended well with the carefree ambience of The Offbeat Bar. The most noteworthy moment of the night came when Renberg and Incardone swapped instruments and lead vocal duties for "Garbage Can," an original garage-punk song

with many of the components featured in "Hate to Say I Told You So" by The Hives.

**Summary:** Hollow Fortyfives played nine songs with joy and raw enthusiasm. But in order for them to diversify their future shows, they might want to add a little bit of vulnerability to their edge. Emotional elements such as seriousness, pain and sincerity can only enhance their brand of garage rock.

— Miguel Costa



## Upstairs at Vitello's Supper Club

Studio City, CA

**Contact:** Nicole Slater, nicole@nicoleslaterconsulting.com

**Web:** dennisdreith.com

**The Players:** Dennis Dreith, bandleader and conductor; Jake Reed, drums; Kait Dunton, keyboards; John Goux, guitar; Dominick Genova, bass; Brian Kilgore, percussion; Fred Selden, saxophones, flute; Gary Herbig, saxophones, flute, clarinet; Bob Crosby, saxophones, flute, clarinet, English horn; Greg Huckins, saxophones, clarinet, flute; Ron King, trumpet, flugelhorn; Dave Richards, trumpet, flugelhorn; Ido Meshulam, trombone; Steve Hughes, bass trombone, tuba; Jay Rosen, violin; Neil Samples, violin; Jennie Hansen, viola; Matt Cooker, cello; Jimmy Z, harmonica

**Material:** A veteran film, TV and jingle composer, orchestrator and arranger, Dennis Dreith has a wealth of material to choose from in presenting his 18-piece big band. The band set the tone for the action-packed set with the vibrant, brassy and hard swinging jam "Eighty Six Ninety Five Sincerely," but artfully alternated these full-on blasts of funk and jazz with more subtly infectious pieces like the sensual, Latin tinged "Ta Che Strut."

Dreith varied his largely instrumental set with the deep soul vocal energy of guest singers Sandra Booker ("Love Has a Way," "She Can Be Evil"), Dan Foliart (a jazzy re-imagining of "Burning Love") and barnburner Toni Malone ("Natural Woman"). Many of the band members are TV music veterans, and it was a blast

watching Jimmy Z (harmonica) and Gary Herbig (sax) lead a sizzling, hard-edged blues jam through the earthy *Roseanne* theme.

**Musicianship:** Dreith has a "rolodex" of first-call studio friends, and all of them, whether soloing, working in tandem with a single cohort, or making the emotions rise and fall in unison, are stellar. To paraphrase Parliament, this 18-piece band tore the roof off the sucker (intimate supper club, ha!) with a crazy-cool, way out whirlwind of vibes that were freewheeling but grounded in melody and alternately seductive and toe-tapping grooves.

**Performance:** Dreith is a masterful conductor/arranger and it was engaging to watch his arms and hands at work as he led his ensemble through mountains and valleys of transcendent energy and subtle grace. Having several vocalists performing familiar classics amid the original material made the set hop and zip along quickly. Hands down, it was the fiery rendition of "Roseanne" that provoked the most visceral reactions.

**Summary:** Studio musicians are Los Angeles' greatest musical treasures, but many of the greats who make the music happen for our favorite films and TV shows toil in relative obscurity. Creating shows like this, Dreith is a godsend. He allows these incredible artists to have a moment or two in the sun even as they strive toward their collective goal of working together to create an unforgettable jazz, rock, blues, New Orleans and funk-filled show. It's good to be reminded every so often just how deep the musical talent runs in our fair city. A truly triumphant show on so many levels.

— Jonathan Widran





**The Viper Room** Hollywood, CA

**Contact:** info@newlanguageband.com

**Web:** newlanguageband.com/

**Players:** Tyler Demorest, guitar and lead vocals; Matt Cohen, bass and backing vocals; Dylan Howard, drums; Joshua Snow, guitar

**Material:** New Language are determined to be the next big name in the modern rock. Instrumentally, their work is reminiscent of classic AC/DC and old-school Three Days Grace, with slight emo/punk characteristics a

la Pierce The Veil, Underoath and Thrice. The band's repertoire of power anthems are perfect for large venues, especially their infectiously headbang-worthy single "Give In."

**Musicianship:** New Language showcase a chaotic harmony in a way that modernizes familiar sounds. Vocally, lead singer Tyler Demorest projects a gritty, angst-riddled clout similar to Sixx: A.M.'s James Michael or Bring Me The Horizon's Oliver Sykes, while his compelling frontman persona can be compared to Thirty Seconds to Mars' Jared Leto and

Muse's Matt Ballamy. With bassist/backup vocalist Matt Cohen acting as right-hand man, the pair exhibits a strong dynamic.

**Performance:** Right from their opener, "Frantic Believer," New Language came to rock the faces off of whoever was in the audience. Luckily, the attendees gave their undivided attention throughout the band's high powered set thanks to spot-on harmonizing, expert crowd panning and infectious camaraderie that made it hard to take your eyes off of them. The band also made their voices and instruments echo like a fully produced record, actually surpassing the sonics of their recorded work.

Looking at the band, you would never think their sound would be hard punk, post-hardcore style music. Demorest's pronounced vocals fluidly staggered between angel and devil, and Cohen's haunting bass tones and complementary vocals added a connective layer. I wish their set was a bit longer so they had time to include slower tracks to showcase their versatility.

**Summary:** When I heard New Language would be on this year's Van's Warped Tour, I honestly wasn't that surprised. They performed so much like they were on a rock festival stage that I felt the ground beneath me rumble from the energy they generated. After all, they have already opened up for acts such as Queens of the Stone Age and The Used. The band's ability to bring the hard-hitting power of their recordings to the live stage demonstrates their special drive to have a long, sustained career. — **Heather Allen**

**The Study** Hollywood, CA

**Contact:** myfirstzombie@aol.com

**Web:** villainsinvogue.com

**The Players:** Mick Scott, vocals; Justin Sane, guitar, vocals; Matt Bachman, guitar, vocals; Bryan Kimes, bass, vocals; Jeffery Shapiro, drums, vocals

**Material:** The re-imagining of traditional glam rock through the youthful eyes of Justin Sane has helped spark the creation of a new band called Villains In Vogue. Co-founded in late 2017 by Sane and the former lead singer of Ana Black (Mick Scott), these Villains combine elements of classic glam metal and hard rock with music from the metalcore genre. Although there is still no official release date for their upcoming debut album, the band has already put out three songs, including a track called "Flame Still Burns," an arena-rock song with an anthem for a chorus and a heavy emphasis on keyboard lines.

**Musicianship:** A majority of the music by Villains In Vogue stems from the harmonic progressions created by lead guitarist and primary songwriter, Justin Sane. Nevertheless, all of their compositions benefit from significant contributions by every member of the band. The auditory sensation of their melodies are comparable to many of the songs that have been composed by Motley Crüe and Velvet Revolver.

**Performance:** At this show, the Villains In Vogue performed eight songs from their forthcoming debut album. The band enveloped the live audience at The Study in a euphoria that felt like an interactive music video. Lead



singer Mick Scott used the scenic elements of the intimate venue to complement his flashy presence on stage, on the dance floor and on top of the bar in the restaurant area while the dueling guitars of Sane and Matt Bachman infiltrated the club's acoustics like rhythmic chords played by Avenge Sevenfold.

One of the highlights of the show occurred when the band encouraged the participative chant: "Be One Of Us." This is a fitting song title for a band with such a seductive aura. "Be One Of Us" is a glam metal composition stylized like many of the songs that were

featured on Poison's first album, *Look What The Cat Dragged In*.

**Summary:** This show was a picturesque glance into the seasoned musicality of Villains In Vogue. Mick Scott, Justin Sane, Matt Bachman, Bryan Kimes and Jeffery Shapiro gave fans of their previous bands a brief overview of what to anticipate for this new venture. If the Villains In Vogue ever decide to add more elements from metalcore and progressive metal into their songwriting, it could be their ticket to a wider and wilder fanbase. — **Miguel Costa**



Updated for 2018, MC's exclusive, national list of professionals will help connect you to those who can handle your career interests and arrange live bookings. (For MC's list of Music Attorneys, please visit [musicconnection.com/industry-contacts](http://musicconnection.com/industry-contacts).)

## MANAGERS

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220 36th St., Ste. B442  
Brooklyn, NY 11232  
310-450-7132/hardknocklife  
Email: hello@5bam.com  
Web: 5bam.com  
Styles: Metal, Rock, Alt.  
\*No unsolicited material

#### Additional location:

12021 W. Jefferson Blvd.  
Culver City, CA 90066  
310-450-7132

### AAM

270 Lafayette St., Suite 605  
New York, NY 10012  
212-924-2929  
Email: info@aaminc.com  
Web: aaminc.com  
Contact: Matthew Clayman  
Styles: Alt., Rock, Pop, Indie  
Clients: Call for roster  
\*No unsolicited material, represents only

#### Additional locations:

5979 W. 3rd St., Ste. 204  
Los Angeles, CA 90036  
310-271-9350

1600 17th Ave., S.  
Nashville, TN 37212  
615-742-1234

### ABBA-TUDE ENTERTAINMENT

311 N. Robertson Ave., Ste. 505  
Beverly Hills, CA 90211  
818-991-7399  
Email: kingabba@aol.com  
Contact: Mark 'Abba' Abbattista  
Styles: All  
Services: Personal management, legal  
\*Accepts unsolicited material

### AFRICAN MUSIC SOURCE

1225 Everett St.  
El Cerrito, CA 94530  
510-778-1885  
Email: kaokulolo@aol.com  
Web: africanmusicsource.com  
Contact: Baba Ken Okulolo  
Styles: African  
Clients: Baba Ken and Kotoja, Baba Ken and Afro-Groove Connection, West African Highlife Band, Baba Ken Okulolo and the Nigerian Brothers  
\*Accepts unsolicited material

### AMERICAN ARTISTS ENTERTAINMENT GROUP

29 Royal Palm Pointe, Ste. 5  
Vero Beach, FL 32960  
772-226-7201  
Email: online@aaeg.com  
Web: aaeg.com  
Styles: pop, rock, R&B, country, s/s  
Clients: Jenny Galiardi, Mike Guerrero, Lyrical Eye, Baha Men, Frank Stallone  
\*Accepts unsolicited material, but not seeking new clients

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Nashville, TN  
615-794-0485 Fax 615-591-1463  
Email: mgmt@angelica.org  
Web: angelica.org  
Contact: Jules Delgado  
Styles: ambient, lounge, new age, pop, world, Film/TV  
Clients: Seay, Pat Thormi  
\*No unsolicited material

### ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., Ste. 1502  
Hollywood, CA 90028  
323-465-0533  
Email: oscar@discoverhollywood.com  
Web: arslanianassociates.com/who.html  
Contact: Oscar Arslanian  
Clients: Fabian, Chris Montez, Little Peggy March, Kathy Young, Johnny Tillotson, Merrilee Rush, Brian Hyland  
Styles: Classic Rock  
Services: personal management  
\*No unsolicited material

### ARTIST IN MIND

14100 Dickens St., Ste. 1  
Sherman Oaks, CA 91423-4236  
818-906-8020 Fax 818-924-1000  
Email: info@artistinmind.com  
Contact: Doug Buttleman  
Clients: Sanders Bohlke, Jeffrey Cain, The Verve

Pipe, Brian Vander Ark  
Styles: rock, modern rock, pop, adult  
\*No unsolicited material

### ASTI ARTIST MANAGEMENT, LLC

212-529-6400  
Email: info@astientertainment.com  
Contact: Kristi Clifford, Kelly Hogan  
Styles: rap, hip-hop, pop, rock  
Clients: Kid Capri, Styles P, Camp Lo, Republic of Loose, Technician the DJ, the Lox, Tyler Woods, Lil Wah  
\*No unsolicited material

### AZOFF MUSIC MANAGEMENT

1100 Glendon Ave., Ste. 2000  
Los Angeles, CA 90024  
310-209-3100  
Styles: All  
\*No unsolicited material

### ELLEN AZORIN, MANAGER, PEDRO GIRAUDO JAZZ ORCHESTRA

157 W. 79th St., Ste. 4A  
New York, NY 10024  
212-724-2400  
Email: ellenazorin@gmail.com  
Web: pedrogiraudo.com, cantaloupeproductions.com  
Styles: Jazz  
Client: Pedro Giraudo Jazz Orchestra  
\*Accepts unsolicited material

### BAKER ENTERTAINMENT LLC

87 Plymouth Ave.  
Yonkers, NY 10710  
914-779-6087  
Contact: David Backer

### BACKSTAGE ENTERTAINMENT

5018 Franklin Pike  
Nashville, TN 37220  
310-325-9997  
Email: staff@backstageentertainment.net  
Web: backstageentertainment.net  
Contact: Paul Loggins, John Stevens, Laurent Stoeckli  
Styles: All  
Services: full-service radio promotion, publicity and PR, radio programming/consulting, personal management, entertainment consulting/marketing  
\*Accepts unsolicited material

### BANDGURU MANAGEMENT

P.O. Box 11192  
Denver, CO 80211  
303-477-6987  
Email: mark@bandguru.com  
Web: bandguru.com  
Contact: Mark Bliesener  
Styles: All Styles  
Clients: the Third Degree, Baxter Black, Ronny Cox, Highway 101, Nitty Gritty Dirt Band  
\*No unsolicited material

### BBA MANAGEMENT & BOOKING

12400 Hwy. 71 W., Ste. 350-177  
Austin, TX 78738  
512-477-7777  
Email: info@bbabooking.com  
Web: bbabooking.com  
Contact: Laura Mordecai  
Styles: rock, jazz  
Clients: Matt Wilson, Beto and the Fairlanes, Javier Chapparo  
Services: specializes in placing musicians for recording sessions and back up for touring acts, must read sheet music  
\*No unsolicited material

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6313 Maltby Rd.  
Woodinville, WA 98072  
425-481-4100 Fax 425-486-2718  
Email: mannyhadlock@hotmail.com  
Web: bearcreekstudio.com  
Contact: Manny Hadlock  
Styles: intelligent rock, indie rock, rock nervous, folk, renaissance, rock, jazz  
Clients: Gordon Raphael, Ryan Hadlock, Holy Ghost Revival, Sony Records, Sub Pop, Vertigo, Warner, Transgressive  
\*No unsolicited material

