

MUSIC CONNECTION

• 40 YEARS AND COUNTING

EXCLUSIVE DIRECTORY

Managers &
Booking Agents

EXPERT INSIGHTS

4 Managers

FENDER

Custom Shop
Celebrates 30th

Help!

I'm Losing
My Voice! p.62

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PORTRAITS IN TONE

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Geddy Lee has been performing without onstage amps and speakers since the Test for Echo Tour in 1996, favoring major household appliances instead. Wanting to streamline and simplify his gear for new projects, Geddy partnered with Tech 21 to design a signature SansAmp, the GED-2112. This challenging collaboration involved distilling a rackload of equipment into a single rackspace. It resulted in a new format for *Parallel Pre-Amping*--having two separate internal pre-amps that run in parallel.

The Drive pre-amp section is based upon the versatile SansAmp RPM, for a wide range of sonic possibilities. The Deep pre-amp section offers low end boost for thick, meaty tones. Saturation goes from clean in lower settings to increased harmonics and tube-like compression in higher settings. To keep things lean and efficient, the EQ curve is pre-set to Geddy's personal specs. You can use either section independently or blend them externally direct to a mixing board as well as to two amplifiers.

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Maren Morris

The Grammy-winning newcomer, currently on tour in support of her debut album *Hero*, talks exclusively with *Music Connection* about her creative journey. In particular, Morris gives you her perspective on the when, where, why and how of good songwriting.

By Kurt Orzeck

Photos by: John Shearer



44 Fender Custom

Expert guitar builders go all out for the legendary shop's 30th anniversary.

By Eric A. Harabadian

Management

Once again, *Music Connection* pulls together a stellar group of industry pro's—in this case, four artist managers plus a savvy music attorney—to pick their brains for insights into the evolving world of modern music management.

By Bernard Baur



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MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING/MARKETING
hillorier@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL MARKETING
rayh@musicconnection.com

Mark Nardone

ASSOCIATE PUBLISHER /
SENIOR EDITOR
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Siri Svay

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
siri@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Bernard Baur

CONTRIBUTING EDITOR
bbaatmc@aol.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Jessica Pace

FILM • TV • THEATER
j.marie.pace@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

Daniel Siwek danielsiwek@roadrunner.com

Editorial Intern

Whitney Levine intern@musicconnection.com

Valerie Kesachekian intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Allegra Azzopardi, Bernard Baur, Danica Bellini, Bobby Borg, Pierce Brochetti, Brett Bush, Brett Callwood, Rosario Diaz, Don Q. Dao, Doug Fenske, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Whitney Levine, Glenn Litwak, Malorie McCall, Andy Mesecher, Kurt Orzech, Jessica Pace, Victoria Patneaude, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Grant Stoner, Brooke Trout, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnson, Allegra Azzopardi, Bernard Baur, JB Brookman, Brett Callwood, Daren Cornell, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Tony Landa, Dave Long, Thomas Long, Malorie McCall, Charlie Meister, Victoria Patneaude, Scott Perham, Alexander G. Seyum, Danny Seyum, Mark Shiwohlich, Daniel Siwek, Brian Stewart, Brooke Trout, Joshua Weesner, Ellen Woloshin

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Founded by: J. Michael Dolan / michael@jmichaeldolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

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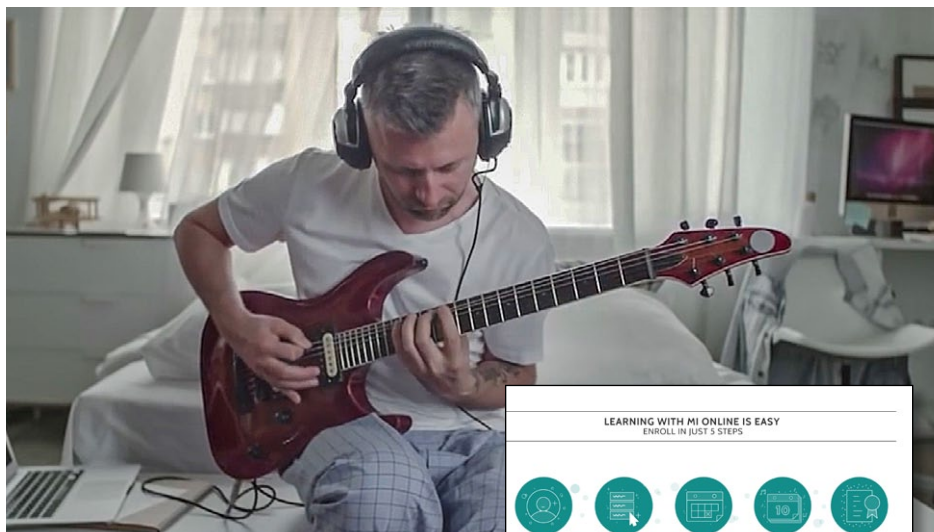
STUDER
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MI ONLINE

online.mi.edu

Online Music Learning For Artists: Currently celebrating its 40th anniversary as one of the country's premier music education institutions, Hollywood-based Musicians Institute (MI) was founded on the idea that musicians should teach and learn from other musicians in a creative, collaborative and supportive environment. Launching July 17, after several months of beta testing MI Online, is the web-enabled extension of these core philosophies, offering access to MI's acclaimed curriculum and interactive course content to anyone, anywhere in the world. Each course is taught by the college's legendary faculty of accomplished musicians. Through live lectures and virtual classrooms, and courses at all skill levels, MI Online provides real-world, artist-driven and authentic learning opportunities that literally allow students to "learn music in your underwear." The courses run for 10 weeks and cost \$799.

The Launch Courses: 1) Scott Henderson's Approach To Guitar Improvisation finds the legendary jazz, rock and blues guitarist (Tribal Tech, Joe Zawinal, Chick Corea) teaching improv, fretboard organization, diatonic scales, the modes of the Melodic Minor scale and other advanced scales. "My work for MI has always been more as an open counselor than strictly classroom teacher, and this is a natural extension of that," Henderson says. "I'm impressed with the caliber of questions by the students during our live lectures." 2) Intro to DJing,



taught by celebrated DJ, industry veteran and MI Program Chair Charles Chemery (DJ Charlie Sputnik). 3) Harmony & Theory Fundamentals, taught by renowned Australian musician and songwriter Mark Cally. 4) Ear Training Fundamentals, also taught by Cally, trains the student's ear to identify pitch, major scales, melodies and more. Coming June: legendary guitarist Oz Noy's Twisted Guitar Improv and both Ear Training and Harmony & Theory Essentials, intermediate and advanced courses.

The Mission: MI President Donny Gruendler says, "MI's faculty and staff are working

musicians who have contributed to major label releases, popular songs and/or world tours. We founded MI Online to offer those collective musical experiences to today's online learner. We aim to enrich today's global learner with something that is unique in the educational space. These are authentic learning opportunities to those committed to improving their craft and pursuing a meaningful life in music."

Explore MI Online's courses now at online.mi.edu

the Straight Truth About Pickups by Jason Lollar

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

I have personally designed over 100 different pickup models, including all the vintage classics, many obscure works of art known only to lap and pedal steel players, and even a few of my own designs that never existed in the past.

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



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P-90 Staple

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Evan MacKenzie

Marketing and Communications Manager
DPA Microphones

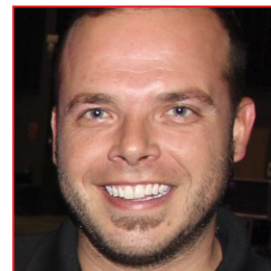
Evan MacKenzie has joined **DPA Microphones**, a manufacturer of high-quality miniature microphone solutions for professional audio applications, as the new Marketing and Communications Manager for the United States. In his new role, MacKenzie will be strategically planning all aspects of marketing and communications for new and existing product lines. His responsibilities will include branding execution, augmenting marketing collateral for the region, media planning and buying, event planning and artist relations. For additional information on this appointment, contact Lisa Belli at lisab@dpagroup.com.



Matt Lawrence

Western Regional Sales Manager
Allen & Heath

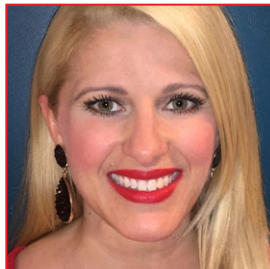
American Music & Sound has appointed **Matt Lawrence** as the new Western Regional Sales Manager for **Allen & Heath**. For his new role, Lawrence has been assigned with promoting sales growth and strengthening existing relationships within the channels for Allen & Heath across the Western Region of the U.S. Having worked as a sound engineer on global tours for artists such as Fifth Harmony, Ms. Lauryn Hill and the Dirty Heads, Lawrence strengthens the Allen & Heath team at American Music & Sound with an extensive repertoire in the pro audio industry. For additional information, contact Maryam.Larki-Bavi@americanmusicandsound.com.



Amber Williams

VP, Communications and Talent Relations
Country Music Association

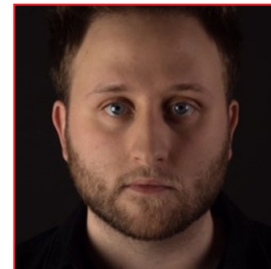
The **Country Music Association** has named **Amber Williams** as Vice President of Communications and Talent Relations. Williams comes to CMA from Beck Media & Marketing where she was running the New York City office. Prior to Beck Media, Williams served as Senior Director of Artist and Media Relations for Universal Music Group in Nashville, overseeing national publicity plans and album release campaigns for seven years. Before joining UMG, she worked as Senior Publicist for Hallmark Channel and in the Publicity, Promotions and Talent Relations department at Columbia Tristar International Television/Sony Pictures. Contact jjones@cma-world.com.



Kevin Calame

Director, A&R
Honua Music

Kevin Calame has been named Director, A&R for **Honua Music**. He will develop the company's global producer and songwriter roster, which includes Axident, Gladius, Big Taste, Mzwétwo and Larus. He will work on song/track placement as well as developing their artist division and music released through Honua's Master Licensing affiliates. Calame is a graduate of Syracuse University where he earned a B.S. in the Bandier Program at the Setnor School of Music. While in school, Calame started his own music and tech venture, Hourglass Projects, and after graduation worked as an artist manager at Th3rd Brain. For more, contact hanna@boltemedia.com.



Nicole Plantin

VP, A&R
Rostrum Records

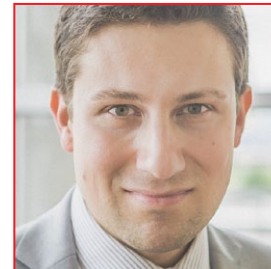
Nicole Plantin has been named Vice President, A&R for **Rostrum Records**. Prior to joining Rostrum, Plantin was the Director of Writer Publisher Relations at BMI where she signed talent such as Jhene Aiko, Internet, Schoolboy Q, Odd Future, Dreezy and Joey Bada\$. She also introduced a showcase of emerging talent called "Next Fresh Thing," which showcased emerging acts (at the time) Big Sean and Miguel, among others. Before BMI, Plantin started her career with the Neptunes at their label Star Trak and worked with artists on the roster including Clipse, Kelis, NERD, Fam-Lay and several others. For more, contact chloe@donovanpublicrelations.com.



Daniel Lee

VP, Creative
BMG Nashville

BMG has elevated **Daniel Lee** to VP Creative at BMG Nashville. Overseeing a roster of domestic and international hit songwriters, Lee will continue to report to Kos Weaver, EVP BMG Nashville. Involved in music publishing since relocating to Nashville in 2005, Lee joined BMG in early 2012. His focus will continue to be on acquiring and developing talent, along with creating opportunities in the marketplace for BMG songwriters including Hillary Lindsey, busbee, Brett Beavers, Jim McCormick, Dave Barnes and Jonny Price, as well as signed artists Clare Dunn and Carly Pearce. For additional information, contact paki.newell@bmg.com.



Mike Gowen

Account Executive
Mitch Schneider Organization (MSO PR)

Mike Gowen has been promoted to Account Executive at **The Mitch Schneider Organization (MSO PR)**. Gowen began at MSO in 2012 as a part-time assistant before advancing to executive assistant to President Mitch Schneider, followed by a move from assistant to Associate Publicist in 2014. He has spearheaded press campaigns and will continue to further promote emerging talent and icons. Gowen has been involved in the media campaigns for MSO's roster in genres including rock/alternative/pop, electronic dance music, guitarists and country/Americana. For more, contact Gowen directly at mgowen@msopr.com.



Rich Nevens

VP, Worldwide Sales: Commercial & Pro Audio
Focusrite

Focusrite has appointed **Rich Nevens** to the position of Vice President of Worldwide Sales: Commercial & Pro Audio, and will lead the newly formed business unit which consists of RedNet, Red interfaces and the ISA range of products. In addition, he will lead a team focused on improving the workflow of the professional audio community with Focusrite's networked audio solutions. Nevens joins Focusrite from Avid, where he held a number of positions for the last 12 years, most recently Director Strategic Solutions, WW Audio Sales. For additional information on this appointment, contact Dan Hughley at dan.hughley@focusrite.com.



► TRX CLS SERIES CYMBALS

The new **CLS™ Series** from TRX® Cymbals combines a dark and warm classic sound with their exclusive Retro-Gray™ finish. The extra-thin B20 Bronze cymbals are handcrafted by master cymbal craftsmen and are recommended for jazz, rock and indie/pop drummer sounds and styles.

Besides a big selection of crashes, crash-rides and hi-hats, there are Thunder™ crashes and splashes in various sizes and two different sizes of Storm™ hi-hats with weight-matched top and bottom cymbals.

CLS Series hi-hats have a lighter bottom cymbal for a darker and trashier pre-New Beat sound. There is also the option to add rivets (in the pre-drill holes) to the bottom hi-hat and also to the crash-ride cymbals for yet another effective layer of trashiness.

The TRX CLS Series was developed in collaboration with top European jazz composer/performer Lada Obradović.

MSRP price ranges are: Hi-Hats: \$550 - \$700, Crashes: \$422 - \$455, Crash Rides: \$495 - \$673, and Thunder Crashes: \$240 - \$627. trxcymbals.com



◀ MXL CR89 LOW NOISE CONDENSER MICROPHONE

The **MXL CR89** is a **fixed-pattern** cardioid mic with a 6-micron gold-sputtered diaphragm and FET-based low-noise head amp circuit. The 32-mm diameter capsule is center-terminated and is well protected inside of the double-mesh black chrome windscreens.

I like the CR's large, beefy body that reduces microphone body resonances; its beautiful satin black body and (included) matching shock mount almost disappears in my dimly lit studio. Singers almost ignore or forget it's there, plus the broad pickup pattern is very forgiving for singers who move around it while singing with their eyes closed.

The almost omni-directional pickup pattern is the reason for the CR89's low proximity effect—the bass build-up when singers get too close to the capsule. This is a warm sounding microphone with some proximity that can help singers who have thin-sounding voices.