### BEDLAM MUSIC MANAGEMENT

550 Queen St. E., Ste. 310  
Toronto, ON M5A 1V2  
416-585-7885 Fax 905-248-3195  
Email: contact@bedlammusicmgmt.com  
Web: bedlammusicmgmt.com  
Clients: Alexisonfire, City and Colour, Doldrums, Moneen, Monster Truck, The Sheepdogs

### BIG HASSLE MANAGEMENT

244 E. Durham St.  
Philadelphia, PA 19119

917-670-6023, 215-248-2064  
Email: maska@bighassle.com  
Web: facebook.com/BigHassleManagement  
Contact: Michael Maska  
Styles: alt., indie, rock, pop  
Clients: Sabina Sciubba La Maison Tellier, Andrien Reju, Mary Lee Kortess  
\*Accepts unsolicited material

### BIG NOISE

11 S. Angell St., Ste. 336  
Providence, RI 02906  
401-274-4770  
Email: al@bignoiseno.com  
Web: bignoiseno.com  
Contact: Al Gomes  
Styles: pop, rock, R&B, metal, jazz, acoustic, blues, punk, techno  
Clients: Christina Aguilera, Katharine McPhee, Alice Cooper, Little Anthony and the Imperials, Jay Geils, Jim Brickman, Melba Moore  
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Cedartown, GA 30125  
678-901-0162  
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Web: bitchinentertainment.com  
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Clients: Blackhawk, Blue Oyster Cult, Charlie Allen, Gary Campbell, Kansas, Judas Priest, Nickel Creek, Steve Miller Band  
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### BLACK DOT MANAGEMENT

6820 La Tijera Blvd., Ste. 117  
Los Angeles, CA 90045  
310-568-9091 Fax 323-777-8169  
Email: info@bkldot.com  
Web: bkldot.com  
Contact: Raymond A. Shields, Pat Shields  
Clients: producers, engineers, marketing, production  
Styles: R&B, jazz, urban adult contemporary  
Services: personal management, marketing  
\*No unsolicited material

### BLACK ROSE

409 Rte. 112  
Port Jefferson Station, NY 11776  
631-367-8544  
Email: admin@blackroseproductions.com  
Web: blackrosemusicpub.com  
Styles: jazz, rock, R&B, gospel, hip-hop, country, blues, pop  
Clients: Conan Horn Section, Black Rose Band, Organic Sound Project, Chris Patti of Modern Voices, IndiMusicTV, John Pandolfo, Roger Evans, Tito Batista featured on vocals with Conan Horn Section and Black Rose Band  
\*No unsolicited material

#### Additional location:

15 Gloria Ln.  
Fairfield, NJ 07004  
631-367-8544, 973-575-7460

### BRICK WALL MANAGEMENT

39 W. 32nd St., Ste. 1403  
New York, NY 10001  
212-501-0748 Fax 212-268-3544  
Email: bwmgmt@brickwallmgmt.com  
Web: brickwallmgmt.com  
Contact: Michael Solomon, Rishon Blumberg  
Styles: pop, rock, country, singer-songwriter  
Clients: Cherry Poppin' Daddies, the Clarks, Marshall Altman, William Fitzsimmons, Vanessa Carlton, Michael Counts, Nevada Color, Lonesome Animals, Adam Landry, Jarrett Ballucci  
\*No unsolicited material

### BRILLIANT PRODUCTIONS

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404-312-6237  
Email: Nancy@brilliant-productions.com  
Web: brilliant-productions.com  
Contact: Nancy Lewis-Pegel  
Styles: roots, rock, jam, Americana, blues  
Clients: Webb Wilder, Geoff Achison, Yonrico Scott, Randall Bramblett, Peter Karp, Glenn Phillips/Cindy Wilson of B-52's  
Services: A boutique agency that gives personal attention to musicians  
\*No unsolicited material

### BROKAW COMPANY, THE

9255 Sunset Blvd., Ste. 804  
Los Angeles, CA 90069  
310-273-2060 Fax 310-276-4037  
Email: brokawc@aol.com, db@brokawcompany.com  
Web: brokawcompany.com

Contact: David Brokaw, Joel Brokaw, Sanford Brokaw

Styles: All  
Services: Full service  
\*No unsolicited material

### BULLETPROOF ARTIST MANAGEMENT & BOOKING

241 Main St.  
Easthampton, MA 01027  
413-527-9393  
Email: patty@bulletproofartists.com  
Web: bulletproofartists.com  
Contact: Patty Romanoff  
Styles: folk, pop, rock, country  
Clients: Nerissa and Katryna Nields  
\*No unsolicited material

### BURGESS WORLD CO.

P.O. Box 646  
Mayo, MD 21106  
410-798-7798  
Email: info@burgessworldco.com  
Web: burgessworldco.com  
Contact: Richard James Burgess  
Styles: rock, alt., singer-songwriter, blues, jazz  
Clients: Jimmie's Chicken Shack, Ace Elijah, the Electrofied Blues Band  
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### BUSYBOY PRODUCTIONS

77 13th Ave. NE, Ste. 112  
Minneapolis, MN  
651-230-4362  
Email: info@busyboyproductions.com  
Web: busyboyproductions.com  
Contact: Ella Reid  
Styles: rock, pop, country, alt.  
Clients: Michelle Ella Reid, Lorenzo, Lizzy Borden, White Lion, Gin Blossoms, Anita Baker  
\*Accepts unsolicited material

### CASE ENTERTAINMENT GROUP, INC.

102 E. Pikes Peak Ave., Ste. 200  
Colorado Springs, CO  
719-532-0227 Fax 719-634-2274  
Email: rac@crlr.net  
Web: newpants.com, oldpants.com  
Contact: Robert Case  
Clients: Silence, Lisa Bigwood, C. Lee Clarke, Kathy Watson, Todd Harris, Sherwen Greenwood, Chad Steele, James Becker, Stephanie Aramburo, Rocky Shaw, John Ellis  
Styles: pop, rock, country  
Services: personal management, record promotion  
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800-700-3898, 505-281-1149  
Email: chris@ent123.com  
Web: ent123.com  
Contact: Lisa de Wolf  
Styles: Variety  
Clients: the Pink Flamingos, the 3 Painters, Art Explosion, ARTRAGEOUS!  
\*No unsolicited material

### CHAPMAN MANAGEMENT

14011 Ventura Blvd., #405  
Sherman Oaks, CA 91423  
818-788-9577 Fax 818-788-9525  
Email: info@chapmanmanagement.com  
Web: chapmanmanagement.com  
Styles: contemporary smooth jazz  
Clients: Rick Braun, Richard Elliot, David Benoit, Jeff Golub, Eugene Groove, Jeff Lorber, Al Stewart, Peter White, Lindsey Webster, Jane Monheit, Eric Marienthal, Vincent Ingala, Keiko Matsui, Sara Gazarek  
\*No unsolicited material

### CIRCLE CITY RECORDS USA

Artist Management  
1900 Church St., Suite 300  
Nashville, TN 37203  
Contact: Lincoln Plowman  
Telephone: 317-316-1100  
Email: circlecityrecordsusa@comcast.net  
Web: circlecityrecordsusa.com  
Genre: Country Music  
Comments: It all starts with a song! We welcome unsolicited material submitted by email. Please review our website so that you know what we are seeking and what we can do for you. Include links to your Social Media and Music. Tell us about yourself and what you want to do. Go into detail!

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Email: ccmusicbooking@gmail.com  
Web: MusicBizMentors.com



**Contact:** Chris Fletcher  
**Clients:** Harold Payne, Gravity, Anna Beatriz, Nils, Fisher Fifteen  
**Styles:** All  
**Services:** Management, Promotions and Booking expert  
 \*Email for permission to send your materials

**COLLIN ARTISTS**  
 Pasadena, CA, CA 91104  
 323-467-4702  
**Email:** collinartists@gmail.com  
**Web:** collinartists.com  
**Contact:** Barbara Collin, Robert Sax, Goh Kurosawa

**Clients:** Mary Stallings, Carmen Lundy, Charmaine Clamor, Thelma Jones, Jackie Ryan, Annie Sellick, Bonnie Bowden, Amber Weekes, Kevin Mahogany, Andy Bey, Dori Caymmi, Mon David, Sam Harris, Mr. Z, Nat Adderley, Jr. Maiden Voyage, Pete Escovedo, Susie Hansen Latin Jazz Band, the Impressions, Ray Bailey, the Langston Huges Project  
**Styles:** jazz, blues, world, Latin, R&B, doo wop/ classics and beyond  
**Services:** Management, promotion, consulting, booking, workshops  
 \*No unsolicited material

**COLUMBIA ARTIST MANAGEMENT, LLC**  
 5 Columbus Cir.  
 1790 Broadway  
 New York, NY 10019  
 212-841-9500  
**Email:** info@columbia-artists.com  
**Web:** caml.com  
**Contact:** Tim Fox  
**Styles:** instrumental, classical, jazz, world, celtic, vocalists  
**Services:** one of the world's largest Classical music management firms  
 \*Accepts unsolicited material

**CORNERSTONE MANAGEMENT**  
 c/o Neuhouse  
 6121 Sunset Blvd,  
 Los Angeles, CA 90028  
 213-217-4500  
**Email:** info@cornerstoneagency.com  
**Web:** cornerstonepromotion.com  
 \*No unsolicited material

#### Additional locations:

**London**  
 3 Perseverance Works, 1st Fl.  
 38 Kingland Rd.  
 London, E2 8DD  
 +44 207-729-2637

**New York**  
 71 W. 23rd St., 13th Fl.  
 New York, NY 10010  
 212-741-7100

**COUNTDOWN ENTERTAINMENT**  
 110 W. 26th St., 3rd Fl.  
 New York, NY 10001  
 212-645-3068  
**Email:** brenda@countdownentertainment.com  
**Web:** countdownentertainment.com, facebook.com/CountdownEntertainment  
**Styles:** urban, hip-hop, pop, rock, country, alt., dance, club, DJ  
 \*Accepts unsolicited material, see site for submission details

**CRUSH MANAGEMENT**  
 60 11th St., 7th Fl.  
 New York, NY 10003  
 212-334-4446  
**Email:** info@crushmm.com  
**Web:** crushmm.com  
**Styles:** rock, pop, indie, hip-hop, s/s, punk  
**Clients:** Sia Furler, Waves, Hole, Train, Fall Out Boy, Panic at the Disco, Travie McCoy/Gym Class Heroes, White Sea and Cobra Starship  
 \*No unsolicited material

**DAS COMMUNICATIONS**  
 83 Riverside Dr.  
 New York, NY 10024  
 212-877-0400  
**Styles:** rock, pop, hip-hop  
**Clients:** Black Eyed Peas, Fergie, Jim Steinman, Carney, Spin Doctors, Toby Gad, the Veronicas, Taylor Momsen and the Pretty Reckless, Sean Paul, Prince Royce, Katy Tiz, the Lone Bellow  
 \*No unsolicited material

**DAVE KAPLAN MANAGEMENT**  
 1126 S. Coast Hwy, 101  
 Encinitas, CA 92024  
 760-944-8800 Fax 760-944-7808  
**Email:** scott@surfdog.com  
**Web:** surfdog.com  
**Contact:** Nola Schoder  
**Style:** Rock  
**Clients:** Brian Setzer, Stray Cats, Dave Stewart, Glen Campbell, Joss Stone, Gary Hoey, Dan Hicks, Rusty Slightly Stoopid, Dan Hicks, the Burning of Rome, Butthole Surfers, Pato Banton, Richard Cheese, Mom  
 \*We accept all unsolicited materials

**DAWN ELDER MANAGEMENT**  
 303 Loma Alta Dr., Ste. 31  
 Santa Barbara, CA 93109  
 (global) 805-963-2415, 805-637-1178  
**Email:** deworldmusic@aol.com

**Web:** demgmt.com  
**Contact:** Dawn Elder  
**Styles:** world, rock, pop, jazz, roots, traditional, classical, international, Central-South Asian underground, Middle Eastern, North African, Mediterranean  
**Clients:** Souad Massi, Mayssa Karraa, Simon Shaheen and Arab Orchestra, Simon Shaheen and Near Eastern Ensemble, Simon Shaheen and Qantara, Bassam Saba, Kadim Al Sahir, Cheb, Sabbah and 1002 Nights and many more.  
**Services:** specializing in Middle Eastern, Central and South Asian, North African, West African and Mediterranean  
 \*No unsolicited material

**DCA PRODUCTIONS**  
 302A 12th St., #330  
 New York, NY 10014  
 800-659-2063, 212-245-2063  
 Fax 609-259-8260  
**Email:** info@dcaproductions.com  
**Web:** dcaproductions.com  
**Contact:** Daniel C. Abrahamsen  
**Styles:** pop, folk, rock  
**Clients:** Andjam Band, Backbeat A Tribute, Alison Fraser, Fiesta, Rockspolison, Lisa Bouchelle, Vladimir & Nadia Zaitsev, Acrobats of Cirque du Soleil  
**Services:** variety performers, comedians, musical performers, theater productions and producing live events  
 \*Accepts unsolicited material

**DEEP SOUTH ENTERTAINMENT**  
 P.O. Box 17737  
 Raleigh, NC 27619  
 919-844-1515  
**Email:** info@deepsouthentertainment.com  
**Web:** deepsouthentertainment.com  
**Styles:** pop, rock, alt., country, AC, Christian  
**Clients:** Marcy Playground, Vienna Teng, Tres Chicas, Parmalee, I Was Totally Destroying It, Michael Sweet, LanCo, Katie Garfield  
 \*Accepts unsolicited material.  
 \*\*Please NO CALLS

**DIRECT MANAGEMENT GROUP**  
 8332 Melrose Ave., Top Fl.  
 Los Angeles, CA 90069  
 310-854-3535  
**Email:** info@directmanagement.com  
**Web:** directmanagement.com  
**Clients:** Ferras, Adam Lambert, K.D. Lang, Katy Perry  
**Styles:** All  
**Services:** Personal management  
 \*No unsolicited material

**DREAMCATCHER ENTERTAINMENT**  
 2910 Poston Ave.  
 Nashville, TN 37203  
 615-210-2270  
**Email:** jmazza@dreamcatchermgmt.com  
**Web:** dreamcatchermgmt.com  
**Contact:** Jim Mazza  
**Styles:** Country  
 \*No unsolicited material