And the CR89 can take some level too! It worked just fine right in front of a bass guitar amp using minimal pre-amp gain.

I think if you're on a budget when equipping your home/project studio, the MXL CR89 is a solid choice for a durable, general-purpose workhorse condenser microphone. It comes with a durable aluminum flight case, a matching sexy flat black shock mount with a second set of elastic cords, plus a microfiber cleaning cloth. It sells for \$349.95 MAP.

mxlmics.com/microphones/studio/CR89

► IK MULTIMEDIA FENDER COLLECTION 2

Part of **IK Multimedia's** AmpliTube Custom Shop, Fender® Collection 2 for AmpliTube 4.1 for Mac & PC's is an officially certified library of rare and vintage Fender guitar and bass amplifier models from the '50s to the '60s—the nascent days of handmade Fender amps. These models sound like the amps that first came out of Leo Fender's garage in Fullerton, CA way back.

You get all of the tweeds amps from the '57 Custom Series including: the '57 Deluxe, '57 Champ, '57 Pro, '57 Twin and the '57 Bandmaster. And just to sweeten the deal, there is a good model of an original 1953 Bassman and a 1965 Blackface Super Reverb amp.

AmpliTube 4.1 runs standalone and also as a plug-in for Mac/PC. The standalone version has an 8-track recorder, 4-track looper and you can have two fully configurable rigs running with up to 32 simultaneous effects!

I've been using AmpliTube and Fender Collection 2 more in my mixes and I am most impressed with it! Without owning all these amps and cabinets, it is fascinating to use and hear impossible amp/cab combinations. This is a whole other layer of flexibility especially useful when searching for unique guitar sounds either in a mix or when playing live.

So I am happy to recommend the Fender Collection 2 running in the latest 4.1 version of AmpliTube. The Fender Collection 2 sells for \$149 downloadable at ikmultimedia.com/products/fender2. AmpliTube 4.1 sells for \$149 downloadable at ikmultimedia.com/products/amplitude4. You may also buy a bundle of AmpliTube 4.1 and the Fender Collection 2 for \$229.

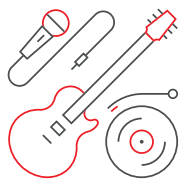


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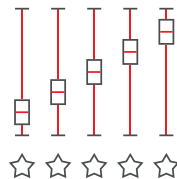
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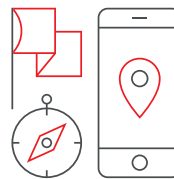
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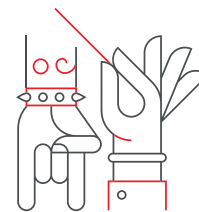
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MI
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◀ LINE 6 SPIDER V 240 HC HEAD

The Line 6 Spider V 240 HC is the 240-watt amp from the popular Spider family of guitar amps that were offered back in 1989. With the Spider V 240 HC, you get a huge collection of updated modeled sounds and effects borrowed from the Line 6 Amplifi range of amplifiers. In addition, there are thousands of sounds downloadable from the Line 6 cloud using the free Spider app and a connected iOS or Android device. The updated modeling and effects are easily accessed from the compatible Line 6 FBV3 Foot Controller that connects to the 240 HC.

The Spider V 240 HC has two internally mounted four-inch speakers with tweeters for practicing at a 50-watt level. If you connect a Line 6 Spider 412 4 X 12 slant cabinet, you'll have a 240-watt half stack in which those built-in speakers form a full range, bi-amped system.

The Spider V 240 HC is wireless ready with a built-in Line 6 Relay wireless receiver that pairs with Line 6's Relay transmitter. There are two XLR direct recording/interface outputs, a headphone jack, a built-in tuner, metronome and the ability to play/practice along with an integrated drum loop playback system.

I liked the V 240 HC's versatility that sounded great for electric and acoustic guitars. Its built-in audio recording interface allows streaming music, jamming along and recording it all with an included version of (download code provided) of Cubase LE.

Great for recording, practice or live gigs, the Line 6 Spider V 240 HC is a perfect fit for players who want versatility, ease of use, a built-in audio interface and rugged construction.

The Line 6 Spider V 240 HC sells for \$671.99 MSRP.
line6.com/spider-v

▶ NUGEN AUDIO MASTERCHECK

MasterCheck is a metering/measurement plug-in (Native AAX, VST, AU) you would place on your stereo master mix bus. It comes in two variants: MasterCheck and MasterCheck Pro and both are designed to measure mixed audio destined for loudness normalization by streaming services such as iTunes Radio, Spotify, YouTube, Pandora and others.

Audio producers/mastering engineers are increasingly concerned with loudness targets and must take advantage of increased headroom that would be otherwise lost to automatic loudness normalization employed to lower the level of a "hot" masters making them quieter than they could be.

Nugen's MasterCheck allows the measurement of loudness in real-time to a specified target level and also determines if your mix level will clip a subsequent streaming compression codec. MasterCheck has presets that let you compare the dynamics and loudness level of your mix to target loudness levels for a particular streaming platform. You can A/B and set the amount of dynamic compression/limiting of your mix to match loudness objectively.

The MasterCheck Pro version adds monitoring and measurement and real-time encoding and analysis of up to five codec streams to simulate what your music mix will sound like when streamed by any of the online services.

Nugen Audio's MasterCheck Pro is a "must have" for modern mastering, music/audio producers to maximize the quality of their work when played-out of the streaming services. It is downloadable for \$199.

nugenaudio.com/mastercheckpro-playout-loudness-dynamics-codec-metering-aax-au-vst_60



◀ Q2 AUDIO F765 500 SERIES COMPRESSOR/LIMITER

Q2 Audio's F765 is a single-channel 500 module version of the compressor and limiter sections of Q2 Audio's reissue of the 2U, two-channel ADR Compex Limiter F760X-RS.

The "Compex Sound" is popular for a wide range of uses, from unique compression effects like drum kit smashing as Led Zeppelin used the original '60s modules, to more conventional and subtle compression control. The F765 is available in matched pairs (as I have here for this review) that guarantees accurate stereo linking made possible through 500 racks that support stereo linkable modules.

I started my evaluation with lead vocal processing in a Pro Tools 12HDX mix session. The singer constantly switched back and forth from falsetto to full voice with the accompanying large level changes. The vocal level was too quiet while in falsetto and too loud with full voice.

I tried subtle leveling using just the F765's compressor section alone and obtained about 5dB maximum gain reduction on the Sifam meters. The lead vocal, now more consistent in level, had better intelligibility and was more easily heard within the mix.

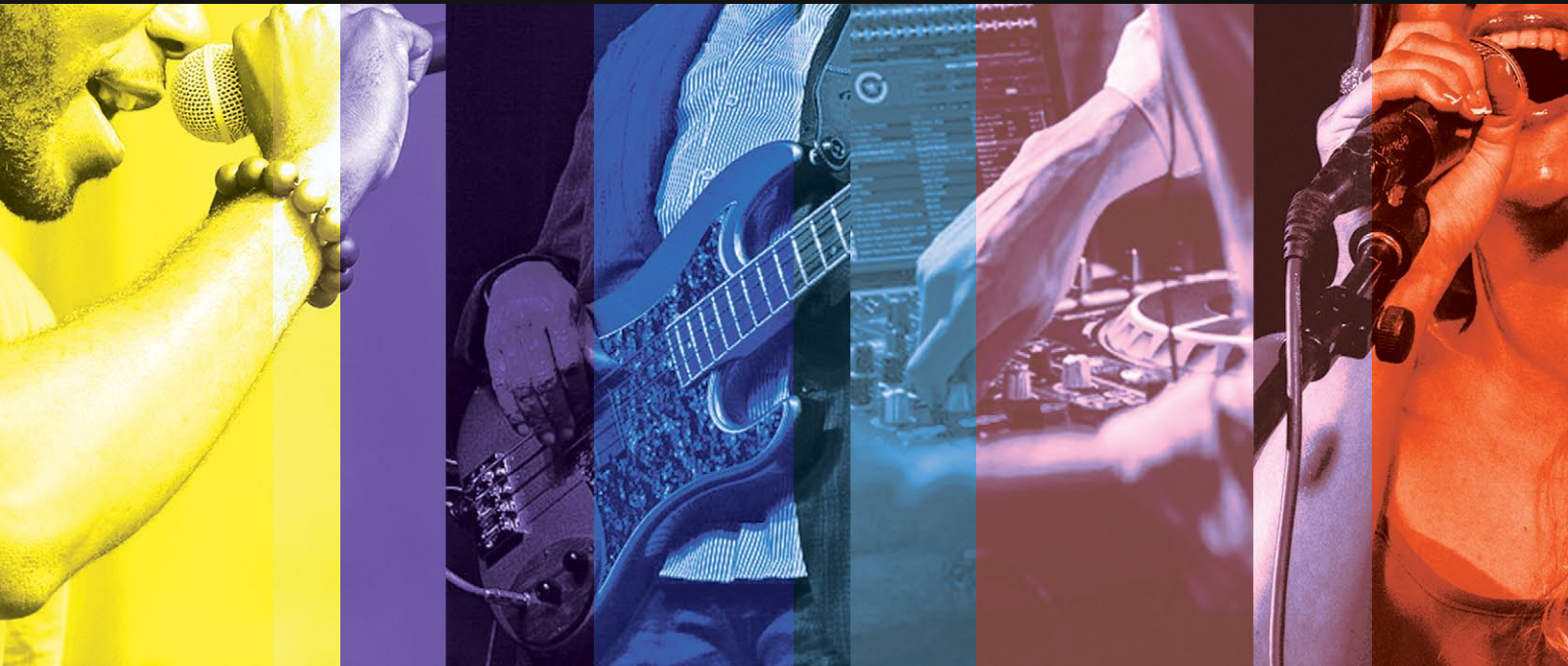
Q2 Audio's F765 500 Series Compressor/Limiter is a chip off the old block in so many ways and succeeds as an excellent compressor/limiter for any source, from overly raucous vocals to wimpy guitar sounds to boring drum recordings. It is a well-made quality piece of gear that is easy to get solid operation. I just love my pair here in the rack and I use them on every mix.

The Q2 Audio's F765 500 Series Compressor/Limiter sells for \$1,025 (street) per module and matched pairs are available.

q2audio.com/f765-500-series-comp-lim

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

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1967:

A Complete Rock Music History of the Summer of Love

By **Harvey Kubernik**

(hardcover) **\$29.95**

Author Harvey Kubernik takes his passion for the '60s and focuses it on a particularly significant year, one that teemed with revolutionary sights, sounds, thoughts and deeds. Kubernik's own eloquent, authoritative narrative acts as the connective tissue between incisive recollections from a gallery of eyewitness participants, both famous and obscure, all of it fascinating, taking us on a month-by-month trip through a golden year. The pages are packed with a treasure trove of vintage Guy Webster and Henry Diltz photos, making the book as eye-pleasing as it is thoughtful. Focused, substance-filled and attractive to look at, 1967 might be Kubernik's best book to date.



So Let It Be Written: The Biography of Metallica's James Hetfield

By **Mark Eglinton**

(softcover) **\$14.95**

In the first biography of a living Metallica member, Mark Eglinton uses exclusive, interviews



to construct the definitive account of James Hetfield. Eglinton shows Hetfield overcoming adolescent upheaval and personal demons, including his mother's untimely death, to becoming a key member of one of the most influential bands in heavy rock. *So Let It Be Written* shows

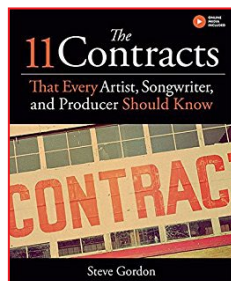
the artist's leadership qualities, depicting him as a strong individual, a masterful songwriter and a unique vocalist.

The 11 Contracts That Every Artist, Songwriter, and Producer Should Know

By **Steve Gordon**

(hardcover) **\$50.00**

As an entertainment attorney specializing in music, TV, film and video, Steve Gordon has assisted countless artists in navigating the legal aspects of the music industry. In *The 11 Contracts*, he simplifies the contractual process for newly emerging artists with a simple format



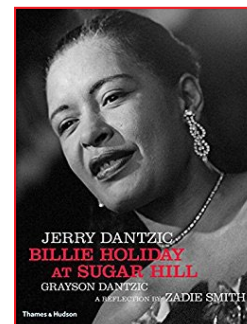
that establishes a sense of efficiency in breaking down contracts, both in legal and business aspects. Contracts covered include management agreements, indie label deals, sync licenses, producer agreements and more.

Jerry Dantzig: Billie Holiday at Sugar Hill

By **Jerry Dantzig**

(hardcover) **\$40.00**

In 1957, New York-based photojournalist Jerry Dantzig spent time with singer Billie Holiday during a week-long run of performances at the



Sugar Hill night club in Newark, NJ. There, Dantzig was able to capture rare behind-the-scenes glimpses of the singer with her family and friends. Later that year, Dantzig photographed Holiday in color at the New York Jazz Festival. Commentary is provided by writer/

poet Zadie Smith, who reflects on what these photos mean to her, revealing the emotions that are evoked by the photos.

String Instrument Setups: 10 Setups That Will Make Your Instrument Louder, Better, and Easier to Play

By **Chuck Traeger**

(softcover) **\$19.99**

Charlie Traeger began his pursuit for sonic perfection in the Big Band era and, after 45 years of acoustic research involving every string instrument, began documenting all he had



learned about his craft in instrument repair. In Traeger's third and final book, he gives the Traeger Principal as a simple formula that holds the key to configuring string instruments. This principal allows for specific customization and enables musicians to expand instrumentally.



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PAUL LOGGINS

paulloggins.com

Promoter-Publisher-Producer-Music Industry Entrepreneur:

Throughout his career, Paul Loggins has pushed against boundaries that define the landscape of the music industry. He is the founder of cutting-edge companies including Loggins Promotion, AirplayAccess, New Music Showcase, New Music Weekly Magazine and its New Music Awards which celebrates major and independent artists/bands, radio and music industry executives. Loggins' extensive decades of accomplishments have garnered him numerous awards and industry accolades.

Heatin' Up the Airwaves for Nearly 30 Years: As a veteran record promoter, Loggins has dedicated his career to supporting independent musicians. Helping artists adjust with the changes within the industry, Loggins is dedicated to radio promotion, marketing and publicity. He has achieved success in all genres of music for many major artists ranging from Keith Urban to Mariah Carey. Once dubbed as a "revolutionary of the indie music world," Paul Loggins has carved a unique niche by promoting indie artists side by side with music icons. He says, "I stepped forward to level the playing field between major and independent labels and artists."

Four Corners of the Room: Loggins' "four corner" approach to a successful career in music consists of radio promotion and equally important



marketing, publicity and tour support. A national campaign starts with creating buzz and hype, getting radio intrigued and securing radio airplay.

The Importance of Social Media: Over the past few years, social media has played an increasingly important role in breaking independent artists. Loggins says, "Radio promotion is an entrée best served hot with a side of social media." He stresses the importance of supersaturating an artist's music online at all retail and streaming outlets in addition to spending hours a week attracting "likes" on their Facebook page and gaining followers on Twitter and Instagram. In-store music promotion is a service Loggins provides to enhance its national campaigns to get an artist's music programmed in retail stores, malls and restaurants—places where many people discover new music.

Driving Passions: Today, Loggins continues to lead promotion and marketing at the helm of his companies. Internationally, he has contributed to the success of artists and bands with more than 100 Top 10 charted singles. Despite Loggins' success in other areas of the music industry, music and radio remain his passions.

Contact Paul Loggins, 310-325-2800, PaulLoggins.com, LogginsPromotion.com, AirplayAccess.com, Newmusicweekly.com, NewMusicAwards.com, NewMusicShowcase.com



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

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

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► A Dapper Depper Debut

Dave Depper is set to release his debut solo album, *Emotional Freedom Technique*, on June 9 via Portland's Tender Loving Empire. With all songs written, produced and performed by Depper, he spent time in Portland, OR working on the album at Smile Away and Laurel's Attic. For more information, visit davedepper.com.



▲ Kenneth Brian Band Running With Lions

The Kenneth Brian Band's album *With Lions*, a title that pays homage to the music mentors the band has played with over the last few years, was released independently on RoboRecords on May 19. *With Lions* was recorded at Dave's Room Studio in Hollywood, CA and was produced, engineered and mixed by David Bianco (Bob Dylan, Tom Petty, Lucinda Williams) with additional engineering by David Spreng. The album features bandmate Steve Ferrone and Scott Thurston (both of Tom Petty and the Heartbreakers) and was mastered by Kevin Bartley at Capitol Studios in Hollywood. Pictured (l-r): Brian, Travis Stephens and Bartley. For more, visit KennethBrianBand.com.



▲ Getting Skilled with Audient

A year after opening, Skillman Music studios has accumulated a client list that includes renowned concert pianist, Lang Lang, as well as various members of the New York Philharmonic and Metropolitan Opera Orchestra. Studio owner, Wei Wang, has claimed that a small format Audient ASP8416 analog mixing console was the perfect fit for his urban studio space with a "sound [that] is super clear." For more information, visit audient.com.



▲ Mantus Track at 825 in New York

Once pinned as New York's favorite disco era band, Mantus has returned to the studio and stage with a mirrorball of new pop tunes. To achieve the reinvented sound of Mantus, 825 Records' Matty Amendola draws on his studio's sizeable instrument inventory that includes the classic SSL super-analog sound with Telefunken mics alongside racks and racks of modern and vintage outboard gear. The album is helmed by Amendola, son of drummer Billy Amendola. Pictured (l-r): John Kaz, Billy Amendola, Frank "Deac" DeCrescenzo and Jimmy Maer. For more info, visit mantusonline.com.

Producer Playback

"Business is all about relationships and people. You'd better be a people person or you'll fail quickly." — Joey Sturgis, producer
(Asking Alexandria, the Devil Wears Prada, Blessthefall)





◀ Feeling Wonder-ful at United

Stevie Wonder joined trumpet legend Arturo Sandoval for a new track at United Recording for Sandoval's upcoming duets album. At the helm of the project is multi-Grammy winner and 2010 Producer of the Year Gregg Field. Wonder's contribution to the duets album is "People," on which he sings and plays chromatic harmonica. Other artists joining Sandoval include Placido Domingo, Pharrell, Josh Groban, Prince Royce and, on his final recording, Al Jarreau. Pictured (l-r): Field, Sandoval and Wonder. For more, visit unitedrecordingstudios.com.



▲ Paradise in the Studio

Now calling Los Angeles home, Virginia outfit Broadside are releasing their sophomore album *Paradise* on June 16 via Victory Records. Vocalist Ollie Baxter (pictured) and the band entered West Alley Studios in Van Nuys, CA with producer Kyle Black (New Found Glory, All Time Low), venturing new elements into their pop-punk sound such as trumpet and ukulele. For more information, visit facebook.com/broadsideva.



▲ Husband and Wife Find the Jackpot!

San Francisco husband and wife duo NRVS LVRS will release their sophomore album, *Electric Dread*, on June 30 through CD Baby. The duo co-produced with Larry Crane, who engineered and mixed the record, at Jackpot! Recording Studios in Portland, OR with additional engineering by Adam Lee. Pictured working on the song "Neon Black" (l-r): Bevin Fernandez, Andrew Gomez and Crane. Visit nrsvslvr.bandcamp.com.

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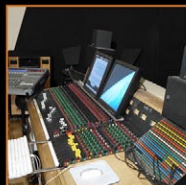


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PRODUCER CROSSTALK

— ROB PUTNAM



DAVID PLATILLERO

Last year, 25-year-old Nashvillian musician, producer and engineer David Platillero was immersed in his engineering studies at The Blackbird Academy, Blackbird Studio's educational wing. His life took a tragic turn when he was hit by a distracted driver while riding on his bike. He later awoke in a hospital with a broken back and sobering news he may never walk again. Despite the outlook, eight months later he's back at Blackbird writing and engineering. On Feb. 10, he released his EP *Colors* and was honored at MusiCares' annual Person of the Year bash in Los Angeles.

After such a blow, many might have deemed the continued pursuit of a dream impossible. But Platillero found that the support from friends, family and people at all levels of the business has infused him with the courage to soldier on. "When I got hurt," he says, "I had many people encouraging me and my parents were incredible throughout the whole experience. There was too much to live for and too many people cheering me on. I've had an incredible redemption and exposure to the top tier of the recording world."

Artists commonly draw from their lives and experiences when crafting new work. So, how has his songwriting been influenced by the events of the past year? "I have more to say," Platillero observes. "I plan to release an album this Fall with songs [inspired by] the accident. I've done shows and I've felt more invested. I feel now that I have something to say and something to give an audience."

Platillero's production philosophy is composed primarily of two symbiotic pieces: respect the art and respect the artist. "Serve the song," he asserts. "It's not about you. Sometimes you'll think that something will help and be the right thing. Then you'll see that it's not working; that it's something you want to do. You have to continually check yourself and question if you're serving the artist and the song."

Advice Platillero offers to aspiring engineers is to become sensitive to sonic subtleties. "Be picky," he suggests. "Train your ear to hear things. Not enough people spend the time to know what a frequency or a good guitar sounds like. What I've learned from the [engineering] giants is that all you have to do is know what you want and know how to get there. That's the entire battle. And experiment all the time. Mic placement is huge. Don't geek-out on buying new mics because your recordings don't sound good."

On the subject of mics, his favorites include the Pearlman TM 1 and sE Electronic's Voodoo VR2 ribbon mic. "I can't get enough of them," the producer confesses. "They give you the most natural sound. I use them all the time on guitars. They're versatile for anything you want to sound real. As a millennial growing up in the digital age, my battle was fighting brightness. That's why I got the Pearlman—because it was so smooth. [Ribbons] have a natural sound and don't seem to change the source. Condenser mics tend to brighten the higher frequencies. Generally, I'm trying to fight those in my mixes."

These days Platillero works primarily from Blackbird, but he also completes overdubs at his home studio. He has several production gigs on the horizon and he aims to move to Los Angeles as the summer wanes. He also has a full-length record targeted for the fall. Many people with similar aims and fewer challenges have achieved considerably less.

The three most important lessons learned as an producer and musician are:

- People skills. You have to understand that everyone has different ideas.
- A strong music background helps in both producing and engineering. You can speak to musicians in their own language. And if you can hear the frequency in a snare, then you're able to cut or boost it.
- The pros are willing to try five different mic positions until it sounds like what they want. They have the patience to get that.

Contact John Platillero - DP Music LLC,
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Lisa Roth

Vice President/Creative Director
CMH Label Group/Rockabye Baby

Years with Company: 12

Web: rockabyebabymusic.com

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BACKGROUND

Seeking a cool baby gift for her friend, Lisa Roth was disenchanted with what she found. Sensing a hole in the marketplace, she took the idea of lullaby covers of hard rock tunes to her label, CMH. A year and a half later, Roth took over the project and has led the boutique Rockabye Baby series to over 100 million streams and 1.6 million CD's sold.

A Tradition of Covers

[Pop covers have] been done at this label for years: the *Pickin' On* series is bluegrass versions of rock and pop songs.

The label started in the '70s as a classic country and bluegrass label. David Haerle, the owner, his father came here from Germany, fell in love with bluegrass and country and decided to start a bluegrass label. When he passed away, David took over and those legacy artists were still on the label. The idea came up—why don't we do bluegrass versions of rock songs? To hear a bluegrass version of a Metallica song...it's mind blowing.

Then we started the Vitamin String Quartet, which is string quartet versions of everything. It's a whole different experience to hear a heavy metal or rap artist done with strings. That's what they were doing when I started here 12 years ago and it was a natural transition into doing the same thing with lullabies.

The Irony Factor

[Lullaby covers] provide that sense of irony. It provides something for the adult in this equation of parenthood. Very often, things are put on the back burner when you become a parent. And, hopefully, we provide music that's recognizable, that they can share with their little ones and get a kick out of. They know the lyrics, even though it's instrumental. They have memories of when they used to listen to that song, so it makes it enjoyable for the adults as well.

Freedom To Create

It's a group effort here. I always called this an idea factory more than a record label. People come up with ideas and we go to work and create. There's a lot of input on all sides, but I've never felt like I had to check in and say, "Is it okay to do this artist? Is it okay to do this artwork?" There are legalities we have to follow, but beyond that there's a lot of creative freedom.

The Process

Once we choose an artist, we contact the publishers or owners of each song and obtain a license. Then we distribute an album and track list to one of our producers. They deconstruct each song and put it back together using our



"Whatever you do, lend your honest, individual perspective to everything. That's what will make you unique and interesting."

palette. The first draft comes to me and my listening partner, James Curtiss. We go over each and every note. We make notes and send them back. We can go back and forth five, eight, 12 times before we get what we call the perfect clunk and tinkle.

Leo Flynn, Andrew Bissell and Steven Boone are our producers. One of those three gets assigned an album, so there's one producer to each album.

It's taken a lot of time to evolve the sound and palette of Rockabye Baby. All the things you think make a lullaby—they don't. To change a minor chord using a wood block requires smarts and a little fairy dust. These three producers have been working on Rockabye Baby for the past 10 years, and we know all the tricks to make it sound cute yet maintain the original intention [of the song], whether it's Beyoncé or Nine Inch Nails.

Anything Can Be A Lullaby

There's no song we can't turn into a lullaby. Some are more challenging than others. The more melodic a song is, the easier it is to translate. The more minor chords, the less melody, a little more difficult. Some rap artists can be difficult if there's not a melody line or a vocal line, but after doing it for so many years we have some tricks up our sleeves.

Making Real Music

First and foremost, we're a record label that's been around for over 40 years. We treat everything we do seriously. Even though we're talking about lullabies, it's a musical production. And we treat it with the utmost respect, from the packaging to the sound of every note.

Genre Matters

Our first three releases were Metallica, Coldplay and Radiohead. We released mostly rock artists for the first few years. Then, I felt it was time we started branching out. We've done hip-hop, pop stuff...My favorite music is old-school R&B and soul music. I would love to do some of that, but I'm open to every genre.

It's important to maintain that sense of irony where we can. With some of the more pop or current artists, it's a little harder but we still try. And if it's not as apparent in the choice of artist, then we do it in the artwork, the verbiage we use and the packaging, always with a little sense of humor and irony.

Critical Reception

We've gotten some really positive press from some major artists. Elton John mentioned us several times when he had his children. Steven Tyler of Aerosmith wrote liner notes for our Aerosmith CD. Kirk Hammett from Metallica mentioned our series. Joe Elliott from Def Leppard wrote liner notes for our lullaby version. And a lot of celebrities who are having children mention us. Our series is respectable and fun; I never feel like what we do is adversarial.

Popularity = Sales

Adele, Taylor Swift, Beyoncé—these are all huge sellers. There have been some surprises; Sublime was huge. Most of the artists we choose are pretty popular. And then there are artists we choose for the true music fans, but it's pretty much the big sellers that do the best.

Honesty As Policy

Whatever you do, lend your honest, individual perspective to everything. That's what will make you unique and interesting. If you're pursuing anything in any industry, tune in, listen to your gut and don't lose yourself. You're an individual, so anything you do is going to be unique if you stay true to yourself. And always surround yourself with smart, supportive, talented people.

Hip Parenting

This whole idea of parents wanting to be hip with their kids is still growing, from how they dress their children to the music they play to the events they attend. There are now afternoon concerts for parents and their babies. This is something that became big over the past decade. I think the whole hip parent-child industry will continue to grow.

Unexpected Partnerships

We're always looking for the next big thing. I think for us it's going to be some kind of unexpected partnership where the partnership itself communicates irony. Maybe some sort of adult-related, mature brand partnered with a baby lullaby. I can't tell you what that is right now, but that's what I'm envisioning and pursuing.

The Childless Perspective

Nobody here had kids at the time we started and I maintain this series would not be what it is if any of us had kids. I feel like there is a certain protective way of thinking that comes with parenthood. I don't know that we would have been thinking of lullaby versions of Tool.

OPPS

MusicIndustryMeetup is launching an all-new website with free membership, free profile and cover photo with interests list, needs list, groups, friends, features and more. Members can meet and network with others in the music industry, post free listings, post news or search members for potential partners or gigs. Start or advance a music career or promote a music related service at no charge at MusicIndustryMeetup.com.

A smartphone app called “nana” provides a new way you can express yourself with music and connect with anyone, anywhere in the world. From beginners to professionals, nana is a borderless music social platform for all music creators. The app is used in 113 countries and has over three million registered users. You can record music and vocals, as well as overdubs and effects, and post and share your songs just using a smartphone. A special feature allows you to not only record yourself, it also has an overdub feature which allows you to sing



▲ JOIE MANDA NEW EVP AT INTERSCOPE GEFGEN/A&M

Interscope Geffen A&M has promoted Joie Manda to Executive Vice President, reporting to John Janick, Chairman and CEO. Manda previously held the title of President of Urban Music for Interscope Records. Since joining the company in 2013, he has played an indispensable role at the label, having signed or overseen releases from Glack, Rae Sremmurd, Tory Lanez, Mike WILL Made-It, Dreezy, Playboi Carti, Machine Gun Kelly, among others. In addition, Manda has added to Interscope's long tradition of identifying creative entrepreneurs via partnerships with J. Cole for Dreamville Records, DJ Mustard, YG's 4 Hunnid label, and Atlanta-based LVRN Records. Manda has also launched Rule #1, his own joint venture at Interscope.

along and record with people all over the world to add multiple layers to any sound. More than two million songs are posted by users every month. Currently Japanese users account for about 60%, while 40% are overseas users. That user ratio is predicted to change soon, as it has been growing very rapidly. And since overseas users are increasing, the company decided to expand globally, with a focus on the U.S. If you're interested in worldwide collaborations, check it out at nana-music.co.jp/en and nana-music.com.