**EAST END MANAGEMENT**  
 13721 Ventura Blvd., 2nd Fl.  
 Sherman Oaks, CA 91423  
 818-784-9002  
**Contact:** Tony Dimitriadis  
**Styles:** rock, pop  
**Clients:** Billy Idol, Tom Petty and the Heartbreakers, Regina Spektor, the Shelters  
 \*No unsolicited material

**ELLIOT CAHN MANAGEMENT**  
 44 N. San Pedro Rd.  
 San Rafael, CA 94903  
 510-652-1615  
**Email:** elliott@cahndandsaltzman.com  
**Web:** elliottcahn.com  
**Contact:** Elliot Cahn  
**Clients:** Goapele, Luce, Daisy Grace Vardell, Kevin Jorgeson  
**Styles:** All styles  
**Services:** Personal management  
 \*No unsolicited material

**EMCEE ARTIST MANAGEMENT**  
 189 Franklin St., Ste. 294  
 New York, NY 10013  
 212-925-6458  
**Email:** liz@emceeartist.com  
**Web:** emceeartist.com  
**Styles:** jazz, rock, blues  
**Clients:** Medeski Martin and Wood, the Wood Brothers, Piers Faccini, John Medeski, Jenny Scheimann, Gill Landry, Kate Davis  
 \*No unsolicited material

**EMPIRE ARTIST MANAGEMENT**  
 235 W. 23rd St., 6th Fl.  
 New York, NY 10011  
 212-343-9383 Fax 212-343-9429  
**Email:** info@empireartistmanagement.com  
**Web:** empireartistmanagement.com  
**Clients:** Above & Beyond, Ron Reeser, Dan Saenz, Adam K, EDX, SOHA, Dresden & Johnston  
 \*No unsolicited material

**ENTERTAINMENT SERVICES INT'L**  
 1819 S. Harlan Cir.  
 Lakewood, CO 80232  
 303-727-1111  
**Email:** randy@esientertainment.com  
**Web:** esientertainment.com  
**Contact:** Randy Erwin

**Styles:** Rock, Classic Rock  
**Clients:** the Nylons, Brewer and Shipley, Carl Dixon, the Guess Who, Humble Pie, Iron Butterfly, Mitch Ryder and the Detroit Wheels, the Ozark Mountain Daredevils, Powder Mill, Rare Earth, the Creek Rocks

**ERIC NORWITZ ARTIST MANAGEMENT**  
 3333 W. 2nd St., Ste. 52-214  
 Los Angeles, CA 90004-6149  
 213-389-3477  
**Email:** enorwitz@pacbell.net  
**Contact:** Eric Norwitz  
**Styles:** alt., dance, pop, R&B, rock  
**Services:** management & legal  
 \*Accepts unsolicited material

**FIRST ARTISTS MANAGEMENT**  
 4764 Park Granada, Ste. 110  
 Calabasas, CA 91302  
 818-377-7750 Fax 818-377-7760  
**Email:** fam-info@firstartistsmgmt.com  
**Web:** firstartistsmgmt.com  
**Styles:** film, singer-songwriter  
**Clients:** film composers, music supervisors, music editors  
 \*No unsolicited material

**FLEMING ARTISTS, INC.**  
 PO Box 1568  
 Ann Arbor, MI 48104  
 734-995-9066 Fax 734-662-6502  
**Email:** jim@flemingartists.com  
**Web:** flemingartists.com  
**Contact:** Jim Fleming  
**Styles:** rock, pop, singer-songwriter, contemporary roots rock, folk, bluesgrass, improv comedy  
**Clients:** Jeff Daniels, Judy Collins, the Kruger Brothers, Shane Koyczan, Ariel Horowitz, Holly Near

**FRESH FLAVA ENTERTAINMENT**  
 2705 12th St. N.E.  
 Washington, DC 20018  
 202-832-7979  
**Email:** freshflava1@aol.com  
**Web:** freshflava.com  
**Contact:** Emanuel Maurice "Moe" Yeoman  
**Styles:** hip-hop, R&B, jazz, gospel, rock  
**Clients:** Elliot Lavine, Tabboo, DJ Sir Jamm  
 \*Accepts unsolicited material

**GARY STAMLER MANAGEMENT**  
 P.O. Box 34575  
 Los Angeles, CA 90034  
 310-838-1995  
**Email:** garystamler@me.com  
**Web:** gsmgmt.net  
**Contacts:** Gary Stamler, Nancy Sefton  
**Clients:** Pete Molinari, Tchad Blake, Daniel Powter, Dave Alvin,  
**Styles:** All  
**Services:** personal management  
 \*No unsolicited material

**GENUINE REPRESENTATION / GENUINE MUSIC GROUP**  
 11271 Ventura Blvd., Ste. 225  
 Studio City, CA 91604  
**Email:** mav@genuinemusic.com  
**Web:** genuinemusicgroup.com  
**Styles:** R&B, hip-hop, pop, pop rock  
**Clients:** J Grace  
 \*No phone calls please

**GARVAN MEDIA MANAGEMENT & MARKETING**  
 P.O. Box 737  
 Sandpoint, ID 83864  
 208-265-1718  
**Email:** steve@garvanmanagement.com  
**Web:** immf.com  
**Contact:** Stephen Bond Garvan (formerly of NYC, Colorado, New England, MMF-US Board, Funding Council AMA, IMMF Global Director of Folk/Roots/Americana)  
**Styles:** rock, s/s, roots, country, Americana  
**Clients:** Chris Daniels and the Kings, Ryan Shupe, Lenou (US/Canada) Big Wide Grin, Tom Roznowski, Michael Kelsh

**GOLIATH ARTISTS**  
 270 Lafayette St.  
 New York, NY 10012-3311  
 212-324-2410  
**Email:** howard@goliath-management.com  
**Contact:** Paul Rosenberg  
**Styles:** rap, hip-hop  
**Clients:** Eminem, Xzibit, D12, Blink-182  
 \*No unsolicited material

**HALPIPE ENTERTAINMENT**  
 P.O. Box 10534  
 Hollywood, CA 90213  
 310-651-6233  
**Email:** info@halfpipemusic.net  
**Web:** halfpipe-entertainment.com  
**Contact:** Lee Scheinbaum  
**Styles:** alt., rock, indie, singer-songwriter, surf pop, electronic, lounge, remixes, psychedelic, hip-hop, R&B, nu soul, jazz, underscores  
**Clients:** Jeff Martin, Greg Camp, Aidan Lavelle, Ceiri Torjussen, Erik Godal, Tommy Coster, Kiran Shahani, Scott Thomas, Jaymay, Mark Tschanz, Trevor Shand, Mike Semple, Nina Gordon  
 \*Accepts unsolicited material—web streaming audio submissions only, prefer SoundCloud or similar.

**HARDKNOCKLIFE ENTERTAINMENT**  
 2201 N. Lakewood Blvd., Ste. D236

Long Beach, CA 90815  
 562-354-1058  
**Email:** info@hardknocklifeent.com  
**Web:** hardknocklifeent.com  
**Contact:** Ayana Cobb  
**Styles:** pop, rap, hip-hop, acoustic, r&b,  
**Services:** Management  
 \*Accepts unsolicited material  
 \*No phone calls

**HEADLINE TALENT AGENCY**  
 250 Greenwich St.  
 New York, NY 10007  
 212-257-6110  
**Styles:** Actors for theatre, film and TV  
**Contact:** Erica Bines, Owner

**HEART & SOUL ARTIST MANAGEMENT, LLC**  
 Mikki Mulvehill  
 Minnesota Office  
 1885 Shady Beach Ave.  
 Roseville, MN 55113  
 651-755-7944  
**Email:** mvt@utrmusicgroup.com  
**Web:** UTRMusicGroup.com  
**Clients:** Otis Clay, Syl Johnson, David Z, Lisa Wenger

**HOFFMAN ENTERTAINMENT**  
 Brooklyn, NY  
 212-765-2525  
**Contact:** Randy Hoffman  
**Styles:** R&B, rock, pop, country  
**Clients:** John Mellencamp, Hugo, Carlene Carter  
 \*No unsolicited material accepted

**IMC ENTERTAINMENT GROUP, INC.**  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** imcentertainment.com  
**Contact:** Sylvester Rivers  
**Clients:** Paul Riser, T. Renee  
**Styles:** pop, R&B  
**Services:** full service  
 \*No unsolicited material

**IMPACT ARTIST MANAGEMENT**  
 293 Tinker St.  
 Woodstock, NY 12498  
 212-280-0800 Ext. 22  
**Email:** info@impactartists.com  
**Web:** impactartist.com  
**Styles:** jazz, world, rock, pop, blues, R&B, folk, alt., country  
**Clients:** Gipsy Kings, Jon Cleary, Amy Helm, Eef Barzelay  
 \*No unsolicited material

**IN DE GOOT ENTERTAINMENT**  
 119 W. 23rd St., Ste. 609  
 New York, NY 10011  
 212-924-7775 Fax 212-924-3242  
**Web:** indogoot.com  
**Contact:** Michael Iurato  
**Styles:** rock, pop  
**Clients:** Audiodamni, Bel Heir, Black Stone Cherry, Chevelle, Highly Suspect, Halestorm, In This Moment, Kyng, Neon Trees, Robert Fern, Story of the Year, Theory Of A Deadman  
 \*Accepts unsolicited material—Attn: Michael Iurato

#### Additional location:

900 South St., Ste. 101  
 Nashville, TN 37203

10 Greenland St., 4th Fl.  
 Camden, London, NW1 0ND  
 England  
 +44 77 84110102

**INDIE MUSIC CONSULTING GROUP**  
 Indie Artist & Label Publicity, Marketing & Consulting  
 888-242-9331  
**Web:** indiemusicconsultant.com  
 \*Voting Member the Recording Academy

**INTERNATIONAL CREATIVE MANAGEMENT (ICM)**  
 10250 Constellation Blvd.  
 Los Angeles, CA 90067  
 310-550-4000  
**Web:** icmtalent.com  
**Contact:** Carol Goll  
**Styles:** dance, classical, jazz, folk, world, contemporary, R&B, hip-hop  
 \*No unsolicited material

#### Additional locations:

65 E. 5th St.  
 New York, NY 10022  
 212-556-5600

**weWork**  
 3rd Floor  
 Marlborough House  
 10 Earlham St.  
 London, WC2H 9LN, England  
 +044 0208 004 5315

**INTOUCH ENTERTAINMENT**  
 5 Columbus Cir., 8th Fl.  
 New York, NY 10019  
 212-235-7015  
**Email:** info@intouchhome.com



**Web:** intouchhome.com  
**Contact:** Charles Carlini  
**Styles:** All Styles  
**Clients:** Irene Cara, Michael Carvin, David Chesky, Suzanne Ciani, Elisha Abas, Equie Castillo, Larry Coryell, Mamma Freedom, George Garzone, Eumir Deodato, Keith Emerson, Kenia, Craig Handy, Paulette McWilliams, Captain Beyond  
 \*Accepts unsolicited material. See website for instructions.

**INTRIGUE MUSIC MANAGEMENT**  
 24 Preble St., 3rd Fl.  
 Portland, ME 04101  
 203-349-9000  
**Web:** intriguemusic.com  
**Styles:** rock, pop  
**Clients:** Waterson, Artem Korolve, Shana Farr, Old Man Canyon, Rene Fris  
 \*No unsolicited material

**INVASION GROUP**  
 1133 Broadway, Ste. 919  
 New York, NY 10010  
 212-414-0505 Fax 212-414-0525  
**Email:** info@invasiongroup.com  
**Web:** invasiongroup.com  
**Styles:** rock, world, folk, singer-songwriter  
**Clients:** Gail Ann Dorsey, Caravan of Thieves, David Krakauer, Jennifer Knap, Jai Uttal, Bill Laswell, Maiysha, Ryan Dahle  
 \*Accepts unsolicited material

**JAMPOL ARTIST MANAGEMENT**  
 8899 Beverly Blvd., Ste. 812  
 West Hollywood, CA 90048  
 310-854-1900  
**Email:** assistant@jaincla.com  
**Web:** wemanagelegends.com  
**Contact:** Jeff Jampol  
**Clients:** The Estates of the following: the Doors, Janis Joplin, Peter Tosh, Jim Morrison, Ramones, Michael Jackson, Rick James, Johnny Ramone, Henry Mancini  
 \*Does not accept unsolicited material

**JONATHAN KLEIN ARTIST MANAGEMENT**  
**Jonathan Klein**  
 455 Market St., Ste. 1480  
 San Francisco, CA 94105  
 (office) 415-438-3730, (mobile) 415-310-2571  
**Clients:** Jeffrey Foucault, Michelle Lewis, Tom Rhodes

**KAHN POWER PICTURES**  
 433 N. Camden Dr., Ste. 600  
 Beverly Hills, CA 90210  
 310-550-0770  
**Email:** Artists4Film@gmail.com  
**Web:** artists4film.com  
**Styles:** Film/TV scores, composer/performer/director representation  
**Clients:** Eva Babic, Nancy Bishop, Stewart Copeland, Robert Donihue, J.P. Dutilleul, Claudio Faeh, Jiri Madi, Eric Neveux, J. Peter Robinson, Peter Golub  
 \*No unsolicited material

**KARI ESTRIN MANAGEMENT & CONSULTING**  
 P.O. Box 80232  
 Nashville, TN 37206  
 615-262-0883  
**Email:** kari@kariestrin.com  
**Web:** kariestrin.com  
**Contact:** Kari Estrin  
**Styles:** folk, Americana, AAA, roots  
**Clients:** David Llewellyn, Janis Ian, Tony Rice, Bluegrass/Newgrass legend, Suzanne Vega, Kanda Bonga Man, Papa Wemba, Kevin Brown, 3 Mustaphas 3  
 \*Accepts unsolicited material

**KBH ENTERTAINMENT GROUP**  
 Los Angeles, CA  
 818-786-5994  
**Web:** kbhentertainment.com  
**Contact:** Brent Harvey  
**Styles/Specialties:** All styles, entertainment consulting, publicity, music placement/licensing and live event production  
 \*No unsolicited material

**KBM**  
 310-228-8172  
**Email:** kbmgmt@aol.com  
**Contact:** Brent Harris  
**Clients:** Tony! Toni! Tone!, Sounds of Blackness, Jamell  
 \*No unsolicited material