TuneCore has partnered with Lyric Financial to launch a new service that empowers independent artists. TuneCore, a digital music distribution and publishing administration provider for independent musicians, announced the launch of **TuneCore Direct Advance**. A unique collaboration with Lyric Financial, a financial services and technology company, the new service offers U.S.-based TuneCore artists automated advances on their future distribution sales revenue.

With many independent artists and labels operating as small- to medium-sized businesses with sometimes minimal resources, TuneCore Direct Advance allows them to take advances on future earnings to help fund new projects and further careers. This model does not require artists to pledge ownership of their music, which is often the case with many competing services.

With TuneCore Direct Advance, independent artists can have full control of their finances while still maintaining total creative control of their music. You can go to tunecore.com/direct-advance for more information.

Guitar Center has debuted a free mobile app for musicians, granting them unlimited access to new and used gear from their favorite brands, anytime and anywhere. The app is an intuitive retail app for musicians that allows you to shop on the go, get personalized notifications, explore product reviews while in the store and much more. The app features include the following: Used and Vintage Gear sections that help users easily locate exactly what they are looking for; Wish Lists that allow users to build their dream gear list; A Save Searches function that allows users to get notified when items arrive that match their specific search criteria; Barcode Scanner that scans products in the store to bring up reviews and view additional content; Store Locator that includes upcoming in-store events and workshops;



▲ R.I.P. KING OF THE SUNSET STRIP: MARIO MAGLIERI

Mario Mikeal Maglieri, beloved owner of Hollywood's famous Sunset Strip establishments The Rainbow Bar and Grill, The Roxy Theatre and The Whisky A Go Go, has died at the age of 93. Maglieri came to the U.S. as a child, and eventually launched the legendary clubs he is associated with. A true lover of music and the arts, he helped hundreds of artists get their start. Hopefuls from all over the world came to his clubs with the hope of being discovered. He frequently came across musicians who became Platinum sellers; and their pictures line the walls of The Rainbow. He will forever be missed. See rainbowbarandgrill.com for more.

and a Social Feed that allows users to explore what Guitar Center customers are posting on social media. Guitar Center's free mobile app is available on the iOS App Store and Android Google Play.

LABELS•RELEASES SIGNINGS

Australian rock band and agitators, Midnight Oil, will bring The Great Circle 2017 World Tour back to the U.S. for a final four special shows this summer. After selling out their forthcoming New York and Los Angeles dates, the band announced special encore gigs in August at **Terminal 5** and **The Greek Theatre**, respectively. The band will also play Cleveland and Minneapolis for the first time in 15 years. Complete info is at midnightoil.com/tour-dates.

Nettwerk has announced the signing of folk/pop duo, the Sweepings, to its label roster. Under the deal, the band released a deluxe version of their critically acclaimed debut full-length **Rise & Fall**, which features three previously unreleased tracks including an alternate version of their single “Hold Me.” Critics and fans alike were surprised to learn the duo had only been writing together for a year prior to the album's initial release. **NPR Music** noted, “The Sweepings are making music that seems to contain decades of intimacy,” while **iTunes** chose album track “Carry Me Home” as one of the Top 25 Songs of 2015 in the

singer-songwriter category.

The Sweepings also announced that they are participating in the annual **Record Store Day Crawl** in Seattle, WA on July 8. To learn more, go to thesweepings.com.

Eleven-year-old Taylor Hope signed a management & development deal with BMG Management and Kent Wells Productions after the release of her new single, “Showin’ My Roots.”

“Taylor possesses a tremendous amount of talent. It didn't take much to convince me that this young lady is going to see an extraordinary amount of success with her career,” said BMG Management President, **Jeff Riley**. Her new single, “Showin’ My Roots,” which hit the airwaves of country radio across the country, showcases her songwriting and the production of veteran Nashville musician and Grammy-nominated producer **Kent Wells**.

“Taylor is one of the most talented young artists I have ever had the pleasure of working with,” says Wells. “She has a bright future ahead of her.” To find out more, go to taylonhopemusic.com.

Barenaked Ladies have released their special collaboration with the legendary “Kings of A Cappella” titled, Ladies And Gentlemen: Barenaked Ladies And The Persuasions. Produced by **Gavin Brown**, the album features 15 tracks, 14 of which are re-imagined from BNL's award-winning catalog plus the classic “Good Times.” BNL recorded the album live off

the floor with the **Persuasions** at **Noble Street Studios** in Toronto. Currently, BNL are putting the finishing touches on their 16th studio album, **Fake Nudes**, expected to be released later this Fall. More details can be found at barenakedladies.com.

Rising star Lisa Bouchelle is making a splash on Spotify, with over 500,000 plays for her debut EP *Lipstick Tomboy*. The indie Americana singer-songwriter features **John Popper of Blues Traveler** on her EP's hit single "**Only the Tequila Talkin'**," and critics are weighing in with praise in a series of interviews and reviews. Bouchelle is a musician's musician who regularly performs upwards of 200 shows per year. She has sung backup for **Bruce Springsteen**, dueted in concert with **Jon Bon Jovi** and toured with and/or opened for **Blues Traveler**, **Meat Loaf**, **Ingrid Michaelson**, **the Nitty Gritty Dirt Band**, **Bryan Adams**, **Jason Mraz**, **the Wailers**, **Train** and many others. To check out this up and coming artist, visit lisabouchelle.com.

PROPS

Two regular *Music Connection* contributors stunned the crowd at the ASCAP Expo. While moderating a panel titled "**How to Make it in the Music Business**," **Ari Herstand** asked **Hunter Scott**, co-founder of **LaFamos PR & Branding**, about press releases. Scott, according to Herstand, is one of the few publicists who won't take your money if he doesn't think he can help you. Scott's response to Herstand's question, however, shocked the audience when he said, "Fuck press releases. Blasting a press release (for an unknown band) with 'Band X drops new single' is stupid. You might as

well write 'band you've never heard of releases music you'll never listen to.'"

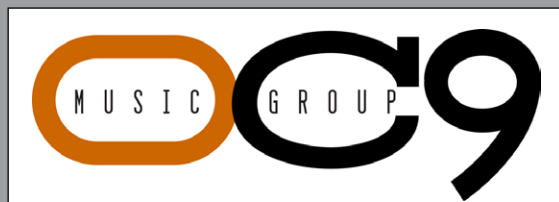
Scott's response caused a loud gasp among the attendees. Nonetheless, he went on to explain that his company does in fact write press releases, but they never include them in the body of their pitch or (god forbid) attach them to the email. They only send them if the writer requests one.

Scott added, "While there are no guarantees a publicist can help your career, just make sure you hire someone who doesn't take the copy-and-paste approach. You're paying for someone's connections and you're paying for the time it takes to write personalized pitches. You should be looking for quality over quantity." To get to know these music mavericks better, visit lafamos.com, ariherstand.com and aristake.com.

Seventeen-year-old hip-hop rock guitarist Kukahi Lee has received a nomination at the upcoming Na Hoku Hanohano Awards. Lee's 2016 release of his self-titled debut album, along with his talents as a performer have been recognized by the **Hawaii Academy of Recording Arts** and will be up for an award for at the 2017 40th anniversary of the Na Hoku Hanohano Awards, which will be televised at the **Hawaii Convention Center**. The Na Hoku Hanohano Awards (stars of distinction) was created and patterned from the **National Academy of Recording Arts and Sciences (NARAS)** and is considered by many to be the Hawaiian version of the Grammy's. For additional information, visit brandspankingku.com.

High School Nation (HSN) is donating millions to arts and music budgets as schools see huge shortfall. HSN, a secondary school touring music festival, will

DIY Spotlight OC9 Music Group



The music business is a tough gig, especially for songwriters. So, a group of DIY purists took matters into their own hands. Specifically, it was Orange County, CA songwriter **Cliff Nelson** who came up with a solution, "I believe we need to circle the wagons and band together. There's power in numbers. ... Many songwriters are used to doing everything for themselves, but that attitude has to change. You need to turn Me... into We."

Applying that concept, Nelson created the **OC9 Music Group** with a hand-picked group of friends with impressive credentials in the music biz. "I knew exactly who I wanted to work with; they had amazing songs and took songwriting seriously."

Nelson explains, "We're called the OC9 because there were nine original members from Orange County, California." OC9's creative minds work-share their resources, connections and contacts for networking purposes.

One of their missions is to get songs placed. Together they explore various avenues including films, TV, commercials, charities, sporting events, companies, plays and local artists who are going places. In fact, OC9 likes to help up-and-coming artists with an interest and a voice in their songs.

Nelson says, "We know that it can be a hard and lonely road. But the difference with OC9 is... we're taking that journey together."

For more see OC9MusicGroup.com

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

top the \$2 million mark in donations to high school arts and music programs this year when it kicks off its 2017 60-city **Festival Tour**. The goal of **High School Nation** is to promote the arts and music programs in high schools across the country, and this year the Festival will expand its donation program to include the establishment of recording studios in each of the schools where it appears.

During the Festival Tour, HSN will take over football stadiums on each of the campuses and present a two-hour concert and events that will celebrate the arts in public schools. In addition to music programs, the Festival supports journalism, film, fine and performing arts, fashion, photography and stage production. To find out more about this outstanding program, go to highschoolnation.com.

THE BIZ

President Donald Trump announced the appointment of Vishal Amin to the position of White House Intellectual Property Enforcement Coordinator ("IPEC"). The **Recording Industry Association of America's** Chairman and CEO **Cary Sherman** responded, "The United States intellectual property industries are a vital economic engine for this

country, contributing more than \$1 trillion to the economy and hundreds of thousands of workers. Music, in particular, is a cornerstone of modern culture and commerce. The prompt appointment and consideration of this position is critical, and we commend President Trump for his choice. Vishal Amin is a smart, thoughtful leader and we look forward to working with him."

Spotify and Universal Music Group (UMG) have announced a new, multi-year global license agreement. Under the agreement, the companies will advance their partnership to ensure that streaming realizes its full transformational potential for artists, labels and fans by delivering a comprehensive range of music experiences, providing more flexibility for new releases, and collaborating on innovative marketing campaigns across Spotify's platform. The new agreement will also provide UMG with unprecedented access to data, creating the foundation for new tools for artists and labels to expand, engage and build deeper connections with their fans.

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*.



STEVEN ADLER JAMS FOR RONNIE JAMES DIO

The 3rd Annual "Ride for Ronnie" Motorcycle Rally and Concert, benefiting the Ronnie James Dio Stand Up and Shout Cancer Fund, was highlighted by a host of celebrity riders and an all-star jam spearheaded by Guns N' Roses drummer Steven Adler. Last year's event raised over \$50,000 for the cancer charity. The afternoon of live music was highlighted by "Steven Adler and Friends" in an all-star jam organized by the **Guns N' Roses** drummer. He was joined by **Mike Devin (Whitesnake)**, **Lita Ford**, **Robert Sarzo (Hurricane)**, **Alex Grossi (Quiet Riot)**, **Patrick Stone (Budderside)** and **Jeff Pilson (Foreigner and former Dio guitarist)**, playing **Guns N' Roses** hits. For more, visit diocancerfund.org/events.



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-Ariel Hyatt-

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Date Signed: Feb. 22, 2017

Label: ATO Records

Band Members: Simon Okely

Type of Music: Alternative

Management: Marcus Walkom - We Are Golden

Booking: Matt Hickey - High Road Touring

Legal: Media Arts Lawyers, AUS

Publicity: Jaclyn Ulman, jaclyn@motormouthmedia.com

Web: slowdancer.net

A&R: Jon Salter - ATO Records

As a member of Australian indie rock band Oh Mercy, guitarist Simon Okely achieved a respectable level of chart success. The group didn't quite manage to crack the States, but a triumphant appearance at SXSW in 2013 at least earned them a few friends in the industry. Still, Okely felt the need to stretch his songwriting legs a little more, so while Oh Mercy remains an ongoing concern, Okely left the band in 2014 to focus on his solo Slow Dancer project.

"The lead singer (Alexander Gow) has always been a fan, and a great supporter of Slow Dancer," Okely says. "So I just threw myself into that pretty seriously around 2014. I produced my first record (*Surrender*) and released that independently, and just recently completed a new, forthcoming record."

Slow Dancer's name comes from a lyric in the song "Please," on the debut album. The song, says Okely, is essentially an instruction manual on how to slow dance, and the chill, romantic vibe fits the project.

"Someone called the music 'station-wagon rock' once, and I really liked that," Okely says. "I suppose the reality is that it's a real melting pot of all my favorite influences, predominantly from the 1970s. Lots of classic rock, lots of folk, lots of R&B music, put through my lens."

"I do really appreciate having control over my own music."

Okely and the Slow Dancer sound was born in the cultural melting pot that is the Melbourne music scene, an eclectic artistic community that also gifted the world with psychedelic rock band King Gizzard & the Lizard Wizard, and singer-songwriter Courtney Barnett.

Slow Dancer's new deal with ATO Records came about when A&R man Jon Salter showed up at a Melbourne gig. The label will be reissuing Okely's debut, and follow that with a new album. In-between, there will be singles.

"Jon and the team are really artist-focused," Okely says. "I suppose it's often something that comes up—an artist finding it harder and harder to make a huge fortune from deals and from the industry itself. The flipside for somebody like me is that there's never been more control, and I do really appreciate having control over my own music. ATO has been nothing but supportive. They seem to really understand what it is that I'm doing, and are happy to put the records out and get behind them."

With dates in Europe and the United States ahead of them, 2017 promises to be a big, busy year for Okely and Slow Dancer and, with NPR already giving the project love, the sky's the limit.

Slow Dancer's debut album *Surrender* is out now. A new album is due in June.

— Brett Callwood



Date Signed: Jan. 11, 2017

Label: Lava/Republic

Band Members: Josh Kiszka, vocals; Jake Kiszka, guitars; Sam Kiszka, bass; Danny Wagner, drums.

Type of Music: Rock

Management: Aaron Frank, ABI Management

Booking: William Morris Endeavor - Marc Geiger, Ron Opaleski, Mike Rosenfeld, Alex Bramwell

Legal: Nick Ferrara - Ferrara Entertainment Law

Publicity: Heidi Ellen Robinson-Fitzgerald

Web: gretavanfleet.com

A&R: Matt Masche - Lava Records

Frankenmuth, MI is not a town generally associated with rock & roll music. Home to one of the biggest Christmas-themed stores in the country and an overall Germanic vibe, Frankenmuth is famous for its fried chicken, German polka music and Santa. Now, we can add Greta Van Fleet to that illustrious list.

The band, composed of four brothers and one of their best friends, really came together as a working unit in 2013, the three Kiszkas going through a couple of drummers before eventually settling on Danny Wagner. Bassist Sam Kiszka says that he was inspired by his father to pick up the bass and join in the family jams.

"We never thought it would go anywhere."

"We never thought it would go anywhere—it was just a fun thing. We loved jamming." Eventually, they got noticed by highly respected Detroit-area producer Al Sutton of Rustbelt Studios, known for his work with Kid Rock, Sponge, Pop Evil and many, many more.

Says Sam, "He's a fantastic producer and a great mentor. He taught us how to be studio musicians and make really good recordings. We were in the studio for probably two years, until we finally got the whole concept of the album and EP's and singles together. From there, Al is well-connected so he got us into the scene."

Under Sutton's wing, Greta Van Fleet attracted the attention of Aaron Frank of ABI management, which then turned the head of Jason Flom at Lava/Republic, hence the five-album record deal. Flom believes the band to be the "future of rock & roll." It's certainly easy to see why he's excited about his new charges; Greta Van Fleet plays a brand of bluesy classic rock (Led Zep is a common comparison) with garage elements that defies their age. Indeed, Sam and Wagner are still attending school in Frankenmuth.

"We'd play in bars for four hours and we loved it so much," Sam says. "Eventually, we started writing our own songs and stuff. We've always just done what we've wanted. Cover and originals. It's just a Greta Van Fleet show."

Greta Van Fleet's debut EP for Lava/Republic, *Black Smoke Rising*, is out now.

— Brett Callwood



Date Signed: June 2016
Label: Warner Music Nashville
Type of Music: Country
Management: Kerry Hansen and Jennifer Witherell - Big Enterprises, 615-790-8300
Booking: Becky Gardenhire - WME, bgardenhire@wmeentertainment.com
Legal: Jamie Heller and Adam Ritholz - Ritholz Levy, aritholz@rlscf.com
Publicity: Jensen Sussman - Sweet Talk Publicity, jensen@sweettalkpr.com, 615-320-9616
Web: raelynn.com
A&R: Scott Hendricks

At 17, singer-songwriter Raelynn landed a spot on the second season of NBC's *The Voice*. She was ultimately eliminated, but remained friends with show judge and Platinum country artist Blake Shelton. Accordingly, both the show and her friendship spawned a number of connections, including management. When she recorded her album *WildHorse*, she was positioned perfectly to play it for Warner Music Nashville label head John Esposito. He connected with it and a deal was soon offered.

After her appearance on *The Voice*, Raelynn moved to Nashville, having recently turned 18. She knew virtually no one, but soon made Music City, U.S.A. her home. There she wrote, quickly made friends and was invited to participate in a Warner/Chappell showcase. Things picked up rapidly.

"I've known everyone at Warner for a long time," Raelynn explains. "I was signed previously at Big Machine Records. After my deal was up with them, I'd loved Espo [John Esposito, Warner Nashville Chairman and

"He'd known me for a while and had seen me perform."

CEO and Shelton A&R rep] for a long time and we'd always stayed close because of Blake [Shelton]. I'd already recorded *WildHorse*, took it into his office and asked what he thought. He fell in love with it and that's how I got signed. But he'd known me for a while and had seen me perform. [Warner] has always been like a second home to me."

Inspired primarily by her parents' divorce, Raelynn wrote "Love Triangle" when she was 18. As her debut single, it has gone on to sell more than 100,000 downloads so far. "When I wrote it, I didn't expect it to be a single," the singer recalls. "It was something I needed to write for myself. I [now] get healing every time I sing it. Fans have also told me that it's made them rethink their divorce. That's what music's about: healing and changing your thinking."

WildHorse dropped on March 24 and has been burning up the charts. It peaked recently at No. 1 on iTunes' Country Albums chart. "Love Triangle" has garnered a reported one million streams per week. The artist is currently on her first headlining club tour. — **Rob Putnam**



Date Signed: Nov. 14, 2016
Label: Graphic Nature Records/Equal Vision Records
Band Members: Jay Forrest, vocals; Josh Brigham, guitar; Dustin Nadler, guitar; Chad Waldrup, bass; Adam Morgan, drums.
Type of Music: Post-Hardcore/Alternative Rock
Management: NA
Booking: NA
Legal: Hillel Frankel - Leavens, Strand, & Glover, LLC
Publicity: Natalie Bisignano - Equal Vision Records
Web: hopesfall.net
A&R: Will Putney - Graphic Nature Records

Charlotte, NC-based post-hardcore outfit Hopesfall haven't released a record since 2007 (*Magnetic North*). Back then, the band was pretty unhappy with their contract through Trustkill Records. Things became so volatile, recalls guitarist Joshua Brigham, that the final version of *Magnetic North* felt nearly unrecognizable to the band—song orders had changed and members weren't informed that certain tracks were omitted completely. Needless to say, the band left the industry with a sour taste in their mouths.

In late 2016, however, Hopesfall were talked into making a comeback. "Honestly," says Brigham, "we kind of backed our way into this whole thing. Dustin, Adam and I continued to play together after the band broke

"It wasn't a plan to wait a decade to put out a record."

up because we all lived in Charlotte. ... We came up with a lot of ideas that we would record on our iPhones just to have."

Brigham and company would send these tracks to their friend and former producer Mike Watts (Glassjaw, the Dear Hunter) and make jokes about getting a gnarly discount to record at his Voodoo Studios for a weekend—with no plans to sell the tracks, but just to have. At some point, however, the joke became a reality. "After a while, Mike asked if he could show the tracks to some people. It got around to Will Putney [of Graphic Nature] and Dan Vanchaw [of Equal Vision] and then conversations started getting a little more serious. It just kind of happened naturally, it wasn't a plan to wait a decade to put out a record."

The band inked a deal with Graphic Nature, a subsidiary of Equal Vision Records, focusing on two primary goals: re-releasing the band's previous three records on vinyl (in the format they were originally intended), and release new music in 2017. Putney and Vanchaw wasted no time. "They went and researched and found who owned the rights [to the old albums]," Brigham continues. "They went out and got it and were gracious enough to give us the opportunity to put that out so it lives to see another day."

As for advising other artists from their former post-hardcore scene on how to make a comeback, Brigham laughed, "Each situation is unique: Band members, egos, creativity, lives, children, careers... I'd just say if you still feel inspired and have something to offer that you're proud of, then by all means pursue it any way you can."

Hopesfall entered the studio in January to lay down tracks for a 2017 release.

— **Andy Mesecher**



▲ SESAC Pop in New York

SESAC hosted its 21st annual Pop Awards at the historic Cipriani 42nd Street in New York. Pictured is SESAC's Charli XCX (PRS) who was named Songwriter of the Year and earned the Song of the Year award for penning the chart-topping "Same Old Love," recorded by Selena Gomez. Sony ATV Sounds was named Publisher of the Year.

► Sandy Ross: Final Notes

Longtime and much loved member of the West Coast folk community, Sandy Ross, has passed away in Los Angeles. An accomplished recording artist, Ross was the author of *A Place Called The Bla-Bla Café*, an insider's memories that chronicled the stories of the many influential artists who performed at the fabled Southern California venue.



▲ peermusic Celebrates 90th Anniversary

MC sends best wishes to peermusic on the occasion of its 90th anniversary as one of the music industry's most successful independent publishers, representing classic songs and contemporary hits alike. Tracks by peermusic writers are featured on current hit albums by Justin Bieber, Jason Aldean, Drake, Beyoncé and many others. Pictured: Mary Megan Peer and Ralph Peer II.

Songsalve! Offers Pro Members Web Deal

If you need a step-by-step system that will get you online in minutes with an easily customizable website, Songsalve! has partnered with Bandzoogle to offer web design. Songsalve! Pro members will receive a 30-day free trial plus 15 percent off the first year of any Bandzoogle subscriptions. Plans start at \$10/month, which includes free registration of a .com domain.

Songsalve! offers a variety of support tools for songwriters, regular sessions at its various chapters, and the benefits of being immersed in an active community of creators. More details at songsalve.org.

TuneRegistry for Indie Creators

TuneRegistry's new partnership with the Harry Fox Agency completes its goal of making it easy for independent music creators to submit music registrations and metadata to all relevant rights in the United States through its online platform. TuneRegistry already supports electronic delivery of title registrations to ASCAP, BMI, SESAC, SoundExchange and Music Reports.

Spotify is arguably the leading source of streaming mechanical royalties for songwriters in the United States while Apple Music is second. However, unlike master royalties, independent music creators generally do not receive streaming mechanical royalties from their distributor. In fact, most distributors do not collect streaming mechanical royalties but they may offer publishing administration services for up to 20% commission.

Because they are not repre-

sented by active publishers, songs written by DIY musicians tend to make up the bulk of the compositions that have gone unlicensed. The TuneRegistry-HFA collaboration will now enable independent creators to raise their hand and potentially unlock more royalties.

In addition to Spotify, this update enables indie rights-holders to license to Apple, The Orchard, 7Digital and other outlets. Once fully implemented, indie rights-holders will be able to register songs through TuneRegistry to be licensed for mechanical rights without giving up a cut of their royalties to third-party administrators. They will also be able to participate in other types of licensing opportunities made available through HFA on behalf of a variety of clients who use its Rumblefish administration services. Go to tuneregistry.com for complete info.

Primary Wave Attracts Rough Trade

Primary Wave Music Publishing, a leading U.S. independent music publishing companies, announced a deal with Rough Trade Publishing. In a deal valued in excess of \$5 million, Primary Wave will provide financing to the New York-based publishing company, who also have offices in Nashville, Los Angeles and London. These funds will allow Rough Trade Publishing to continue to provide deals to artists around the world, including their most recent signings, and the first since the deal with Primary Wave was finalized, LVL UP and 888.

In addition to funding co-publishing deals, Primary Wave acquired an equity interest in Rough Trade



▲ MadMusick to UMPG

MadMusick, the writer-producer team behind major hits like Daddy Yankee's "Limbo" and Maluma's "La Temperatura" (which they co-wrote and co-produced), have signed an exclusive global representation agreement with Universal Music Publishing Group (UMPG). Pictured (l-r): Ana Rosa Santiago, VP Latin Music, UMPG; Giencarlos Rivera and Jonathan Rivera, MadMusick; and Alexandra Lioutikoff, EVP Latin Music, UMPG.

Publishing. The deal also allows access for Rough Trade Publishing to compete for signing new artists on a global scale and will provide access to Primary Wave's marketing and creative team and Rough Trade Publishing's vast synchronization relationships.

Rough Trade Publishing is the administrator of vital, contemporary bands such as War On Drugs, Superchunk, Grizzly Bear, the Magnetic Fields, Against Me! and Future Islands.

Primary Wave Music Publishing was founded in 2006 and specializes in the acquisition and unique marketing of iconic and legendary artists and songs. Over the years the company has acquired the copyrights of over 15,000 songs from the catalogs of legendary artists such as Smokey Robinson, Kurt Cobain, Steven Tyler, John Lennon, Def Leppard, Hall & Oates, Chicago, Maurice White, Graham Parker, Daniel Johnston, Steven Curtis Chapman, Lamont Dozier, Steve Cropper and many others. With just three employees in 2006, Primary Wave has grown to a company of 70+ employees today, with offices in New York and Los Angeles. See primarywave.com for further details.

Warner/Chappell Signs Mac & Phil

Warner/Chappell Music (WCM), the global music publishing arm of Warner Music Group, has signed a worldwide publishing agreement with songwriting and production duo Matthew Holmes and Phil Leigh, aka Mac & Phil. The two have composed songs for such renowned artists as the Chainsmokers, Ella Henderson, Emeli Sandé, James Arthur and Naughty Boy, among others. Mac & Phil's credits include co-writing and producing much of Sandé's album *Long Live*

The Angels, which went to No. 2 in the U.K. charts. The pair also co-wrote and co-produced "Bloodstream," a track on the Chainsmokers' album *Memories...Do Not Open*, which has topped the charts in the U.S.

As well as continuing their songwriting partnership with the Chainsmokers for their new record, they are also working with a number of developing artists, including Emily Warren, the vocalist who featured on the Chainsmokers' track "Paris."

Camp Copperhead Invites Songwriters and Musicians

Revered songwriter Steve Earle will host his fourth Camp Copperhead in Big Indian, NY, June 26 - 30. Featuring Earle in master class sessions, special guest songwriters Jackie Greene and Dar Williams, the event is held at Full Moon Resort, one half-hour west of Woodstock, NY in a Catskill Mountains Forest Preserve. Participants will have daily breakfast with Steve Earle and will work with poets, prose writers and guitar teachers. For details and registration, visit campcopperhead.com.

Songwriters Circle Benefit

On June 5, the New York Songwriters Circle will host a benefit concert for the LGBT Center & TLDEF Fund at The Bitter End in Greenwich Village, NY. Headlining is Billy Porter and the bill features Marissa Poncecorvo, Nick Deutsch, Todd Alsup, Stephen Leonard, Rachael Sage and Ari Zizzo. Admission is \$20 online and \$25 at the door. Songwriterscircle.com has more details.

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



BRIAN STEWART

▲ ECSA Establishes "Welcome Hub" with The Fund in L.A.

A continuation of the "Creators Roundtable" held in N.Y., Washington D.C. and Berlin, representatives of AFM & SAG-AFTRA Fund and ECSA met in L.A. at the Fund's offices to discuss music licensing and the issues that video game composers face, such as royalty models and the relationship of video game music to film music. Pictured (l-r): ECSA Chairman Bernard Grimaldi, SCL President Ashley Irwin, AFM & SAG-AFTRA Fund Executive Director Dennis Dreith and ECSA President Alfons Karabuda. More info at composeralliance.org.

► Downtown and Tedder Announce Venture

Downtown Music Publishing and Ryan Tedder have announced a wide-ranging partnership that will bring all of the songwriter's compositions under one company's roof. Downtown is buying rights to the songs Tedder wrote outside his band OneRepublic, and it will now administer songs he writes for the group and compositions owned by Tedder's Patriot Games Publishing, as well as all-new material he writes in the future. See Dmpgroup.com for more info.



▲ And The Writer Is...

Each week, hit songwriter Ross Golan sits down with a notable songwriter to discuss the creators behind the music. Guests like Luke Laird, recent *MC* cover feature subject Ricky Reed and Stargate's Mikkel Eriksen are all recent visitors. Listen and learn at andthewriteris.com.



▲ BMI Hosts La Santa Cecilia Screening

BMI hosted an intimate screening of Grammy-winning band La Santa Cecilia's upcoming visual album release, *Amar y Vivir*. Pictured at the BMI Los Angeles office (l-r): Miguel Ramirez, La Santa Cecilia; Krystina Deluna, BMI; La Mari-soul, La Santa Cecilia; Delia Orjuela, BMI; Alex Bendaña, La Santa Cecilia; and award-winning producer Sebastian Krys.