**KENNETH CAROL TALENT AGENCY**  
 2002 Summit Blvd NE Suite 300  
 Atlanta, GA 30341  
 888-521-6252  
**Email:** ktca1991@gmail.com  
**Web:** ktca1991.com  
**Styles:** Jazz, Urban R&B, Indie, Pop, Hip-Hop  
**Clients:** See Roster  
 \*Accepts material via email only and we are seeking new clients

**KILL NERVE MANAGEMENT**  
 Studio City, CA  
**Email:** info@killnervegmt.com  
**Web:** killnervegmt.com  
**Contact:** Jesse Ramirez  
**Styles:** Alt., Indie, Rock, all genres

**Services:** Personal management and other services.  
 \*Accepts unsolicited material.

**KRAFT ENGEL MANAGEMENT**  
 15233 Ventura Blvd., Ste. 200  
 Sherman Oaks, CA 91403  
 818-380-1918  
**Email:** info@kraft-engel.com  
**Web:** kraft-engel.com  
**Contact:** Richard Kraft  
**Styles:** Film Composers  
 \*No unsolicited material

**KRAGEN & COMPANY**  
**Email:** info@kragenandcompany.com  
**Web:** kenkragen.com  
**Contact:** Ken Kragen  
**Clients:** Suzanne Whang, Ronn Lucas, the Smothers Brothers, J. Geils Band, Travis Tritt, Burt Reynolds, Trisha Yearwood  
**Styles:** Comedy, Country, Adult Contemporary  
**Services:** personal management, TV production  
 \*No unsolicited material

**KUPER PERSONAL MANAGEMENT/RECOVERY RECORDINGS**  
 515 Bomar St.  
 Houston, TX 77006  
 713-520-5791  
**Email:** info@recoveryrecordings.com  
**Web:** recoveryrecordings.com  
**Contact:** Koop Kuper  
**Styles:** folk, roots rock, Americana  
**Clients:** the Very Girls, David Rodriguez  
 \*Accepts unsolicited material

**LAKE TRANSFER ARTIST & TOUR MANAGEMENT**  
 Studio City, CA  
 818-508-7158  
**Web:** laketransfergmt.com  
**Contact:** Steven B. Cohen, Mgr.  
**Clients:** Candyboy, Friends of Distinction, Evelyn Champagne King, Rose Royce, DJ Asi Vidal

**LAMONT PATTERSON**  
 409 N. Pacific Coast Hwy., #417  
 Redondo Beach, CA  
 323-957-7322, 213-792-4662  
**Email:** olivia@worldmovement.com  
**Web:** worldmovement.com  
**Contact:** Olivia Shannon  
**Clients:** Drew Raber, Rogon & Co, Kanya, Comedian Dewayne Dukes, Wyldie Bunch, Beko, Coast Ridas, Michelle, Ghetto Hottie

**LEN WEISMAN PERSONAL MANAGEMENT**  
 357 S. Fairfax Ave., Ste. 430  
 Los Angeles, CA 90036  
 323-653-0693, 323-653-7670  
**Email:** parlirec@aol.com  
**Web:** parliamentrecords.com  
**Contact:** Len Weisman  
**Styles:** R&B, soul, blues, gospel, rap, soul, pop  
**Clients:** Jewel With Love, Chosen Gospel Recovery Singers, Winds Of Fate, Rapture 7, Chosen Gospel Singers, L'Nee, Sister Maxine West, TomiMaquilas (rapper), Winds of Fate  
 \*Accepts unsolicited material

**LEONARD BUSINESS MANAGEMENT**  
 11900 West Olympic Blvd., Ste. 410  
 Los Angeles, CA 90064  
 310-458-8860  
**Email:** info@lbmgmt.com  
**Web:** leonardbusinessmanagement.com  
**Contact:** Jerry Leonard  
**Clients:** Call for roster  
**Styles:** All  
**Services:** Business management only  
 \*No unsolicited material

**LIPPMAN ENTERTAINMENT**  
 295 N. Rodeo Dr.  
 Beverly Hills, CA 90210  
 805-686-1163  
**Email:** music@lippmanent.com  
**Web:** lippmanent.com  
**Contact:** Michael Lippman, Nick Lippman  
**Clients:** producers, artists, songwriters  
**Styles:** All  
**Services:** Full-service  
 \*No unsolicited material

**LOYD SAX MANAGEMENT**  
 3021 Airport Ave.  
 Santa Monica, CA 90405  
 310-572-0023  
**Contact:** Lloyd Sax  
**Clients:** Troy Burgess  
**Styles:** All  
**Services:** personal and business management  
 \*Accepts unsolicited material

**LOGGINS PROMOTION**  
 310-325-2800  
**Email:** staff@logginpromotion.com  
**Web:** logginpromotion.com, facebook.com/logginpromotion  
**Contact:** Paul Loggins  
**Services:** Represents both major and independent artists. All genres.

**LOOKOUT MANAGEMENT**  
 23823 Malibu Rd. #50364  
 Malibu, CA 90265  
 310-319-1331

**Email:** webstar@lookoutmgmt.com  
**Contact:** Elliot Roberts, Frank Girona, Bonnie Levin  
**Styles:** rock, alt.  
**Clients:** Neil Young, Stephen Stills, Mazzy Star, Hope Sandoval, Max Gomez  
**Services:** Personal management  
 \*No unsolicited material

**LOYALT MANAGEMENT**  
 Brooklyn, N.Y.  
**Contact:** info@loyaltmgmt.com  
**Clients:** Lord Huron, Animal Collective, Panda Bear, The Glight Anthem

**LUPO ENTERTAINMENT**  
 725 River Rd., Ste. 32-288  
 Edgewater, NJ 07020  
**Email:** steve@lupomusic.com  
**Web:** lupomusic.com  
**Contact:** Steve Corbin, Nick LoPiccolo, Brooke Bloomquist  
**Styles:** rock, pop, R&B, country, hip-hop  
**Clients:** Melinsa Colaizzi, Megan McCallon, Lo-Star, Lauren Mayhew  
 \*Contact prior to sending material

**MAINE ROAD MANAGEMENT**  
 P.O. Box 1412  
 Woodstock, NY 12498  
 212-979-9004  
**Email:** mailbox@maineroadmanagement.com  
**Web:** maineroadmanagement.com  
**Contact:** David Whitehead  
**Styles:** rock, singer-songwriter, pop  
**Clients:** David Byrne, Helmet, Joe Jackson, Mimi Goese, Hugh Laurie, Natalie Merchant, Joe Henry, Ryan Freeland, Tyndai Braxton  
 \*No unsolicited material

**MAJOR BOB MUSIC**  
 Nashville, TN 37212  
 615-329-4150  
**Web:** majorbob.com  
**Contact:** Bob Doyle  
**Styles:** Country, Pop  
**Clients:** Garth Brooks, the Features, Brett Kissel, Farro  
 \*No unsolicited material

**MANAGEMENT ARK**  
 116 Village Blvd., Ste. 200  
 Princeton, NJ 08540  
 609-734-7403, Vernon H. Hammond III  
 800-877-7133, Edward C. Arrendell, II  
**Email:** manageark@comcast.net  
**Web:** managementark.com  
**Contact:** Vernon Hammond III, Edward C. Arrendell, II  
**Styles:** jazz  
**Clients:** Wynton Marsalis, Kenny Garrett, Cecile McLorin Salvant  
 \*No unsolicited material

**MARIS AGENCY**  
 Van Nuys, CA 818-708-2493  
**Email:** info@marisagencyla.com  
**Web:** marisagencyla.com  
**Contact:** Steve  
**Styles:** pop, rock and alternative rock with a pop edge  
**Clients:** Privet Earth, In The Stars, Xavier Miller  
**Services:** Will shop a band to Record Co.s, provided the sound of the band works properly.

**MASCIOLI ENTERTAINMENT CORPORATION**  
 319 Dillon Cir.  
 Orlando, FL 32822  
 407-897-8824  
**Web:** masciolientertainment.com  
**Contact:** Paul A. Mascoli  
**Styles:** country, jazz, R&B, orchestras, swing, tropical, rock  
**Clients:** See website for roster  
 \*Accepts unsolicited material

**McGHEE ENTERTAINMENT**  
 8730 Sunset Blvd., Ste. 200  
 Los Angeles, CA 90069  
 310-358-9200  
**Email:** info@mcgheela.com  
**Web:** mcgheela.com  
**Contact:** Doc McGhee  
**Clients:** KISS, Down, Ted Nugent, Sacha, Vintage Trouble, Down, Paul Stanley, A Thousand Horses, Orianthi, Richie Sambora, Elliot Root, Chasin' Crazy, Caleb Johnson, Doc McGhee  
**Styles:** All styles  
**Services:** Personal management  
 \*No unsolicited material

#### Additional location:

21 Music Sq. W.  
 Nashville, TN 37203  
 615-327-3255  
 info@mcgheela.com

**The MGMT Company**  
 6906 Hollywood Blvd., 2nd Fl.  
 Hollywood, CA 90028  
 323-946-7700  
**Email:** inquiries@themgmtcompany.com  
**Web:** themgmtcompany.com  
**Contact:** Marc Pollack

**M. HITCHCOCK MANAGEMENT**  
 Nashville, TN 37220

615-333-0015  
**Email:** info@mhmgmt.com  
**Web:** mhmgmt.com  
**Contact:** Monty Hitchcock  
**Styles:** alt. country, contemporary folk, rock, country  
**Clients:** John Starling and Carolina Star, Ben Cyllus, Danny Flowers, Dylan LeBlanc, Sweethearts of the Rodeo  
 \*No unsolicited material

**MICHAEL HAUSMAN ARTIST MANAGEMENT**  
 17A Stuyvesant Oval  
 New York, NY 10009  
 212-505-1943 Fax 212-505-1127  
**Email:** info@michaelhausman.com  
**Web:** michaelhausman.com  
**Contact:** Michael Hausman  
**Styles:** rock, pop, singer-songwriter  
**Clients:** Aimee Mann, Suzanne Vega, the Both  
 \*No unsolicited material

**MIKE'S ARTIST MANAGEMENT**  
 Funzalo Records  
 P.O. Box 571567  
 Tarzana, CA 91357  
**Email:** dan@mikesartistmanagement.com  
**Web:** funzalorecords.com  
**Contact:** Mike Lembo  
**Styles:** rock, pop, Americana  
**Clients:** Tony Furtado, Mostly Bears, Luca, Brian Lopez  
 \*No unsolicited material

**MIKE GORMLEY**  
 L.A. Personal Development (LAPD)  
 818-795-2834  
**Email:** MG@lapdev.com  
**Web:** facebook.com/mike.gormley.10?ref=ts  
 \*Activity Breeds Activity"

**MILLION DOLLAR ARTISTS**  
 13001 Dieterle Ln.  
 St. Louis, MO 63127  
 314-965-5648, 888-521-8146  
**Email:** info@americanaglearecordings.com  
**Web:** milliondollarartists.net  
**Contact:** Dr. Charles "Max" E. Million  
**Styles:** All Styles  
**Clients:** Well Hungarians, Sable, Spanky and Our Gang, KLLR SmiLe, Jim Carrick  
 \*Accepts unsolicited material. See website for instructions.

**MONOTONE INC.**  
 820 Seward St.  
 Hollywood, CA 90038  
 323-308-1818  
**Web:** vampireweekend.com/?s=contact  
**Clients:** Amason, Amber Coffman, Andrew Wyatt, Autolux, Baio, Banks, Bella Thorne, Benjamin Booker, Broken Bells, Cathedral, Cold War Kids, Danger Mouse, David Longstreth, the Dead Weather, Devendra Banhart, Dirty Projectors, Discovery, Electric Guest, EL-P, Empress of, Ezra Koenig, Flake Music, Flo Morrissey, Foster The People, French Style Furs, Isom Innis, Jack White, Jamie Foxx, James Murphy, Kasabian, Kid Wave, the Kills, LCD Soundsystem, Margo Price, Mark Foster, Mike Snow, Nuns, Oscar, the Olms, Pete Yorn, Pontus Winnberg, the Raconteurs, Ratatat, Rome feat. Danger Mouse & Jack White, Rostam, Run the Jewels, Saol Alann, Sir Sly, the Shins, Smims & Belle, Toy, Vampire Weekend, Wet, the White Stripes.