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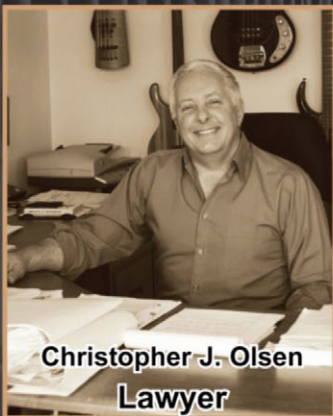
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SONG BIZ

— DAN KIMPEL

Chris Price

A Diversity of Influences Leads Artist to Stop Talking

While it might have taken Chris Price half a decade to release his second solo album, *Stop Talking*, having songs was never an issue. "I had 44 tunes recorded," Price says. "I had the idea of doing a double album. I always think in terms of vinyl: side A and side B. I was going to make the first side upbeat, and the second side acoustic and low-key. At the last minute I decided to integrate it all. It was a long process to get from 44 songs to 25 and then to the 14 on the record."

As a producer, Price worked on two recent projects close to his heart, *The Soul of All Natural Things* from Linda Perhacs, and *Rainbow's End*, which marked the return of Emitt Rhodes. Price says that the latter artist provided a much-needed sounding board. "He would give me comments and criticism, and sometimes it was really harsh, but it's what most people need to hear. I have always been a melody guy, I love producing music and realizing a track to completion. But with lyrics I was always insecure. I feel I've turned that corner."

Among the standout tracks on *Stop Talking* is "Pulling Teeth," where eerie live strings subvert a gorgeously evocative melody. Price worked with Nadeem Majdalany on the arrangement. "We had conversations based around a composer named Krzysztof Eugeniusz Penderecki who does a lot of interesting avant-garde classical music. If you look at charts for his orchestral compositions, they are not written the way most people see charts—there are lighting bolts, and spirals and waves. Strange stuff. My inspiration was Scott Walker. I love his 'It's Raining Today,' which is one of those tunes with an unsettling undercurrent. So this song is the unholy love child of that and 'Candy Says' by the Velvet Underground."

A mind-bending psychedelic palette colors the obliquely titled "Algebra in the Sky," a song Price said was invented while playing a songwriting game. "We regularly go to a friend's house with maybe six songwriters, and others who aren't writing. The ones who are not writing come up with a bunch of titles, write them on pieces of paper, and put them in a hat. We draw them out and get 30 minutes to write the song. Sometimes there is an odd number of writers, so they get solo rounds. 'Algebra in the Sky' was a title that I drew in my solo round. My brother Cory, who is playing bass on the recording, suggested that I do it upbeat, and this is what makes the song."

Price's conversational vocal tone is amped up on "Hi Lo," with a Latin overtone in the vocal intensity. "I grew up around Latin music," says Price, whose father is noted songwriter and producer Rudy Perez. "We had a studio in the house. Later on I grew an affinity for Brazilian music and became obsessed with Antonio Carlos Jobim, João Gilberto and the psychedelic sounds of Caetano Veloso's early records. There's a heavy Latin influence on what I do. Sometimes it's accidental."

The concluding song on *Stop Talking* is titled "Anhedonia." The term refers to the inability to experience pleasure from things that are generally pleasurable. Price says that this word was the original title for one of his favorite movies, Woody Allen's classic *Annie Hall*. It has a personal significance for him too. "Sometimes in my life it's hard for me to get too excited or sad about a thing that I should have more emotion about. When I was younger I didn't have a lot of friends. I was picked on in school and I had anxiety and self-esteem issues. I've had career setbacks and heartbreak, and this has given me an emotional shield. I hesitate to psychoanalyze myself, but when I read the description of that word there was something I had a kinship with in my life."

With this latest release Price intends to expand his touring base and take his music across the country and abroad. "I am always hoping for the best," he concludes. "Let's build it and spread it word-of-mouth."



Contact Cary Baker, conqueroo, cary@conqueroo.com.

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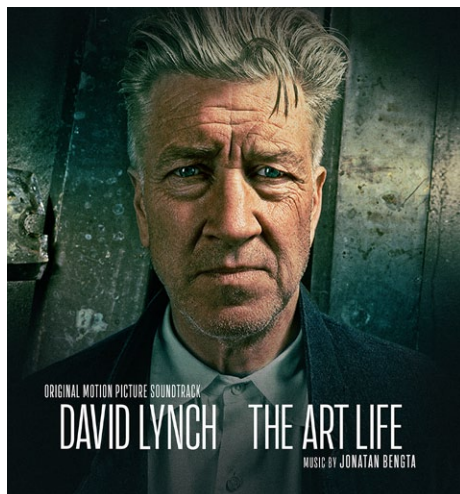
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DROPS

Lakeshore Records will release the second of two official companion EP's for the upcoming documentary *The Rise of the Synths*. The first features tracks from **Giorgio Moroder** and **Raney Shockne**, *Dance With The Dead*, **OGRE**, **Lazerhawk**, **Mega Drive**, **Voyag3r** and **Carpenter Brut**'s "Night Stalker," which was released earlier this year. The EP was released exclusively through Lakeshore Records' **Bandcamp** in May, with the second to follow in June. *The Rise of the Synths* is a documentary that explores the synthwave scene, which combines '80s pop nostalgia and modern electronic music, through interviews with new artists and classic composers who defined and created the genre. Contact Beth Krakower at Beth@KrakowerGroup.com for more information.



On Aug. 4, **Eagle Rock Entertainment** will release *I Love You All the Time – Live at The Olympia in Paris* by **Eagles of Death Metal** on DVD. The concert performance includes the tracks "Complexity," "Don't Speak (I Came To Make A Bang)," "Cherry Cola," **Duran Duran** cover "Save A Prayer," "I Want You So Hard (Boy's Bad News)" and more. During the band's Nov. 13, 2015, concert at the **Bataclan Theatre** in Paris, gunmen entered the venue and opened fire on the crowd, leaving 89 dead. On Feb. 16, 2016, the band returned to Paris to complete their show as part of **The Nos Amis Tour**, performing at the **Olympia Hall**. The concert film is dedicated to all those who lost their lives at the Bataclan. For more information, contact Carol Kaye at Carol@KayosProductions.com.



"**Elbphilharmonie at the Movies**" is a new concert series dedicated to Tinseltown composers **Danny Elfman**, **David Arnold** and **John Powell**. The new **Elbphilharmonie** is one of the largest and acoustically advanced concert halls in the world, and this latest series celebrates iconic Hollywood scores. The first of the three concerts, "**Batman Meets Alice**" will be performed Sept. 30 and dedicated to four-time Academy Award nominee Elfman, who scored **Tim Burton** classics such as **Edward Scissorhands**, **Alice in Wonderland** and **Batman**. The second in the series, "**The Sound of James Bond**," will be performed next March and dedicated to the iconic work of Arnold and the late **John Barry**, who composed the music for the Bond movies. The third, "**Ice Age and Beyond**," to be performed in June of 2018, will be dedicated to Powell's work on such animated films as **Ice Age**, **Happy Feet** and **Rio**. Contact Chandler Poling at Chandler@WhiteBearPR.com.

Last month, **Lakeshore Records** released the original motion picture soundtrack, composed by Danish musician **Jonatan Bengta**, for **David Lynch: The Art Life**. The 2016 documentary film looks at the cult classic film director and artist's art, music and early films to shed light on the unique man behind **Twin Peaks** and **Blue Velvet**. The film includes private interviews from Lynch's compound and painting studio in Hollywood. For more information, contact Beth Krakower at Beth@KrakowerGroup.com.

Robby Takac, co-founder of the **Goo Goo Dolls**, scored the theme song to the upcoming

Red Hill Movies horror flick **Johnny Gruesome**. The score was composed by **Armand John Petri** and **Joe Rozler** and includes an original theme by Takac. The three co-wrote "**Dyin' Tonight**," which was recorded at Takac's Buffalo, NY, studio, **GCR Audio**. *Johnny Gruesome* was written and directed by **Gregory Lamberson** (**Slime City**, **Killer Rack**), based on his award-winning novel of the same name about a murdered high schooler who

returns from the grave a vengeful monster. Petri and Rozler signed on to compose the score following their work on *Killer Rack*, and enlisted Takac to collaborate on "**Dyin' Tonight**." For further information, email Gregory.Lamberson.Author@gmail.com.

Created by **Cullen Bunn** (**Deadpool Kills the Marvel Universe**, **Uncanny**



X-Men) and **David Baldeon** (**Guardians of the Galaxy**), **Monsters Unleashed** is a new high-action sci-fi video series about a team of good monsters who protect the planet from the bad. The series, presented by **Marvel Comics**, combines animated comics with in-depth narration and commentary, and its release is timed with the debut of new comic book series, *Monsters Unleashed*, which is available now. Contact Joe Taraborrelli at JTaraborrelli@Marvel.com for more information.

Dick Clark Productions, producer and proprietor of televised live event programming, and **TubeFilter**, a resource for **YouTube** and online video news, analysis and events, recently announced that submissions and fan nominations are open for the **7th Annual Streamy Awards**, which celebrate the best in online video and

its creators. Changes to this year's categories include an expansion of the Branded and Social Good categories, greater emphasis on original series with the addition of Comedy and Drama Series awards, and the removal of gender distinction in the performance categories. Additionally, select categories have been broadened to encompass submissions from creators who distribute video primarily via social media. The awards will stream live on **Twitter** from **The Beverly Hilton** in Beverly Hills on Sept. 26. Submissions and fan nominations close June 9. Nominations will be announced this summer. For further details, contact Kelly Striewski at KStriewski@DickClark.com.

OPPS

This year, the **BMI Foundation** is introducing the **Pete Carpenter Fellowship**, a competitive residency for aspiring film, television and video game composers. The program will award a \$2,000 stipend for four to five weeks of intensive mentorship starting in October with award-winning BMI composers **Christopher Lennertz** and **Timothy Wynn** at their **Sonic Fuel Studios** in Los Angeles. The Fellowship is open to U.S. citizens or residents who are 21 years of age or older, pursuing a career in film, TV and/or gaming composition. Candidates must submit applications and an original composition by June 30. For complete rules and details, visit bmifoundation.org/carpenter.

A Los Angeles comedy venue is looking for a video editor for its in-house team. The ideal candidate has an interest in comedy and wants to gain experience in video recording and post-production for live comedy. Responsibilities include shooting podcasts from a three-camera remote control system, editing video footage and audio, posting video content to the web, and coordinating tapes to be digitized and used for online streaming. For more information on how to apply, contact zp94f-6117047481@job.craigslist.org

PROPS

Launched in 2007, **Daryl Hall's** free monthly web series **Live from Daryl's House** has earned its second **Webby** in the Music (Channels and Networks) category as the **People's Voice Winner** out of more than 13,000 entries from 70 countries and more than 50 states this year. The award was presented at the 21st Annual **Webby Awards** on May 15, hosted by **Joel McHale**

at the **Cipriani Wall Street** in New York City. The **Webby Awards** is an international honor for excellence on the Internet, and Hall's web series earned similar **People's Voice** honors at the 14th Annual **Webby Awards** in 2010. Hall as well as **Hall and Oates'** manager **Jonathan Wolfson** of **Wolfson Entertainment** produce the series, which features Hall playing music with friends and guest artists including **Cheap Trick** and **Wyclef Jean**. For details, contact Wolfson at Jonathan@WolfsonEnt.com.

Lisa Ebersole, the creator and star of **37 Problems**, has been selected for the **Tribeca Film Festival's Digital Creators Market**, a newly created program that connects online content creators with industry, including buyers, producers and agents. Other creators selected for this honor include **Lyle Friedman**, senior story editor of the hit TV show **Younger**, and **Paul Gale**, a viral video creator whose work has been featured on **Buzzfeed** and the **Huffington Post**. A trailer for **37 Problems** can be viewed at vimeo.com/198236528. Contact Heidi Vanderee at HV@SharkPartyMedia.com for more information.



teamed with Santaolalla and **Mogwai** for the score. Ross and Reznor won the Oscar for Best Score on the film **The Social Network** in 2010 and also collaborated on **Gone Girl** and **The Girl With the Dragon Tattoo**. Santaolalla won a Golden Globe Award for Best Original Song for "A Love That Will Never Grow Old" from the film **Brokeback Mountain** and an Academy Award for Original Music Score for **Brokeback Mountain** and 2007 for the film score to **Babel**. Contact Andrew Alderete at Andrew@CostaComm.com for more information.

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

Out Take



Thomas Golubic Music Supervisor

Web: kraft-engel.com/clients/thomas-golubic
Contact: Assistant@WhiteBearPR.com
Most Recent: *Better Call Saul*

As the music supervisor behind *Breaking Bad*, *The Walking Dead* and, more recently, *Better Call Saul*, Thomas Golubic is responsible for identifying and orchestrating the role music plays in a project: Is a composer needed? Who will it be? How much money is available? Will the music be original or licensed?

While Golubic is a champion of his field, having worked on several highly respected projects, music supervision is one of those industry jobs that doesn't often get the recognition it deserves, which is why Golubic was one of the professionals behind the push for the recent designation of an Emmy award specifically for music supervisors' important work. While largely behind-the-scenes, it is a huge and multi-faceted job:

"Knowledge of storytelling is vital and separates quality music supervisors from amateurs. Ability to think like a director or producer is key. You are not an advocate for a specific artist or genre; you're a consultant for filmmakers," Golubic says. "If you don't communicate well, it creates a host of problems, and those problems come into focus often on a short deadline and tight budget. And you have to build a network of alliances with labels, producers, artists, writers, directors."

As head of the education committee for the Guild of Music Supervisors, Golubic improves educational opportunities for those in the field and heads the guild's annual conference. It's an event geared toward helping other music supervisors make connections and improve their craft, and help others in the business, including film directors, develop a better understanding of the profession.

"I went to film school, and having that background was helpful in learning the storytelling techniques that help you do this job well. But that was in the time of VHS and video stores. Now you have Netflix, and you can learn a lot by just watching a lot of material," he says. "Plenty of people come into this job from the music industry side but you have to work with people who don't necessarily know music well; they just want you to find some music that tells their story. That's your job."

► Stagecoach Withstands the Heat!

Stagecoach Festival presented another great year of live country music at the Empire Polo Club in Indio, CA. The festival's lineup included up-and-comers—and several past *MC* feature artists—such as Cole Swindell, John Moreland and Margo Price as well as classic stars such as Shania Twain, Willie Nelson and more. To view more photos: bit.ly/PhotosStagecoach2017



ELLE KING



JERRY LEE LEWIS



NIKKI LANE

PHOTOS BY JODY DOMINGUE



NICK ELGAR

▲ Roland Brings Simon's Sounds to Life at Skirball

For the current *Paul Simon: Words & Music* exhibit at the Skirball Cultural Center in L.A., the Roland Corporation U.S. developed a music lab that allows visitors to experience Simon's recordings firsthand. Music fans can keep the beat to "Cecilia" in a drum circle, manipulate tracks for "Me and Julio Down by the Schoolyard" and "Wristband" using mixing equipment and more. "The only West Coast stop for this traveling exhibition is right in our own backyard, so we wanted to create something special for the visitors," says Roland Corporation U.S. VP Marketing Chris Halon. More info at skirball.org.