**MORRIS HIGHAM MANAGEMENT, LLC**  
 818 19th Ave. S.  
 Nashville, TN 37203  
 615-327-3400  
**Email:** morrisartistsmanagement.com  
**Web:** morrisartistsmanagement.com  
**Styles:** Country  
**Clients:** Kenny Chesney, Brandon Lay, MamaDear, Old Dominion, Ryan Griffin  
 \*No unsolicited material

**MSH MANAGEMENT**  
 Studio City, CA  
 213-200-4255  
**Email:** mshmgmt@yahoo.com  
**Web:** mshmgmt.wix.com/music-management  
**Contact:** Marney Hansen  
**Clients:** Nancy Luca, Evil Nancy, Gi'terDone, Josie Cutting  
**Services:** personal management  
 \*No unsolicited material

**MUSIC & ART MANAGEMENT**  
 Asheville, NC 28801  
 828-225-5656  
**Web:** musicandart.net  
**Contact:** Steve Cohen  
**Styles:** Jazz, Electronic, Experimental, Multimedia  
**Clients:** Theo Bleckmann, Carl Hancock Rux, David Wilcox, Vijay Iyer  
 \*Does not accept unsolicited material

**MYRIAD ARTISTS**  
 P.O. Box 550  
 Carboro, NC 27510  
 919-967-8655  
**Email:** trish@tg2artists.com  
**Web:** myriadartists.com  
**Contact:** Trish Galfano  
**Styles:** folk, bluegrass, jazz, Americana  
**Clients:** A.J. Croce, Blu Bop, Robin & Linda Williams, Mary Black, etc.  
 \*No unsolicited material



# **NETTWERK PRODUCER MANAGEMENT**

3900 W. Alameda Ave., Ste. 850  
Burbank, CA 91505  
747-241-8619  
**Email:** info@nettwrk.com  
**Web:** nettwrk.com  
\*No unsolicited material

## **Additional locations:**

**Head Office:**  
575 W. 8th Ave.  
Vancouver, BC V5Z 0C4  
604-654-1993

33 Irving Pl.  
New York, NY 10003  
212-760-9719

15 Richdale Ave., Unit 203  
Cambridge, MA 02140  
617-497-9988

Rear of 44 Chiswick Ln.  
London, W4 2JQ  
011-44-207-456-9500

Neuer Kamp 32  
20357 Hamburg, Germany  
49-40-431-846-50

Rear of 44 Chiswick Ln.  
London, W4 2JQ  
011.44.207 456 9000

# **NEW HEIGHTS ENTERTAINMENT**

Calabasas, CA 91372  
323-802-1650  
**Email:** info@newheightsent.com  
**Web:** newheightsent.com  
**Contact:** Alan Melina  
**Styles:** All Styles  
**Clients:** See website  
\*No unsolicited material

# **NOCTURNAL MOVEMENTS MUSIC RESOURCES**

P.O. Box 5583  
Vancouver, WA 98668  
360-513-9121  
**Email:** info@nocturnalmovements.net  
**Web:** nocturnalmovements.net  
**Contact:** Jeff Black  
**Styles:** All Styles  
**Clients:** Deathwatch Beetle Repairman, Tri-State Killing Spree, Collide, Tone Casualties  
\*Accepts unsolicited material

# **NUMAX ENTERTAINMENT**

P.O. Box 740  
Branson, MO 65615  
877-321-6044  
**Email:** info@numaxentertainment.com  
**Contact:** Randy Stringfellow  
**Styles:** nostalgia, pop, swing, jazz, country, R&B  
**Clients:** Six Real Brothers, Imagine, the Alley Cats, the Heartbeats  
\*Accepts unsolicited material

# **ONCE 11 ENTERTAINMENT**

310-906-9800  
**Email:** cuervomgt@yahoo.com  
**Web:** once11ent.com  
**Contact:** Javier Willis  
**Styles:** all types of Latin and world music  
**Clients:** Espinoza Paz, Vazquez Sounds, Annette Moreno, Sergio Arau, Agina Alvarez, Jerry Demara  
Consulting and Personal Management  
\*Call for approval before sending material.

# **OPULENT VISION MANAGEMENT**

P.O. Box 14501  
Scottsdale, Arizona 85267  
480-788-0161  
**Email:** manage@opulentvisionmgt.com

**Web:** opulentvisionmgt.com  
**Styles:** Urban R&B, Indie, Pop, Gospel, Hip-Hop, Jazz  
**Clients:** T.Wong, RONNIE  
\*Accepts unsolicited material and seeking new clients

# **PANACEA ENTERTAINMENT**

13587 Andalusia Dr. E.  
Camarillo, CA 93012  
805-491-9400 Fax 805-491-0406  
**Email:** info@panacea-ent.com  
**Contact:** Eric Gardner, Lynn Robnett  
**Styles:** rock  
**Clients:** Donny Osmond, Todd Rundgren, Utopia, Paul Shaffer, Richard Belzer, Cassandra "Elvira" Peterson  
**Services:** Personal management  
\*No unsolicited material

# **PATRICK RAINS & ASSOCIATES**

1255 5th Ave., Ste. 7K  
New York, NY 10029  
212-860-3233  
**Email:** pra@prarecords.com  
**Web:** prarecords.com  
**Contact:** Patrick Rains  
**Styles:** jazz, pop, rock  
**Clients:** Jonatha Brooke, Joe Sample, the Crusaders, Randy Crawford, David Sanborn  
\*No unsolicited material

# **PERFORMINGBIZ.COM**

10 Chestnut Ct.  
Palmyra, VA 22963  
**Email:** jerig@performingbiz.com  
**Web:** performingbiz.com  
**Contact:** Jeri Goldstein  
**Styles:** All Styles/Coaching and Consulting Only  
\*Accepts Unsolicited material

# **PERSISTENT MANAGEMENT**

P.O. Box 88456  
Los Angeles, CA 90009  
**Email:** pm@persistentmanagement.com  
**Web:** persistentmanagement.com  
**Contact:** Eric Knight  
**Styles:** All  
**Clients:** Disciples of Babylon--Eric Knight, Blake Nix, Keith Shaw  
**Services:** Personal Management  
\*Accepts Unsolicited material, email links only, see website for information

# **PRODIGAL SON ENTERTAINMENT**

Brentwood, TN 37027  
615-377-0057  
**Email:** prodigalsonent@gmail.com  
**Web:** prodigalson-entertainment.com  
**Contact:** Scott Williams  
**Styles:** rock, alt., hard rock, country, Christian, instrumental  
**Clients:** Skyhawk Drive, 7 Bridges, Jason Lee McKinney, iShine Live, KISS Mania, Voices of Rock Radio, Liquid Blue, Submission Red, Ila, Joanna Beasley, August Rain, Air Five  
\*No unsolicited material

# **PRODUCTIONS / PETER KIMMEL'S MUSIC CATALOG**

P.O. Box 55252  
Sherman Oaks, CA 91413-0252  
818-980-1039 Cell/Text 818-903-6518  
**Email:** peter.kimmel@sbcglobal.net  
**Contact:** Peter Kimmel  
**Styles:** All  
**Services:** Professional Music Licensing; Publishing, Personal Management  
\*Call for approval before sending material

# **Q PRIME MANAGEMENT**

New York, London, Nashville  
212-302-9790  
**Email:** newyork@qprime.com (NY), nashville@qprime.com (Nashville), london@qprime.com (London)

**Web:** qprime.com  
**Styles:** rock, Pop  
**Clients:** Bear Hands, Silversun Pickups, Red Hot Chili Peppers, Eric Church, Brothers Osborne  
\*No unsolicited material

# **RAINMAKER ARTISTS**

P.O. Box 342229  
Austin, TX 78734  
512-843-7500  
**Email:** paul@rainmakerartists.com  
**Web:** rainmakerartists.com  
**Contact:** Paul Nugent  
**Styles:** rock, pop  
**Clients:** Blue October, Bowling For Soup, IAMDYNAMITE, Danny Malone  
\*Accepts unsolicited material

# **RAM TALENT GROUP**

Fort Lee, NJ 07024  
201-363-1461 Ext. 201  
**Email:** ruben@rubenrodriguezentertainment.net  
**Web:** RAMTalentGroup.com  
**Contact:** Ruben Rodriguez  
**Styles:** urban, gospel, urban AC, Latin music

# **REBEL WALTZ MANAGEMENT**

Laguna Beach, CA 92651  
949-499-4497  
**Email:** ltul@rebelwaltz.com  
**Contact:** Jim Gueriot  
**Styles:** punk, rock  
**Clients:** the Offspring, Josh Freese, Gwen Stefani, Robbie Robertson  
\*No unsolicited material

# **RECKED ENTERTAINMENT**

Nashville, TN  
615-636-0600  
**Email:** robin@reckedentertainment.com  
**Web:** reckedentertainment.com  
**Contact:** Robin McNeil  
**Styles:** rock, alternative rock, metal  
**Clients:** One Step From Falling, Ever More Broken, Salvatore Ercolano  
\*Does not accept unsolicited material

# **RED LIGHT MANAGEMENT**

5800 Bristol Pkwy, Suite 400  
Culver City, CA 90230  
310-273-2266  
**Email:** info@redlightmanagement.com  
**Web:** redlightmanagement.com  
**Styles:** All styles  
**Clients:** Phish, Luke Bryan, Alabama Shakes, Lady Antebellum and many more.  
\*Accepts unsolicited material

## **Additional locations:**

Virginia  
New York  
Nashville  
London  
Atlanta  
Seattle  
Charlottesville

# **REGIME MANAGEMENT**

105 W. Alameda Ave., #230  
Burbank, CA 91502  
**Email:** info@regimeinc.com  
**Web:** regime72.com  
**Contact:** Almost Kings, Big B, Common Kings, Cross My Heart Hope to Die, Dilated Peoples, DJ Babu, DJ Lethal, DJ Muggs, Everlast, Evidence, House of Pain, Natural Vibrations, Rakka, Risk, Sammy J, Skatalites, Tomorrows Bad Seeds

# **RIOT ARTISTS**

**Web:** riotartists.com  
**Styles:** World, Jazz  
**Services:** Personal management and agents  
**Clients:** Hermeto Pascoal, Huun Huur Tu, Le Mystere Des Voix Bulgares, Les Yeux Noirs, Paris

Combo, Quetzal. See website for complete roster.  
\*No unsolicited material

# **ROGER SMITH ENTERTAINMENT**

P.O. Box 3937  
Palm Desert, CA 92261  
310-497-1326  
**Email:** rsmithpro@earthlink.net  
**Services:** full-service entertainment company specializing in publicity, promotion, marketing and consulting  
\*No unsolicited material

# **RON RAINEY MANAGEMENT, INC.**

8500 Wilshire Blvd., Ste. 525  
Beverly Hills, CA 90211  
310-277-4050 Fax 310-557-8421  
**Email:** rrmgmt@aol.com  
**Web:** ronrainey.com  
**Contact:** Ron Rainey  
**Clients:** John Kay and Steppenwolf, Kid Creole and the Coconuts, Estate of Alvin Lee, Estate of Blue Cheer  
**Styles:** rock  
**Services:** management  
\*No unsolicited material

# **ROSEN MUSIC**

P.O. Box 1308  
Pacific Palisades, CA 90272  
310-447-4704  
**Email:** rosenmusiccorp@me.com  
**Web:** rosenmusiccorp.com  
**Contact:** Steven Rosen  
**Styles:** all styles  
**Clients:** Eden, Juliana Buhning, DJ Rhiannon, Gloria Loring, Edwin Aguilar and Jose Zelaya, A Night With Janis Joplin, Orianthi, Jumaane Smith, Three Graces, Naria, Kelley Levesque, Bonnie Walker Events  
\*No unsolicited material

# **RPM MANAGEMENT**

P.O. Box 150366  
Nashville, TN 37215  
615-256-1980  
**Email:** info@rpmgroup.com  
**Web:** facebook.com/RPMentertainment

# **RPM MUSIC PRODUCTIONS**

420 W. 14th St., Ste. 6NW  
New York, NY 10014  
212-246-8126  
**Email:** info@rpm-productions.com  
**Contact:** Danny Bennett  
**Styles:** rock, pop, jazz  
**Clients:** Tony Bennett  
\*No unsolicited material

# **RPS RECORDING AND ENTERTAINMENT GROUP**

4212 E. Los Angeles Ave.  
Simi Valley, CA 93063  
805-551-2342  
**Email:** rps.entertainment.group@gmail.com  
**Contact:** Gary Bright  
**Styles:** Various genres along with Gospel and Christian  
\*No unsolicited material please

# **RUSSELL CARTER ARTIST MANAGEMENT**

567 Ralph McGill Blvd.  
Atlanta, GA 30312  
404-377-9500  
**Email:** russell.rcam@gmail.com  
**Contact:** Russell Carter  
**Styles:** singer-songwriter, alt., Americana, pop, rock  
**Clients:** Indigo Girls, Matthew Sweet, the Bangles, Shawn Mullins, Chely Wright, the Shadowboxers, Larkin Poe

# **SEMAPHORE MGMT AND CONSULTING**

1707 S. Racine, Ste. RB-3N  
Chicago, IL 60608  
773-733-1838

**MATT WOOLERY**

**HISTORY**

*rhymes*

*Americana music for everyone!*

[www.cdbaby.com/cd/mattwoolery](http://www.cdbaby.com/cd/mattwoolery)



**Email:** info@semaphoremgmt.com  
**Web:** semaphoremgmt.com  
**Contact:** Taylor Brode, Maggie Vail  
**Styles:** alternative - synth, rock, experimental, punk  
**Services:** General Management, Project Based Short Term Consultancy  
**Clients:** Shamir, Kathy Foster, Summer Cannibals, Orville Peck, Wingtips

**SAM Silva Artist Management**  
 722 Seward St.  
 Los Angeles, CA 90038  
 323-856-8222  
**Email:** info@sammusicbiz.com  
**Web:** sammusicbiz.com  
**Contact:** John Silva  
**Clients:** Foo Fighters, Band of Horses, Ryan Adams, Jimmy Eat World, Beastie Boys, Beck, Sonic Youth, Queens Of The Stone Age  
**Styles:** alt., rock  
 \*No unsolicited material

**SHARPE ENTERTAINMENT SERVICES, INC.**  
 683 Palmera Ave.  
 Pacific Palisades, CA 90272  
 310-230-2100  
**Email:** frances@ses-la.com  
**Web:** ses-la.com  
**Contacts:** Sarah Bettens, K's Choice, Katey Segal, Seven Design Works, Emblem3, Will Sharpe, Twinkle Time, Mads Langer, Alpha Rev  
**Styles:** alt., pop, singer-songwriter, rock  
**Services:** Personal management  
 \*No unsolicited material

**SHERROD ARTIST MANAGEMENT**  
 884 Roberts Rd  
 Newport, N.C. 28570  
 252-269-2869  
**Contact:** Sean Sherrod  
**Email:** sherrod@improve79@gmail.com  
**Styles:** Pop, R&B, Country, Hip-Hop, World  
**Clients:** Sean Sherrod  
 \*Accepts unsolicited material

**SHAW MUSIC GROUP, INC.**  
 P.O. Box 1241  
 Santa Monica, CA 90406  
 310-979-2406  
**Web:** ShawMusicGroupInc.com  
**Styles:** country, pop, R&B, rap, rock

**SILENT PARTNER MANAGEMENT**  
 536 Pantops Ctr., Ste. 343  
 Charlottesville, VA 22911  
 434-245-4000  
**Email:** dave@silentpartnermanagement.com  
**Web:** silentpartnermanagement.com  
**Styles:** rock  
**Clients:** Joey Ramone  
 \*No unsolicited material

**SIREN MUSIC**  
 P.O. Box 12110  
 Portland, OR 97212  
 503-238-4771  
**Email:** december@sirenmusiccompany.com  
**Web:** sirenmusiccompany.com  
**Contact:** December Carson  
**Styles:** roots, Americana, rock, folk, singer-songwriter, alt. country, Irish, pop, bluegrass  
**Clients:** Sara Jackson-Holman  
 \*Accepts unsolicited material