JACKI SACKHEIM

▲ Getting Wilder at the Grammy Museum

In addition to a handful of West Coast shows, roots rock journeyman Webb Wilder appeared at the Grammy Museum in downtown Los Angeles. For this event, Vice President of the Grammy Foundation and MusiCares, Scott Goldman, interviewed Wilder about his career and his latest album, *Mississippi Moderne*. Following the intimate conversation, Wilder provided a special performance.



CORA WAGONER

▲ High Water Festival Makes a Big Splash!

The sold-out, inaugural High Water Festival—which took place at Riverfront Park in North Charleston, SC—generated more than \$20 million for the Charleston area, with more than 20,000 attendees. The two-day festival, curated by Charleston-based folk duo Shovels & Rope, additionally raised more than \$50,000 for its three local nonprofit partners: Charleston Waterkeeper, The Greenheart Project and Water Mission. Pictured performing: the Shins. For more, visit highwaterfest.com.



JOSEPH A. ROSEN

◀ Feelin' Blue in Memphis

Musicians, music business professionals and devoted fans gathered at The Cook Convention Center in downtown Memphis, TN to honor the best in blues for the past year. The venue was transformed into a blues party during the 38th annual Blues Music Awards as The Blues Foundation shined the spotlight on the remarkable work created by the night's honorees. Pictured (l-r): Bob Corritore and Bob Margolin.



YANG TAN

▲ Tasting Wine in the Summertime

The first "Summertime Wine Tasting & Networking Gathering" was presented by Jane Scobie Event Planning at Urban Press Winery Tasting Room in Burbank, CA. Pictured (l-r): Jane Scobie, CJ Vanston, Daniela Spagnolo and Claris Sayadian-Dodge. For more information on future events, visit janescobieeventplanning.com or contact jane@janescobieeventplanning.com.

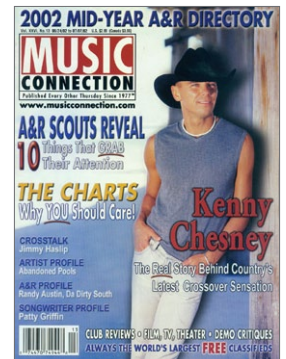
MUSIC CONNECTION

Tidbits From Our Tattered Past



1997—Save Ferris—#23

Ska/pop/swing band Save Ferris were on their first national headlining tour when *MC* featured them on our cover. Said singer Monique Powell, "That person who comes out on stage—that sexy, glamorous, voluptuous woman—is not a character I touch upon in my everyday life." Also in the issue is a profile of Destiny Records' Larry M. Cohen.



2002—Kenny Chesney—#13

On top of profiles of artists Patty Griffin and Nappy Roots, *Music Connection* put Kenny Chesney on its cover. When asked about maintaining career momentum, the country sensation said, "This whole thing started with songs and I'm not going to look past that. It's about songs that touch people, that people can have a good time with. That's what I've built my career on."

MAREN MORRIS

BY KURT ORZECK



MAREN MORRIS WAS TERRIFIED

when she won the Grammy for Best Country Solo Performance at the awards ceremony in February.

Terrified that she would trip on her dress.

The singer-songwriter hadn't planned on getting up from her seat, because her expectations for winning the trophy were nil. In fact, Morris was so certain the victory wouldn't be hers that a sense of calm befell her earlier in the day. She didn't even have a speech prepared (yeah, they all say that, but she really didn't).

Prior to winning the award for the certified-Platinum "My Church"—the first single from her critically lauded major-label debut, *Hero*—Morris had only attended genre award shows, like the Country Music Awards (where she nabbed New Artist of the Year honors last year). To take the spotlight in a room filled with rockers, rappers and record-label executives validated her status as more than just another Nashville artist.

Granted, Morris was the featured musical guest on *Saturday Night Live* in December of last year. And her June release *Hero* had hit No. 5 on the Billboard 200—in addition to receiving a nomination for Best Country Album at the Grammys. But in that moment, the artist finally felt accepted among her peers.

Fast-forward a month later, and Morris is about to finish up an exhausting tour supporting her June 2016 album for Columbia Nashville. In between recent gigs in Texas, the 26-year-old wunderkind spoke for a spell with *Music Connection* about where she's been, where she's at and where she's going as an artist.

Music Connection: Congratulations on the recent release of your third single from *Hero*, "I Could Use a Love Song." How is the road treating you amid what must feel like a never-ending tour?

Maren Morris: It's good. We just drove from Nashville to San Antonio, so I'm back in Texas, where I'm from. [Morris was born in Arlington.] I'll be playing Texas all this week; I'm home.

MC: Last year you opened for Keith Urban on the *RipCORD* World Tour. Meanwhile, your first headlining tour—"The *Hero* Tour 2017," which you kicked off in early February—sold out. Have you felt more pressure performing onstage as a headliner or an opener?

Morris: Definitely as an opener, because you're trying to win over the crowd. As a headliner, the hard part's over, because the people are there to see you.

MC: As a headliner, you're obviously playing longer sets. Is the road burning you out at all?

Morris: This year is actually a lot less hectic

than last year, because life took off a lot quicker than we all thought it was going to, after *Hero* came out [in June 2016]. This year we're busy, but I have a better grip on it.

I'm definitely looking forward to having next month off to write, though. I enjoy touring, but am eager to write. I have some titles and concepts saved, but most of the time—if I'm on the road writing—it's tough to do. Instead, I process what I'm going through. I've gotten a lot of ideas in the last month or so that I thought were good enough to write down on my phone.

MC: Do you simply get distracted on the road, or is it the practical aspects of touring—moving from hotel room to hotel room, being on the bus, doing soundchecks and interviews and signing autographs—that block you from writing?

Morris: Well, once you're able to put the antenna up, the inspiration does come to you. Once you start creating space in your mind, you eventually become creative again. I'm in work mode right now. Some people consider writing songs to be work, but I don't. Writing is such an escape for me. If I'm doing interviews, and meet

"I love writing with other people. ... I actually prefer it—I like picking other people's brains and having them walk in my shoes and vice versa, and getting lines you wouldn't have thought of yourself. It's an exercise in empathy."

and greets, it's hard to lock into that headspace. Maybe I've had the antenna up lately because I knew I'd have a month to write coming up. We'll see if any good ideas actually come out, though. [laughs] It's always a crapshoot.

MC: You wrote a number of songs performed by other major artists, like Tim McGraw ("Last Turn Home") and Kelly Clarkson ("Second Wind"). What's it like performing songs that, in your case, are sometimes co-written with other songwriters?

Morris: I love writing with other people. Since I moved to Nashville [at age 20], it's been a new thing. I've been writing since I was 12. But in Nashville, co-writing is prevalent. I actually prefer it—I like picking other people's brains and having them walk in my shoes and vice versa, and getting lines you wouldn't have thought of yourself. It's an exercise in empathy.

MC: Would you ever perform a song written entirely by someone else?

Morris: I'm not opposed to recording songs that are other people's, but when I was putting *Hero* together, I felt it was important that I was the writer. I had so many songs saved in my little bank, including some of my favorites, that I had co-written over the last few years. The songs were presenting a theme; it didn't seem logical to have someone else's song on it.

MC: How would you describe that theme? Love, loss, heartbreak?

Morris: The songs are really honest accounts of a 20-something. A lot of it has to do with being a girl, but a lot of it is applicable to a guy too. A lot of my audience is around my age, but there are 50- and 60-year-olds in the crowd at my shows who are mouthing the words to my songs.

There's certainly heartbreak on the album, and self-reflection too. Some of it is just plain silly and goofy and drunk. It's actually all over the place, which is where people my age are. We're taking ownership of transgressions but not ready to get married or have kids yet. We like to have fun but we're not as naive as we used to be. It's a middle ground.

MC: Do tell us more about the times you were "goofy and drunk."

Morris: Well, "Drunk Girls Don't Cry" isn't personally about me. It's from my perspective of giving advice to a friend who kept going back to this jerk of a boyfriend she had, and trying to reason with her. My new single, we wrote it after drinking. Drinking sometimes gets rid of your filter and sometimes you get a good line and don't second-guess it. "I Could Use a Love Song" was written out of heartbreak, but I needed a couple of drinks to get the stones to say it.

MC: When you write, do you sometimes try to put yourself in the headspace of other people or characters, or do you try to focus only on your own personal experiences?

Morris: Writing the album, I was definitely in the headspace of it being only my perspective. I wasn't thinking about a collective mindset. And that's why I was the first to be surprised that people were gravitating toward my album. My stamp of approval is "Do I like it?"; not, "Will my mom get it or my boyfriend [fellow country artist Ryan Hurd] like it?" It's an honest account of my feelings.

MC: What do you have in mind for the next album?

Morris: I get the most inspiration when I have time to reflect on experiences; I don't have a ton of experiences that pop into my head after a show. It's after I see someone else play a show that the wheels get in motion. I see something in myself in their performance.

MC: What was the last show where that happened to you?

Morris: When I was on the Cayamo Cruise with Emmylou Harris and Patty Griffin. I was watching Patty Griffin perform and then saw my friends the Love Junkies [Hillary Lindsey, Lori McKenna and Liz Rose], who have won back-to-back Grammys. I'd seen them before, but I wrote so many things down because it was like going through a master class in songwriting.

MC: How are you keeping your head straight, with all the success you've had?

Morris: I don't have "yes" people around me. It's so nice to have people around me who are proud but who can rib me and keep me humbled and sane. My family and boyfriend

want to genuinely see me succeed, but keep me rooted in reality.

Also, I try to get more sleep than the average person—I require nine or 10 hours. I can sleep till 5 p.m. When I haven't slept in days, I'm not the same person. Even if I haven't had a full night's sleep, I get irritable, and my voice gets affected.

MC: Do you meditate?

Morris: I've tried, but I don't have the patience.

MC: What about reading?

Morris: Yes, I read. I'm at the end of all the *Game of Thrones* books right now. I actually watched the show first. I'm also reading a series of books by Elena Ferrante [The "Neapolitan Novels"], including *My Brilliant Friend*.

MC: Would you want to do a cameo as a Wildling or another character on *Game of Thrones*?

Morris: [Laughs.] No, I'm fine with just being a fan. But I'm curious to see what Ed Sheeran does. [The singer-songwriter is set to appear in the show's next season.]

MC: You mentioned that you already have some concepts and titles in mind for the next album?

Morris: Right now the titles are so ridiculous, I wouldn't want to share them. I have five months and don't really have any structure or plans. A lot of it is not rushing yourself and allowing your mind and heart to connect and write something of value to you.

MC: Do you remember the very first song you wrote?

Morris: I was 12. I couldn't tell you what the title of it was. I had been writing short stories and poems since I was really little. I loved English and creative writing, and after playing a couple of chords on guitar I realized that it wasn't so hard. I felt a sense of pride that I could play the song for my parents downstairs. The bug bit me then that I had to become a musician, and I moved to Nashville eight years later. I remember the feeling I had when I finished writing the song. It was a psychotic urge: If I don't keep writing, I'm going to go crazy. I was such a shy kid, it was my way of sharing who I was with the world.

Contact Fount.Lynch@sonymusic.com
Management: Janet Weir - Red Light
Booking: Darin Murphy - CAA
Web: marenmorris.com

QUICK FACTS

1. At the tender age of 14, Morris attended Grammy Camp in its first year. (The Grammy Foundation created Grammy Camp to give high school students experience and lessons about how to build a career in the music industry.)
2. Morris has penned tracks for Tim McGraw, Kelly Clarkson and Brothers Osborne, as well as TV's *Nashville*.
3. Morris was the first artist in the history of Columbia Records Nashville to open in the top slot of Billboard's Country Charts with a debut album (in the Soundscan era, at least).
4. Morris was the most-nominated country artist at this year's Grammys, earning spots on the lists for Best New Artist, Best Country Album, Best Country Song and Best Country Solo Performance. Moreover, she clinched six noms at the Academy of Country Music Awards, including Female Vocalist of the Year, New Female Vocalist of the Year, Album of the Year (as artist and producer) and Single Record of the Year (as artist and producer).
5. Alicia Keys joined Morris for her performance of "Once," the closing song on *Hero*, at the Grammys. Among all Sony artists, she earned the third-most Grammy nominations, behind only Beyoncé and Adele. And at the CMA's, she tied with Eric Church and Chris Stapleton for the most nominations, with five: New Artist of the Year, Album of the Year, Female Vocalist of the Year, Single of the Year and Song of the Year.
6. Adding to her hardware, Morris earned the Breakthrough Artist Award at last year's Billboard Women in Music ceremony, and a trophy of the same name at the Music Business Association's Music Biz 2017. She also won Breakthrough Songwriter of the Year at the 2016 edition of the MusicRow Awards. •

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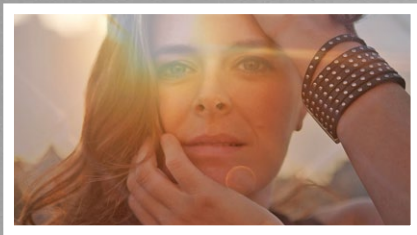
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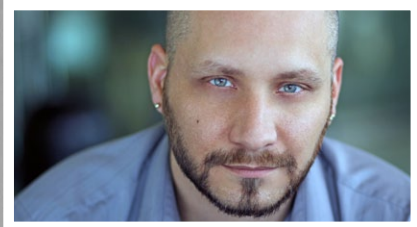
Who reads Music Connection?



The Indie Artist

"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."

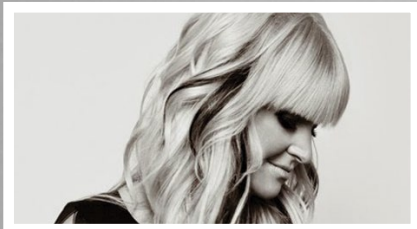
- **Kate Brown**



The Producer-Engineer

"Music Connection has the unique ability to connect creatives, manufacturers, studios, labels, schools and distributors. We all know where to turn when we need information! From all of us, thank you for your years of service to our community."

- **Doug Fenske**, Crē-8 Music Academy



The Master Musician

"Music Connection has been my go-to resource for industry news from the time I moved to Los Angeles until now. It's helped me build my career in many ways, from the endless resources to the very cool features and reviews. Thanks for an inspiring and always informative magazine!"