**SKH MUSIC**  
 540 President St.  
 Brooklyn, NY 11215  
**Email:** skaras@skhmusic.com, khagan@skhmusic.com  
**Web:** skhmusic.com  
**Contact:** Steve Karas, Keith Hagan  
**Clients:** The Afghan Whigs, Arthur Buck, Joseph Arthur, Davina and the Vagabonds, Greg Dulli, Robert Finley, The Gutter Twins, Jonny Lang, Lily & Madeleine, The Magpie Salute, Squirrel Nut Zippers, TOTO, The Twilight Singers

**SOLSTICE ARTIST MANAGEMENT**  
 623 Sheelin Rd  
 Xenia, Ohio 45385  
 615-557-5003  
**Email:** solsticeartist1@gmail.com  
**Web:** Solsticeartistmanagement.com  
**Contact:** Skip Mattan and David Orlík  
**Style:** Rock and Country  
**Clients:** Mick Blankenship  
 unsolicited material OK via snail mail

**SORKIN PRODUCTIONS**  
 13701 Riverside Dr. #500  
 Sherman Oaks, CA 91423  
**Contact:** Don Sorkin  
 310-424-0727 - Fax 805-379-2095  
**Email:** donsorkin@aol.com

**SOUNDTRACK MUSIC ASSOCIATES**  
 4133 Redwood Ave., Ste. 3030  
 Los Angeles, CA 90066  
 310-260-1023  
**Email:** info@soundtrk.com  
**Web:** soundtrk.com  
**Contact:** John Tempereau  
**Styles:** All Styles  
**Clients:** Composers: Cliff Martinez, Rod Abernethy, Evan Lurie, (se website for roster)  
 \*No unsolicited material

**SO WHAT MEDIA & MANAGEMENT**  
 890 W. End Ave., Ste. 1-A  
 New York, NY 10025  
 212-877-9631  
**Email:** sowhatasst@me.com  
**Contact:** Lisa Barbaris, Nikki Vianna  
**Styles:** rock, pop  
**Clients:** Cyndi Lauper  
 \*No unsolicited material accepted

**SPARKS ENTERTAINMENT, LLC**  
 P.O. Box 82510  
 Tampa, FL 33682  
 734-394-9945  
**Email:** SparksEntertainment78@gmail.com  
**Web:** BSparksEnt.com  
**Contact:** Brian  
**Styles:** ALL, hip-hop, R&B, country, rock, acting, modeling  
**Clients:** Gary, Lyrix, Taevin  
**Services:** Talent Management, Career, Development, Booking, Promoting, Networking

**STARKRAVIN' MANAGEMENT**  
 McLane & Wong  
 11135 Weddington St., Ste. 424  
 North Hollywood, CA 91601  
 818-587-6801 Fax 818-587-6802  
**Email:** bcmclane@aol.com  
**Web:** benmclane.com  
**Contact:** Ben McLane, Esq.  
**Styles:** pop, rock, alt.  
**Services:** Personal management, legal services  
 \*Accepts unsolicited material

**STERLING ARTIST MANAGEMENT, INC.**  
 Studio City, CA 91604  
 818-907-5556  
**Email:** mark@sterlingartist.com  
**Web:** sterlingartist.com/Home.html  
**Contact:** Mark Sterling  
**Clients:** Mustered Courage, Courtney Jaye, Hope Waits  
**Styles:** singer-songwriter, Americana, blues  
**Services:** Personal management  
 \*Inquiry letters accepted

**STEVEN SCHARF ENTERTAINMENT**  
 126 E. 38th St.  
 New York, NY 10016  
 212-779-7877  
**Web:** stevenscharf.com  
**Contact:** Steven Scharf  
**Styles:** rock, alt., singer-songwriter, hip-hop, world, producers, film & TV composers  
**Clients:** Mackenzie, The Kickback, Leah Siegel, Liquid, Mike-E  
 \*No unsolicited material

**STEVE STEWART MANAGEMENT**  
 12400 Ventura Blvd., #900  
 Studio City, CA 91604  
**Email:** stevestewart@stevestewart.com  
**Web:** stevestewart.com  
**Contact:** Steve Stewart  
**Styles:** alt., rock, pop producers, film & TV composers  
 \*No unsolicited material

**STIEFEL ENTERTAINMENT**  
 21650 Oxnard St., #1925  
 Woodland Hills, CA 91364  
 310-275-3377  
**Contact:** Arnold Stiefel  
**Clients:** Rod Stewart  
**Styles:** rock, pop  
**Services:** personal management  
 \*No unsolicited material

**SUNCOAST MUSIC MANAGEMENT**  
 9215 Jminez Dr.  
 Hudson, FL 34669  
 888-727-1698, 727-237-7971,  
 (Orlando) 330-730-1615  
**Email:** suncoastbooking@aol.com  
**Web:** suncoastentertainment.biz  
**Contact:** Al Spohn  
**Styles:** disco, rock, classic rock, variety  
**Clients:** Poison'd and Red White and Crue (tributes to Poison and Mötley Crüe package), Hells/Bells (AC/DC Tribute), Battery (Metallica) Paradise City (GNR), Live Bait (Jimmy Buffett and Party Band), Stayin Alive (Bee Gees and 70s Disco), Space Cowboy (Steve Miller Band), Higher Ground (Red Hot Chili Peppers Tribute)  
 \*Accepts unsolicited material

**TAKEOUT MANAGEMENT**  
 1129 Maricopa Hwy., #238  
 Ojai, CA 93023  
 805-382-2200 Fax 805-201-7816  
**Email:** howie@howiewood.com  
**Web:** howiewood.com  
**Contact:** Howard Rosen  
**Clients:** Simple Plan, Kanye West, Paula Abdul, CeeLo Green, Norah Jones  
**Styles:** All  
**Services:** Personal management, shop for distribution and record deals. Production and remix with major producers.

**TED KURLAND ASSOCIATES**  
 173 Brighton Ave.  
 Boston, MA 02134  
 617-254-0007 Fax 617-782-3577  
**Email:** agents@tedkurland.com  
**Web:** tedkurland.com  
**Contact:** Ted Kurland  
**Styles:** jazz, blues, vocals  
**Clients:** Pat Metheny, Chick Corea, Ellis Marsalis,

Ramsey Lewis, Bill Charlap, Ellis Marsalis, Ann Hampton Callaway, Stacey Kent, John Pizzarelli, Lisa Fischer, Pat Martino, Pancho Sanchez and more  
 \*No unsolicited material

**TENTH STREET ENTERTAINMENT**  
 38 W. 21st St., Ste. 300  
 New York, NY 10010  
 212-334-3160  
**Email:** info@10thst.com  
**Web:** 10thst.com  
**Clients:** Mötley Crüe, Sixx AM, Drowning Pool, Papa Roach, Blondie, Deborah Harry, Crossfade, Eve, Hellyeah, Deuce, Oh No Fiasco, Nico Vega, Five Finger Death Punch  
**Styles:** All  
**Services:** personal management  
 \*No unsolicited material

#### Additional location:

6420 Wilshire Blvd., #950  
 Los Angeles, CA 90048  
 310-385-4700  
**Email:** info@10thst.com

**THAT'S ENTERTAINMENT INTERNATIONAL, INC.**  
 (T.E.I.)  
 3820 E. La Palma Ave.  
 Anaheim, CA 92807  
 714-693-9300  
**Email:** jmcintee@teientertainment.com  
**Web:** teientertainment.com  
**Contact:** John McEntee  
**Styles:** All  
**Services:** Entertainment broker for corporate/concert events, personal management  
 \*No unsolicited material

**THREEE**  
 Erik Eger Entertainment, Inc.  
 918 N. Western Ave., Ste. A  
 Los Angeles, CA 90029  
 213-381-5100 Fax 213-381-5115  
**Email:** info@threee.com  
**Web:** threee.com  
**Contact:** Erik Eger  
**Styles:** All styles  
**Clients:** Rich Costey, Chris Carmouche, Michael H. Brauer, Dan Carey, Stuart Matthewman, John Hill, Johnny McDaid, Jordan Palmer, Lewinsky, Mark Rankin, Robin Hannibal, Stint, Jordan Palmer  
 \*We do not accept unsolicited material

**THUNDERBIRD MANAGEMENT GROUP**  
 133 Industrial Park Rd.  
 Larose, LA 70373  
 985-798-5665  
**Email:** thunderbird@viscom.net  
**Web:** thethunderbirdmanagementgroup.com  
**Contact:** Rueben Williams  
**Styles:** all styles  
 \*Accepts unsolicited material

**TKO ARTIST MANAGEMENT**  
 Nashville, TN  
 615-383-5017  
**Web:** tkoartistmanagement.com  
**Contact:** T.K. Kimbrell  
**Styles:** Country  
**Clients:** Mac McAnally, Toby Keith, Chris LeDoux, Krystal Keith, Ashley Campbell, Chris Janson, Ned LeDoux, Waterloo Revival, I Love This Bar & Grill, Wild Shot  
 \*No unsolicited material

**TOM CALLAHAN & ASSOCIATES**  
 Boulder, CO  
 310-418-1384  
**Email:** info@tomcallahan.com  
**Web:** tomcallahan.com  
**Contact:** Tom Callahan

**Styles:** All  
**Services:** full-service consulting company, including record promotion, legal services, Internet marketing, web design, retail promotion and publicity.  
 \*No unsolicited material

**TONY MARGHERITA MANAGEMENT**  
 413-529-2830  
**Email:** info@tmmchi.com  
**Web:** tmmchi.com  
**Contact:** Tony Margherita  
**Styles:** rock, jazz  
**Clients:** Wilco, Glenn Kotche, Jeff Tweedy, Nels Cline, Solid Sound Festival, the Felice Brothers, Sam Amidon, Steve Gunn, Tweedy  
 \*No unsolicited material

**TOWER MANAGEMENT**  
 106 Shirley Drive  
 Hendersonville, TN 37025  
 615-430-0244  
**Email:** EdRussell@castlerecords.com  
**Web:** castlerecords.com  
**Contact:** Ed Russell  
**Styles:** country, rock, AC, bluegrass, blues  
**Clients:** Carl Butler, Bridgette Elise, the Hoods, Edd Greer, Eddie Ray, Eddie Ray II, Shane Keane, Jimmy Velvet, Abby, Cody Dooley, Jerry Presley, Mike Garnett  
 \*Accepts unsolicited material, see website for instructions

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

Dept WEB  
 Beverly Hills, CA 90210  
 310-560-1290  
**Email:** webinfo@truetaalentmgmt.com  
**Web:** truetaalentmgmt.com  
**Contact:** Jennifer Yeko  
**Clients:** Specializing in film/TV placement, radio promotion, music publicity and managing pop/rock/singer-songwriters  
 \*Accepts unsolicited material

**TUNSTALL MANAGEMENT**  
 1420 Willowbrooke Cir.  
 Franklin, TN 37069  
 615-376-9880  
**Email:** tunstallmgnt@comcast.net  
**Contact:** Vicki Tunstall Howell  
**Styles:** alt., rock, urban, R&B  
**Services:** Personal management  
 \*No unsolicited material

**2 GENERATIONS**  
 Spa Music Management, Inc.  
 275 Madison Ave., Ste. 1905  
 New York, NY 10016  
 212-661-6990, 917-951-3645  
**Email:** aberger@primarywavemusic.com  
**Web:** 2generations.com  
**Contact:** Aimee Berger  
**Clients:** Matt Stamm, Natascha Sohl, Jeff Stephens, Nicolette Hart, Michael and Marisa  
**Styles:** rock, pop, singer-songwriter  
 \*See web for info

**FIRST ACCESS ENTERTAINMENT**  
 6725 Sunset Blvd, Ste. 420  
 Los Angeles, CA 90028  
 323 454 1162  
**Email:** LA@firstaccessent.com, Newyork@firstaccessent.com, london@firstaccessent.com  
**Web:** firstaccessent.com  
**Published:** see web  
**How to Submit:** no unsolicited material

**TUSCAN SUN MUSIC**  
 Nashville, TN  
 615-794-04857  
**Email:** mgmt@angelica.org  
**Web:** angelica.org, tuscanmusic.com  
**Contact:** Jules Delgado  
**Styles:** ambient, new age, inspirational, pop, film/TV  
**Clients:** Seay, Pat Thomi  
 \*No unsolicited material

**UNION ENTERTAINMENT GROUP, INC.**  
 Thousand Oaks, CA 91362  
 818-879-1770  
**Email:** info@ueginc.com  
**Web:** ueginc.com  
**Contact:** Tim Heyne, Bryan Coleman  
**Clients:** Nickelback, Kevin Costner and Modern West, DMC, High Valley, Mr. Big, Tom Kelfer, (see website for more)  
**Styles:** Rock  
**Services:** personal management  
 \*No unsolicited material

**VARRASSO MANAGEMENT**  
 P.O. Box 387  
 Fremont, CA 94537  
 510-792-8910  
**Email:** richard@varrasso.com  
**Web:** varrasso.com  
**Contact:** Richard Varrasso  
**Styles:** rock, covers, country  
 \*Accepts unsolicited material

**VECTOR MANAGEMENT**  
 P.O. Box 120479  
 Nashville, TN 37212  
 615-269-6600  
**Email:** info@vectormgmt.com  
**Web:** vectormgmt.com  
**Contact:** Ken Levitan  
**Styles:** country, pop, singer-songwriter  
 \*No unsolicited material

#### Additional locations:

275 5th Ave., Suite 604  
 New York, NY 10001

9350 Civic Center Dr.  
 Beverly Hills, CA 90210

57B St. Dionnis Rd.  
 London, SW6 4UB

**VELVET HAMMER MANAGEMENT**  
 9014 Melrose Ave., W.  
 Hollywood, CA 90069  
 310-657-6161  
**Email:** sendusyourmusic@velvethammer.net  
**Web:** velvethammer.net  
**Clients:** System of a Down, Alice in Chains, the Deftones, Code of Orange, Night Riots  
**Specialties:** All  
 \*Accepts unsolicited material

**WANTED MANAGEMENT**  
**Email:** wantedgregg@gmail.com  
**Web:** facebook.com/WantedMgmt  
**Styles:** rock, pop, punk, soul  
**Services:** personal management  
 \*No unsolicited material

**WAYWARD GOOSE ENTERTAINMENT GROUP**  
 1269 Hadaway Ct.



Lawrenceville, GA 30043

888-824-1152

**Email:** e.lovell.music@gmail.com

**Web:** waywardgooseentertainmentgroup.com

**Genres:** Twisted Royalty, Jacques Lesure, Jazz

Guitarist and Clinician

**Styles:** jazz, performing arts, other ONLY

\*No unsolicited material, No Phone Calls

#### WHIPLASH PR & MANAGEMENT

398 Columbus Ave

PMB #183

Boston, MA 02116

617-445-4383

**Email:** WhiplashPR@aol.com

**Web:** whiplashprandmanagement.com

**Clients:** Venus Theory, The Ormewoods, The

Lumineers

#### WOLFSON ENTERTAINMENT, INC.

2659 Townsgate Rd., Ste. 119

Westlake Village, CA 91361

805-494-9600

**Email:** info@wolfsonent.com

**Contact:** Jonathan Wolfson, Dillon Barbosa

**Web:** wolfsonent.com

**Styles:** All

**Clients:** Daryl Hall and John Oates, Loverboy,

Nelson

**Services:** Personal management. Also offers full-service media relations for management clients.

#### WORLD SOUND

17837 1st Ave., S.

Seattle, WA 98148-1728

206-444-0300, 800-470-1270

**Email:** warren@worldsound.com

**Web:** worldsound.com

**Contact:** Warren Wyatt

**Styles:** rock, world, Celtic, folk, pop

**Clients:** Na Leo, Keith Olsen, Anuhea

**Services:** personal management, consulting

\*See website for submission information

#### BOOKING AGENTS

##### 1ST TOTAL MUSIC POWER

Los Angeles, CA

323-650-9400

**Email:** aaron@totalmusicpower.com

**Web:** totalmusicpower.com

**Contact:** Aaron

**Styles:** rock, jazz, alt, film, all

**Clients:** Aaron Wolfson, Mercedes, the

Broadcasters

**Services:** Corporate events, concerts, private parties, recording sessions, producers, film/TV music (all).

##### 25 LIVE

25 Music Sq. W.

Nashville, TN 37203

615-777-2227

**Email:** david@25ent.com

**Web:** 25ccm.com

**Contact:** David Breen

**Styles:** Christian

\*No unsolicited material

##### ACA MUSIC & ENTERTAINMENT

21005 Watertown Rd., Ste. A

Waukesha, WI 53186

800-279-7909, 262-790-0060

Fax 262-790-9149

**Web:** acaentertainment.com

**Contact:** Louie Higgins

**Styles:** variety, bluegrass, bands, lounge acts, nostalgia, DJ's, club, festival bands, ceremony, dinner hour, cocktail

**Services:** Represents nightclub and acts for private functions, not currently seeking new clients

\*Accepts unsolicited material

##### ACT 1 ENTERTAINMENT

P.O. Box 1079

New Haven, CT 06504

203-785-8338 Fax 203-865-9867

**Email:** actonect@aol.com

**Web:** act1ent.com

**Contact:** Martha Martin

**Styles:** rock & roll, blues, acoustic, swing, folk, Caribbean

**Services:** mostly books acts for parties/events

**Clients:** info upon request

\*Accepts unsolicited material

#### Additional locations:

Stonington, CT

860-535-0052

**Contact:** Carmela Congdon

Newington, CT

732-690-4437

**Contact:** Michael Donaghey

Boca Raton, FL / Charlotte, NC

**Email:** act2ent.com/florida

561-251-7338

**Contact:** Dave Coviello

Westport, CT

203-376-2636

**Contact:** John Paolillo

#### ACTS NASHVILLE

1103 Bell Grimes Ln.

Nashville, TN 37207

615-254-8600

**Email:** actsnashvilleinfo@gmail.com

**Web:** actsnashville.com

**Contact:** Lee Shields

**Styles:** country, rock, nostalgia and variety only

**Clients:** info upon request

\*No unsolicited material

#### AGENCY FOR THE PERFORMING

ARTS (APA)

405 S. Beverly Dr.

Beverly Hills, CA 90212

310-888-4200

**Web:** apa-agency.com

**Styles:** All

\*Call before submitting material

#### Additional locations:

135 W. 50th St., 17th Fl.

New York, NY 10020

212-205-4320

150 Fourth Ave., N., Ste. 2300

Nashville, TN 37203

615-297-0100

3060 Peachtree Rd. NW, Ste. 1580

Atlanta, GA 30305

404-254-5876

#### AMW GROUP

337 Garden Oaks Blvd., #8295

Houston, TX 77018

713-970-1015

**Web:** amworldgroup.com

**Styles:** All Styles

**Clients:** info upon request

\*No unsolicited material

#### Additional locations:

Los Angeles

8605 Santa Monica Blvd.

West Hollywood, CA 90069

310-295-4150

New York City

228 Park Ave., S.

New York, NY 10003

212-461-4796

#### AMERICAN ARTISTS

8500 Wilshire Blvd., Ste. 525

Beverly Hills, CA 90212

310-277-7877

**Email:** mike@americanartists.net

**Web:** americanartists.net

**Contact:** Michael Weinstein

**Styles:** rock, classic rock, country, R&B, swing

**Clients:** info upon request

\*No unsolicited material

#### ARTIST REPRESENTATION & MANAGEMENT

1257 Arcade St.

St. Paul, MN 55106

651-483-8754 Fax 651-776-6338

**Email:** molly@armmentertainment.com

**Web:** armmentertainment.com

**Contact:** John Domagall

**Styles:** specializes in '80s-early '90s rock,

country, blues, metal

**Clients:** info upon request

\*No unsolicited material

#### BACKSTREET BOOKING

700 W. Pete Rose Way, Ste. 390

P.O. Box 18

Cincinnati, OH 45203

513-442-4405

**Email:** info@backstreetbooking.com

**Web:** backstreetbooking.com

**Styles:** progressive fusion, jazz, rock, jam, metal

**Clients:** info upon request

\*No unsolicited material

#### BBA MANAGEMENT & BOOKING

512-477-7777

**Email:** info@bbabooking.com

**Web:** bbabooking.com

**Styles:** jazz, Latin, rock, classical singer-

songwriter

\*No unsolicited material

#### BIG BEAT

1515 University Dr., Ste. 102

Coral Springs, FL 33071

954-755-7759

**Email:** talent@bigbeatproductions.com

**Web:** bigbeatproductions.com

**Contact:** Richard Lloyd

**Styles:** all styles

**Clients:** info upon request

\*Accepts unsolicited material

#### BILL HOLLINGSHEAD PRODUCTIONS, INC.

1010 Anderson Rd.

Davis, CA 95616

530-758-9779 Fax 530-758-9777

**Email:** bhptalent@aol.com

**Web:** bhptalent.com

**Contact:** Bill Hollingshead

**Styles:** California surf music, classic '50s/'60s

rock

\*No unsolicited material

#### BOOKING ENTERTAINMENT

275 Madison Ave., 6th Fl.

New York, NY 10016

1-800-4ENTERTAINMENT

212-645-0555

**Email:** agents@bookingentertainment.com

**Web:** bookingentertainment.com

**Contact:** Steve Einzig

**Styles:** rock, pop, jazz, adult contemporary,

pop, R&B

**Clients:** info on website.

\*No unsolicited material

#### BUDDY LEE ATTRACTIONS

38 Music Sq. E., Ste. 300

Nashville, TN 37203

615-244-4336

**Web:** buddyleeattractions.com

**Styles:** Country, rock, pop, bluegrass

\*Accepts unsolicited material

\*\*See website for other locations

#### CANTALOUPE MUSIC PRODUCTIONS

157 W. 79th St., Ste. 4A

New York, NY 10024

212-724-2400

**Email:** ellenazorin@gmail.com

**Web:** cantaloupeproductions.com

**Contact:** Ellen Azorin, President

**Clients:** see website

**Styles:** Booking agent specializing in Brazilian, Argentine, Cuban and other Latin music, as

well as other world music and top level jazz

ensembles.

\*Does not accept unsolicited material

#### CELEBRITY ENTERPRISES

New Mexico

505-286-8209

**Email:** lisa@ent123.com

**Web:** ent123.com

**Contact:** Lisa de Wolf

**Styles:** Variety

**Clients:** the Pink Flamingos, the 3 Painters, Art

Explosion, ARTRAGEOUS!

\*No unsolicited material

#### CELEBRITY TALENT AGENCY INC.

111 E. 14th St., Ste. 249

New York, NY 10003

212-539-6039, 201-837-9000

**Email:** marky@celebritytalentagency.com

**Web:** celebritytalentagency.com

**Contact:** Mark Green

**Styles:** jazz, R&B, hip-hop, comedians, gospel

**Clients:** info upon request

\*No unsolicited material

#### CIRCLE TALENT AGENCY

5900 Wilshire Blvd., Ste. 2200

Los Angeles, CA 90036

323-424-4970 Fax 323-424-4976

**Email:** kevin@circletalentagency.com

**Web:** circletalentagency.com

**Contact:** Kevin Gimble, Owner/Agent, Various,

see web

#### BRUCE COLFIN LAW, PC

1178 Broadway, Ste. 312

New York, NY 10001

212-691-5630



401 Commerce St., Penthouse  
Nashville, TN 37219  
615-383-8787

1691 Michigan Ave., Ste. 530  
Miami Beach, FL 33139

London  
12 Hammersmith Grove  
Hammersmith, London W6 7AP  
U.K.

**D. BAILEY MANAGEMENT**  
6607 Gunn Hwy.  
Tampa, FL 33625  
813-960-4660 Fax 813-960-4662  
**Email:** dennis@dbaileymanagement.com, liza@dbaileymanagement.com  
**Web:** dbaileymanagement.com  
**Contact:** Dennis Bailey or Liza Saturday  
**Styles:** pop, R&B, top 40, rock, variety  
**Clients:** info upon request  
\*No unsolicited material

**EAST COAST ENTERTAINMENT**  
855-323-4386  
**Web:** eastcoastentertainment.com  
**Styles:** rock, acoustic, classical, latin, jazz, pop, R&B, funk  
\*No unsolicited material  
\*\*See website for additional locations

**ELECTRIC EVENTS CORPORATION**  
P.O. Box 280848  
Lakewood, CO 80228  
303-989-0001 Fax 303-989-0037  
**Email:** info2@electricevents.com  
**Web:** electricevents.com  
**Contact:** Michael A. Tolerico  
**Styles:** pop cover bands only  
**Clients:** info upon request  
\*No unsolicited material

**ENTERTAINMENT SERVICES INTERNATIONAL**  
1819 S. Harlan Cir.  
Lakewood, CO 80232  
303-727-1111  
**Email:** randy@esientertainment.com  
**Web:** esientertainment.com  
**Contact:** Randy Erwin  
**Styles:** mostly classic rock  
**Clients:** info upon request  
\*No unsolicited material

**ENTOURAGE TALENT ASSOCIATES**  
150 W. 28th St., Ste. 1503  
New York, NY 10001  
212-633-2600  
**Email:** info@entouragetalent.com  
**Web:** entouragetalent.com  
**Contact:** Wayne Forte  
**Styles:** rock, pop, singer-songwriter, jazz  
**Clients:** info upon request  
\*No unsolicited material

**FAT CITY ARTISTS**  
1906 Chet Atkins Pl., Ste. 502  
Nashville, TN 37212  
615-320-7678 Fax 615-321-5382  
**Web:** fatcityartists.com  
**Styles:** nostalgia, country, big band, bluegrass, blues, R&B, Cajun, world, folk, funk, gospel, jazz \*No rap or opera  
**Clients:** info upon request  
\*No unsolicited material

**FLEET TEAM BOOKING**  
Chicago, IL 60608  
312-455-1350 Fax 773-442-0224  
**Email:** scott@fleetteambooking.com  
**Web:** fleetteambooking.wordpress.com  
**Contact:** Scott Comeau  
**Styles:** punk, indie rock, hip-hop  
**Clients:** info upon request  
\*No unsolicited material

**GIGSALAD**  
2733 E. Battlefield Rd.  
Box 105  
Springfield, MO 65804  
866-788-GIGS  
**Web:** gigsalad.com  
**Contact:** Mark Steiner, Steve Tetrault  
**Services:** A marketplace for booking bands, musicians, entertainers, speakers and services for parties, productions and events.

#### Additional locations:

225 S. Water St.  
Chandler's Wharf  
Wilmington, NC

312 E. Olive St.  
Springfield, MO

**GORFAINE-SCHWARTZ AGENCY**  
4111 W. Alameda Ave., Ste. 509  
Burbank, CA 91505  
818-260-8500  
**Web:** gsmusic.com  
**Clients:** see our website for client list  
\*No unsolicited material

**GREAT AMERICAN TALENT**  
P.O. Box 2476  
Hendersonville, TN 37077  
615-368-7433, 615-957-3444  
**Email:** info@eddyraven.com  
**Web:** eddyraven.com  
**Styles:** country, Cajun

**Clients:** info upon request  
\*No unsolicited material

**HARMONY ARTISTS INC.**  
3575 Cahuenga Blvd., W., #560  
Los Angeles, CA 90068  
323-655-5007  
**Email:** acrane-ross@harmonyartists.com  
**Web:** harmonyartists.com  
**Contact:** Adrienne Crane-Ross  
**Styles:** tribute, nostalgia, R&B, Latin, blues, bluegrass, jazz, swing  
\*No unsolicited material

**HELLO! BOOKING**  
P.O. Box 18717  
Minneapolis, MN 55418  
651-647-4464  
**Web:** hellobooking.com  
**Contact:** Eric Roberts  
**Styles:** bluegrass, country, rock, folk, pop, jazz, indie, hip-hop, acoustic, rockabilly  
**Clients:** info upon request  
\*Accepts unsolicited material

**INA DITKE & ASSOCIATES**  
770 N.E. 69th St., Ste. 7C  
Miami, FL 33138  
305-762-4309  
**Email:** ina@inaditke.com  
**Web:** inaditke.com  
**Contact:** Ina Dittke  
**Styles:** jazz, Latin, world  
**Clients:** info upon request

**INDIE MUSIC CONSULTING GROUP**  
Indie Artist & Label Publicity, Marketing & Consulting  
888-242-9331  
**Web:** indiemusicconsultant.com  
\*Voting Member the Recording Academy\*

**INTERNATIONAL CREATIVE MANAGEMENT (ICM)**  
10250 Constellation Blvd.  
Los Angeles, CA 90067  
310-550-4000  
**Web:** icmtalent.com  
**Styles:** All  
\*No unsolicited material

#### Additional locations:

65 E 55th St.  
New York, NY 10022  
212-556-5600

Marlborough House  
10 Earham St., 3rd FL  
London, WC2H, 9LN England  
+44.208 004 5315

**IN TOUCH ENTERTAINMENT**  
5 Columbus Cir., 8th Fl.  
New York, NY 10019  
212-235-7015  
**Email:** info@intouchhome.com  
**Web:** intouchhome.com  
**Contact:** Charles Carlini  
**Styles:** All Styles  
**Clients:** Irene Cara, Michael Carvin, David Chesky, Suzanne Ciani, Eumir Deodato, Michael Sembello, Ron Sunshine, Tito Rodriguez, Jr., George Mraz, Airtio Moreira, Kenia, Paulette McWilliams, Tony Middleton, Toninho Horta & Ronnie Cuber Project, Elisha Abas, Captain Beyond, Sarah Hayes, Guinga, Larry Coryell, Brian Auger, Mamma Freedom, Eddie Jobson, Melissa Zenago, Toquinho  
\*Accepts unsolicited material - via SonicBids only

**JAM ENTERTAINMENT AND EVENTS**  
2900 Bristol St., Ste. A - 208  
Costa Mesa, CA 92626  
714-556-6000  
**Email:** dennis@jamentertainment.com  
**Web:** jamentertainment.com  
\*Accepts unsolicited COVER material

**JEFF ROBERTS & ASSOCIATES**  
174 Saundersville Rd., Ste. 702  
Hendersonville, TN 37075  
615-859-7040  
**Web:** jeffroberts.com  
**Contact:** Jeff Roberts  
**Clients:** info upon request  
\*No unsolicited material

**KEITH CASE & ASSOCIATES**  
1025 17th Ave. S., 2nd Fl.  
Nashville, TN 37212  
615-327-4646 Fax 615-327-4949  
**Email:** keith@keithcase.com  
**Web:** keithcase.com  
**Styles:** bluegrass, roots, folk, singer-songwriter  
**Clients:** info upon request  
\*No unsolicited material

**LIVE NATION**  
Beverly Hills, CA  
800-653-8000  
**Web:** livenation.com  
**Styles:** All Styles  
**Services:** producing, marketing and selling live concerts for artists

**LUTHER WOLF, LLC**  
P.O. Box 162078  
Austin, TX 78716-2078  
512-448-3065  
**Email:** wayne@lutherwolf.com  
**Contact:** Wayne Nagel  
**Styles:** rock, blues  
**Clients:** info upon request  
\*No unsolicited material

**MARSJAZZ BOOKING AGENCY**  
1006 Ashby Pl.  
Charlottesville, VA 22901  
434-979-6374  
**Email:** reggie@marsjazz.com  
**Web:** marsjazz.com  
**Contact:** Reggie Marshall  
**Styles:** jazz  
**Clients:** info upon request  
\*No unsolicited material

**MAULDIN BRAND AGENCY**  
1280 W. Peachtree St., Ste. 300  
Atlanta, GA 30309  
404-733-5511  
**Email:** info@mauldinbrand.com  
**Website:** facebook.com/mauldinbrand  
**Styles:** urban, pop, hip-hop, R&B  
**Clients:** info upon request  
\*No unsolicited material

**MAURICE MONTOYA MUSIC AGENCY**  
11 Island Ave., Ste. 1711  
Miami, FL 33139  
305-763-8961, 212-229-9160  
**Email:** info@mmmusicagency.com  
**Web:** mmmusicagency.com  
**Contact:** Maurice Orlando Montoya  
**Styles:** jazz, Afro-Cuban, Brazilian, contemporary/pop  
**Clients:** info upon request  
\*No unsolicited material

**MICHAEL KLINE ARTISTS, LLC**  
P.O. Box 312  
Cape May Point, NJ 08212  
609-849-9202  
**Email:** michael@michaelklineartists.com  
**Web:** michaelklineartists.com  
**Clients:** info on request

**M.O.B. AGENCY**  
6404 Wilshire Blvd., Ste. 505  
Los Angeles, CA 90048  
323-653-0427  
**Email:** mitch@mobagency.com  
**Web:** mobagency.com  
**Contact:** Mitch Okmin  
**Styles:** rock, alt.  
**Clients:** info upon request  
\*No unsolicited material

**MONQUI EVENTS**  
P.O. Box 5908  
Portland, OR 97228  
503-223-5960  
**Email:** monquipresents@gmail.com  
**Web:** monqui.com  
**Styles:** alt., rock, indie rock, pop, country  
\*No unsolicited material

**MUSIC CITY ARTISTS**  
7104 Peach Ct.  
Brentwood, TN 37027  
615-915-2641  
**Email:** info@musiccityartists.com  
**Web:** musiccityartists.com  
**Contact:** Charles Ray, President/Agent  
**Styles:** AC, country, oldies, musicals, tribute, comedy, music  
**Clients:** info upon request  
\*No unsolicited material

**MUSIC GROUP ENTERTAINMENT, LLC**  
Las Vegas, NV  
Celebrity Booking Agency  
300 Available Acts  
404-822-4138, 877-472-4399  
**Email:** bookings@musicgroupworldwide.com  
**Web:** facebook.com/musicgroupworldwide  
**Contact:** Mya Richardson  
**Styles:** neo soul, R&B, pop, rock, country, jazz, alt, dance, reggae, calypso, dance hall, comedy actors  
\*No unsolicited material, not accepting hip-hop demos

**MUSICIANS CONTACT**  
29684 Masters Dr.  
Murrieta, CA 92563  
818-888-7879  
**Email:** information@musicianscontact.com  
**Web:** musicianscontact.com  
**Contact:** Sterling Howard  
**Styles:** All, originals or covers  
**Services:** Established 40 years as a referral service between musicians and employers

**MUSIC TREE ARTISTS MANAGEMENT**  
1414 Pennsylvania Ave.  
Pittsburgh, PA 15233  
412-323-2707 Fax 412-323-1817  
**Email:** info@music-tree.com  
**Web:** music-tree.com  
**Styles:** folk, Americana, Celtic, bluegrass, old time, world  
**Clients:** info upon request  
\*No unsolicited material

**MUSTANG AGENCY**  
6119 Greenville Ave., Ste. 361  
Dallas, TX 75206  
214-257-0971, 888-480-3650  
**Email:** booking@mustangagency.com  
**Web:** facebook.com/MustangAgency  
**Contact:** Don Brooks  
**Styles:** rock, country, pop, metal, pop/punk, alt., classic rock  
**Clients:** info upon request  
\*No unsolicited material

**NIGHTSIDE ENTERTAINMENT**  
10 Crabapple Ln.  
Greenville, RI 02828  
401-949-2004  
**Email:** alsazillo@nightsideentertainment.com



**Web:** nightsideentertainment.com  
**Contact:** Al Salzillo  
**Styles:** All Styles  
**Clients:** info upon request  
 \*No unsolicited material

**OLYMPIC PRODUCTIONS ED HARTMAN MUSIC**  
 4501 Interlake Ave. N., Ste. 7  
 Seattle, WA 98103  
 206-634-1142  
**Email:** edhartmanmusic@gmail.com  
**Web:** edhartmanmusic.com/bio  
**Contact:** Ed Hartman  
**Styles:** rock, pop, urban, jazz, Latin, Caribbean, world  
**Clients:** info upon request  
 \*Does not accept unsolicited material

**OZARK TALENT**  
 718 Schwaz Rd.  
 Lawrence, KS 66049  
 913-841-2800  
**Email:** ozarktalent@gmail.com  
**Web:** savoybrown.com, wishboneash.com, wccclark.com, jacksemple.com, bluescaravan/facebook, mrmrojotribute.com  
**Contact:** Steve Ozark  
**Styles:** All Styles  
**Clients:** Savoy Brown, Wishbone Ash, W.C. Clark, Jack Semple, Blues Caravan, Mr. Mojo Rinsin  
 \*Accepts unsolicited material

**PACIFIC TALENT**  
 P.O. Box 19145  
 Portland, OR 97280  
 503-228-3620  
**Email:** andy@pacifictalent.com  
**Web:** pacifictalent.com  
**Contact:** Andy Gilbert  
**Styles:** jazz, blues, R&B, rock, funk, disco, everything  
**Clients:** info upon request  
 \*Accepts unsolicited material

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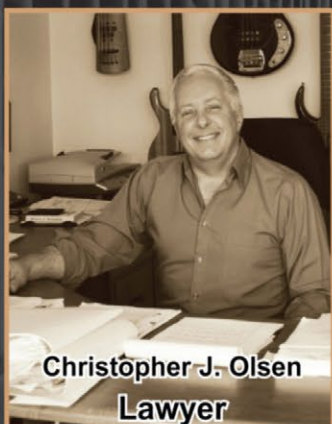
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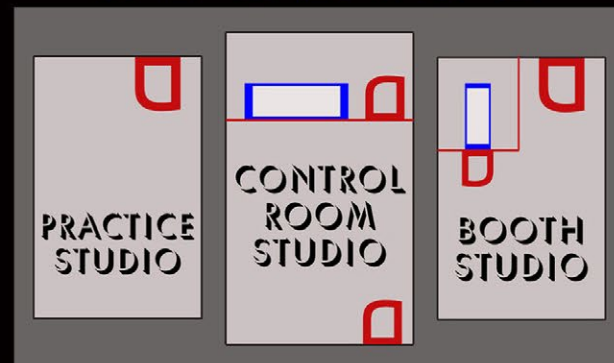
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# Practicing and Playing Guitar Consistently

## – How to Defeat Procrastination

**P**rocrastination is one of the biggest killers to progress in the world. And no wonder, whether you're at work, in the gym or even home, procrastination is such an easy habit to form.

Practicing and playing your guitar is no exception, no matter if you're in a band or just playing solo. But, how do you get back to doing what you love without it feeling like a chore?

Today is the day that you take back control. Below, you'll find all advice you need to help you beat procrastination, enabling you to pick up your guitar whenever you feel the urge to practice.

As time goes by and your new productive habit forms, you'll become the guitar maestro you've always dreamed of becoming!

### Practice at the Same Time Every Day

One of the biggest problems musicians face is trying to squeeze everything into one day. Since we're talking about developing consistency, the chances are that being a musician is not your full-time job. This means you'll be going to work, running errands and trying to complete your day-to-day tasks at home.

However, this is one of the biggest problems when it comes to playing the guitar since our minds will be on other things. The simple solution? Dedicate a set time to play in the day.

While this might seem like micromanaging (and to a certain extent it is), by saying to yourself, "I'm going to practice guitar every day at 8 p.m.," you're giving yourself a set time where you'll know when you're supposed to be practicing.

This means you'll need to get all your other jobs and tasks completed by this time, so you can sit down and give full attention to your practice. Practice at this time consistently, and you'll have formed the habit in no time.

### Practice Daily

Unless you're practicing on a daily basis, it's practically impossible to form a solid habit, and this is where procrastination tends to form.

Of course, there are going to be occasions where you won't be able to practice since you might be out with loved ones or at work or doing some other important thing.

However, to maintain a solid practice, you'll want to be aware of these times in advance, so you can "book yourself in" to another time during that day, even if it's only for half an hour.

### Practice in a Dedicated Space

Consider where you currently practice your guitar. Are you in your bedroom? Your lounge? Perhaps even in your garage? Maybe you're practicing in all of them? It's very easy to get distracted if you keep changing rooms.

This is because you can become easily distracted by the objects, things or people in that room. To counter this, simply set up a dedicated place in your house where you can play and only play your guitar.

The more dedicated your space is, the more likely you are to pick up your guitar and practice in a focused way. This will also help you get into "the zone" where you'll find your practice much more worthwhile and productive.

### Minimize Your Distractions

During practice, how many distractions do you have around you? If you

have your phone with you, your laptop running or people talking around you, you're basically asking for procrastination.

When it's practicing time, cut out all possible distractions. This means staying fully focused on what you're doing, and making the most of the practice time. Even if you use your phone or computer to look for tabs online, you can simply download the required content beforehand, and then disconnect your device from the Internet.

Ultimately, this will help you maximize your concentration and fight off the causes of procrastination, allowing you to practice to an optimal level.

### Always Keep the Essentials Ready by Your Side

Imagine this. You're a hard-core metal guitarist. You're ready to practice a lengthy set of songs, all of which need their fair share of distortion. At that moment, you realize that you forgot to bring your dedicated distortion pedal to your practice space. You see a cheap multi-effects pedal lying around, and start using it instead.

It may work for people who aren't perfectionists and don't treat practice sessions that seriously. But, if you're very serious about your playing and almost have an OCD when it comes to guitar tones, that's going to be a big issue.

Instead of saving time by not fetching your distortion pedal from another room, you'll end up wasting more time tweaking various tonal controls. Ultimately, you may even get frustrated and demotivated—thus seriously affecting your productivity for that session.

So, it's always a good idea to keep all the essential equipment by your side before you start practicing.

### Become Aware of Your Triggers

Everybody is unique and so are their procrastination triggers. You may be researching information to help you during your practice, such as looking up songs and tab sheets, which then leads to more Internet browsing and less time playing.

The list of causes is infinite, which is why you should be proactive in looking out for what makes you distracted. Once you actually start paying attention to how you're procrastinating, the causes will become obvious very quickly. Once you become aware of your triggers, take appropriate steps in making sure they don't bother you when you plan on playing.

### Keep Trying

If you've put a lot of effort into making sure that you practice and don't get distracted, it can be a huge blow to your self-esteem when you find yourself distracted once again. Think of it this way: If you've been trying to practice for years, but have continuously found yourself distracted, this is several years' worth of habit that you need to undo.

Keep trying and keep pushing yourself and over time you'll find yourself forming a new habit where you'll be able to practice undisturbed.



*"Once you actually start paying attention to how you're procrastinating, the causes will become obvious very quickly."*

**GAVIN WHITNER** is a songwriter, composer and the lead guitarist for an alt-rock band. He also blogs about music and musical instruments at [musicoomph.com](http://musicoomph.com)-MusicOomph. You can also check out his [facebook.com/MusicOomph](https://www.facebook.com/MusicOomph) Facebook page.





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