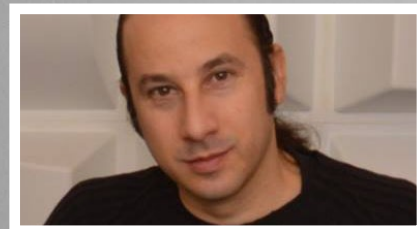
- **Mindi Abair**, Saxophonist-Vocalist, Los Angeles Chapter Pres. of NARAS



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."

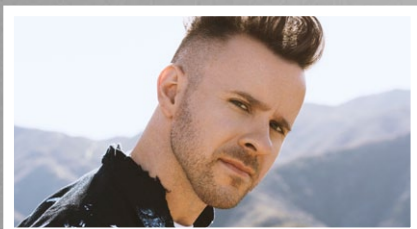
- **Bobby Borg**, Music Marketing For the DIY Musician and Business Basics For Musicians



The Mastering Engineer

"In the music business it's all about making connections and what you bring to the table. Keeping an eye on what's going on and being visible—Music Connection does that for me."

- **Maor Appelbaum**, Mastering Engineer (Meatloaf, Yes, Faith No More, Eric Gales)



The Producer-Songwriter

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

- **Ricky Reed**, producer-songwriter (Jason Derulo, Twenty One Pilots)

MUSIC
CONNECTION

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BY BERNARD BAUR

As the traditional music business has given way to the “new music business,” artist management has changed dramatically. Traditionally, a manager developed an artist for a record deal and, once signed, managed the relationship between artist and label. The label itself managed marketing, promotions, distribution, etc. But, given the state of the industry today, an unsigned artist may never sign a record deal and labels don’t always provide the services needed. As such, management’s role has evolved accordingly. Today the modern manager needs to do much more. Managers must not only be Internet savvy and entrepreneurial in spirit, but visionaries, too. To see how this is playing out, *Music Connection* contacted four successful managers to get their opinions on their expanded roles. Additionally, we talked with a prominent music attorney to see if there are issues, in this new music ecosystem, that everyone should know about.



I LEARNED YOU
CAN'T WORRY
ABOUT WHAT
LANE IT'S IN OR
WHO LIKES IT.

MARTIN KIERSZENBAUM

Cherrytree Music Company
cherrytreemusiccompany.com

Established by Grammy-nominated songwriter, producer and musician Martin Kierszenbaum, Cherrytree Music is an artist management firm, publisher and record label. The management roster includes renowned superstar Sting, Grammy-winning mixer Robert Orton, Platinum songwriters/producers Michael Einziger and Fernando Garibay and Tex-Mex/Country sensation, the Last Bandoleros. Over the last decade, Cherrytree Records has sold over 171 million singles, 33 million albums and received 31 Grammy nominations while launching the careers and music of maverick artists such as Lady Gaga, Feist, LMFAO, La Roux, Far East Movement and more.

What changes in management have you noticed over the years?

The music business is dynamic...it's always changing, as is management's role. Today, a manager is not simply a liaison between the artist and label—it's a full-service job where

we often function like a label. The one thing that hasn't changed is the basic partnership between managers and artists.

How important are strategic partnerships with brands and other companies?

The right partnership can offer many options for the delivery, promotion and consumption of music. There are new platforms launched almost weekly, and managers must keep on top of that. Partnering with a brand can create new methods of expression, and tap into the cultural aspects of music.

How has the Internet changed management's role?

The Internet is a double-edged sword. For the first time in history artists can record, self-publish and distribute their songs without label help. That's a revolutionary change. The downside is that the Internet has enabled people to not pay for intellectual property.

How has management responded to the decrease in record sales?

We used to make way more money from sales. Now, it's incumbent upon managers to generate income from a variety of sources. Multiple income streams are the name of the game today.

What sort of artist do you like to work with?

I like to work with artists who have an authentic vision and something to say. When I first worked with Lady Gaga, no one got her. But, I didn't care, I followed my gut and it turned out great. I learned you can't worry about what lane it's in or who likes it.

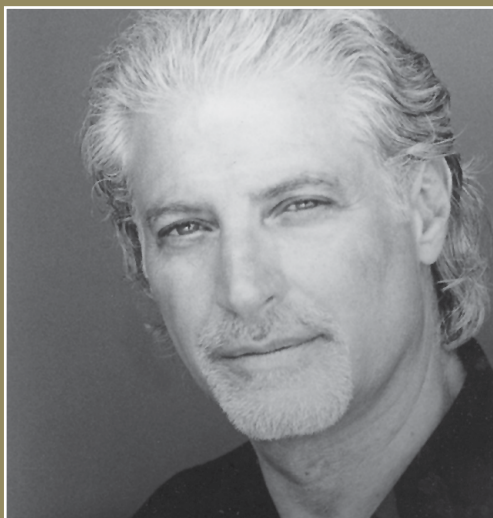
Is it a good time to be a manager?

Absolutely...it's a noble profession. The music business is for real music lovers. It just depends on what you want to accomplish. As long as you are passionate and work with true artists you can overcome any naysayers. •

RON STONE

Gold Mountain Entertainment
Los Angeles | Vail | Nashville | Montreal

Ron Stone was part of the music industry's golden age. He began his career over 40



THE MAJORITY
OF NEW ARTISTS
DON'T WANT A
RECORD DEAL.

years ago at Lookout Management, whose clients included Neil Young, Joni Mitchell, the Eagles, Crosby, Stills, Nash & Young, Bob Dylan, the Band, Devo and America. Not only were the acts superstars, but the managers he worked with were budding stars as well: David Geffen, Elliot Roberts, Irving Azoff—all future titans of the industry. Stone went on to form Gold Mountain with Danny Goldberg, and signed Bonnie Raitt and Belinda Carlisle. Later (with John Silva as partner), Gold Mountain guided the careers of Nirvana, Beastie Boys, Beck, Rickie Lee Jones, Foo Fighters, Sonic Youth, Tracy Chapman, Ziggy Marley, the Baha Men and Joss Stone.

What are the biggest changes you've noticed in management?

We lost 50% of our income due to the digital revolution, and download sales have not made up for it. Touring was always important, but now it's even more critical. In fact, it's one of the largest streams of income for artists. Additionally, strategic partnerships can be helpful in funding, marketing, promoting and servicing artists. A huge pool of talent that used to populate record companies are now offering label services.

You were interviewed by this magazine 20 years ago and predicted the evolutionary changes we're seeing now. How do you view your role today?

I wouldn't say that a manager's role has changed that much. We may be doing different things in more areas, but the relationship, our functions and goals, are the same. Of course, now, we must be Internet savvy and aware of new technologies. It's a different environment, but the job is the same.

How important are record deals today?

It depends on the style of music, e.g. pop is label-centric. But, the majority of new artists don't want a record deal. They wised up—they know that a record company makes all the money and owns their art and their masters. Today, it's possible to have a career without a label deal.

How has the Internet changed the business?

The Internet is basically a distribution system. The big question is: How does anybody find anything in that parallel universe? Social networks are useful, though. YouTube is like the

new MTV. And Facebook, Twitter and the rest help strengthen artist-fan relationships.

What are the best types of acts to manage?

You have to find an artist who is brilliant. That makes you a much better manager. If an act has shortcomings, it will affect everything you do.

Is it a good time to be a manager?

It depends—you have to be very thick-skinned, because it's a "thankless" job. When things are good the artist takes the credit. When they go bad, they blame the manager. And there's little or no loyalty among artists. I've had clients for 10 to 15 years, but if anything goes wrong, they'll think about leaving.

If that's the case, why are you still managing artists?

First, I love music and artists. And management is like playing multiple games of chess at the same time. I like to play chess. •

TRACY BROWN

CO5 Music/Sensei Management
co5music.com

Tracy Brown is the managing partner and general manager of CO5 Music. She is also founder and president of Sensei Management (a separate company). Brown began her career over 20 years ago, starting in "artist development" at EMI Music. She then went on to launch CO5 Music, which offers services and solutions for artists and companies looking to compete on a national level. CO5 specializes in promotion, publicity and full label services to help creatives enter the marketplace in a competitive and successful manner. CO5 functions much like a major label, championing superstars, independent artists, management and production companies and indie labels. In fact, CO5's client list reads like an amazing "Who's Who" of music.

What's the biggest change you've noticed over the years?

Today, the industry expects artists to develop themselves. They're not looking for talent and possibilities. They're looking for lightening in a jar.

How has the Internet affected your job?

It has provided some awesome tools and opportunities. But, it also created a disconnect for creators. Streaming services are very popular, but they're problematic. The sites make money and labels make money, but the creators are frequently left out of the equation, or are paid so little it hardly matters. That means you have to develop other sources of income to sustain a career.

How important are social networks?

They're super-critical. Most of the acts I work with are very savvy and better at working their social media than some marketing experts. They want to control their social networks, and even know the best time to post and tweet. When done right it can attract major attention. One of my acts recently got a label deal after acquiring 22 million views.

What do you look for in artists?

Besides talent, authenticity and great songs, I look at their work ethic. I want them to swing for the fences. They also need to know who they are and where they want to go. If artists want to succeed, they must define themselves.

What's the most effective thing a manager can do?

Working as a manager is about always going above and beyond. You should be willing to do almost anything for your acts. But, you have to pick your battles and still do whatever it takes to make your artists successful.

Is it a good time to be a manager?

Yes. You have to do what you love, regardless of the industry changes. You just adjust to them. It's a great job, but you can't be afraid to fail. You'll win some and you'll lose some. That's life as a manager. •

CHRIS NILSSON

Tenth Street Entertainment
10thst.com

Chris Nilsson is president of Tenth Street Entertainment. He began his career 20 years ago as a marketing and sales manager for PSB Records, and then ventured into management. Nilsson has been Tenth Street's Chief Marketing Officer since 2009, until 2014 when he was named president. According to the company's founder and CEO Allen Kovac, "Chris' leadership has created a creative marketing environment that is the gold standard for management." Tenth Street has had a run of successful projects, via strategic partnerships, that spawned campaigns for artists as varied as Garth Brooks, the Beatles and Meatloaf's *Bat Out of Hell II*. Meanwhile, Kovac's work with artists like Mötley Crüe, Duran Duran, Yes and Blondie is an example of what can be achieved through Tenth Street's ethos.

What's the biggest change you've noticed in management?

You can't rely on a record company to do anything other than funding a recording. They just don't provide the same level of services they used to. That puts a lot of pressure on management. We have to take up the slack and fill in the gaps. In fact, great managers never relied on a label to come up with big ideas and marketing strategies. They don't wait for someone else to do all the work. And, often, they do a better job than labels.

YOU HAVE TO
DEVELOP OTHER
SOURCES OF
INCOME TO SUSTAIN
A CAREER.



What is your opinion on streaming services?

You have to be aware of how people want to consume their music. It's not productive to argue about streaming royalties versus sales. We still have a way to go, but it's comparing apples and oranges... and it's not going back to CD's.

Do you work with new artists?

New artists are the future of the business. It's very rewarding when you help an act achieve success. Sure, it's a lot of work, but you can't just work with acts that are already established. I believe you have to hedge your business around new talent.

Today, fans seem to demand more than ever.**How do you deal with that?**

You have to be honest with your artists on how to satisfy the marketplace. You have to be nimble and navigate what fans and consumers want. For example, I think a new record should be released every 18 months, instead of every three to four years, as it is now.

How has the Internet affected the business?

You can't change history. The fact is, it's made it easier and harder. But, it makes no sense to get nostalgic for what used to be. In fact, the biggest mistake the music industry made was sitting around for way too long, being upset with the Internet and what it has done to business.

What is special about your management approach?

We've never been a genre specific company. We're much more like a marketing and advertising company. Because of that, we need to understand who the fans are and we use various methods to do so, such as surveys, quantitative research and simply talking with them. That information can help you establish theories that can lead to new strategies.

Have you ever gone above and beyond for your artists?

I put my reputation on the line every day. If I have to piss off an attorney or business manager, so be it. I will always do what's best for my client. •



YOU HAVE TO
HEDGE YOUR
BUSINESS
AROUND NEW
TALENT.



STEVE GORDON

Steve Gordon Law stevegordonlaw.com

Steve Gordon is an entertainment attorney with over 20 years of experience, including 10 years as Director of Business Affairs for Sony Music. He spent time at a law firm representing Atlantic and Elektra Records, and was music counsel for a Hollywood studio. His

current and recent clients include entertainment companies such as MTV, Music Choice, Time Life Films and Soul Train Holdings; record labels such as Smithsonian Folkways and Shout Factory; television services such as PBS, Maryland and Louisiana Public Broadcasting; and established as well as up-and-coming artists, producers, indie labels and managers. Gordon is also the author of two groundbreaking books: *The Future of the Music Business* and *The 11 Contracts That Every Artist, Songwriter and Producer Should Know*. As an educator, he frequently lectures on entertainment law and music business issues.

How has management changed over the years?

Management's role has expanded considerably. They're doing much more than they used to do when record companies did most of the work. Additionally, many managers are going into business with their artists and even forming record labels.

With managers becoming so involved with their artists, are there issues that should be addressed?

If a manager and artist form a record company (or any other business) together, the manager should not get management commissions if they're sharing income from the business venture. That would constitute double-dipping. It may also be a conflict of interest, depending on the way it's set up and the circumstances.

What if an artist is already generating income from a pre-existing business?

If an artist has a pre-existing business, or getting income from acting, modeling or writing, they should "carve out" exceptions in the management contract. Unless the manager is well versed in the field and is taking an active part in it, they should not be able to commission those other sources. They did not create those opportunities.

Are record deals still necessary?

The new music business is different. Before, you needed a record deal to be successful. Now, an artist can catch fire without one. It's like an alternative universe. However, with some acts—especially in the pop field—major-label support can make that act explode worldwide. Major labels have a lot of power in the marketplace and are still the big banks.

What's the biggest issue facing the industry today?

That would be streaming services. The problem is that they don't seem to be paying royalties in a fair manner. YouTube is problematic in that regard. All too often the payouts are secretive, using different algorithms, without much explanation.

What should an artist do if offered a management contract?

They should contact an experienced music attorney. Never sign a contract without counsel. It is very difficult, if not impossible, for most people to understand contract language. You need an expert to guide you through it and protect your interests. **MC**

Fender Custom Shop

Master Luthiers Return for a Special Run

There is a place in Corona, CA where dreams are made. Imagine having the opportunity to place an order for a custom-built guitar or bass designed and crafted by some of the same artisans that have built one-of-a-kind instruments for Eric Clapton, Jimmy Page, Sting, Johnny Cash, Keith Richards, Stu Hamm, Jeff Beck and many, many others. Since 1987, the Fender Custom Shop has been such a place.

For nearly 20 years (since 1965), Fender was owned and operated by CBS. Among a number of consumers, it was a common thought that the brand had lost some of its luster over the years, and declining profits

instruments for U2's Bono and Adam Clayton, the Rolling Stones' Keith Richards and Ronnie Wood, Nile Rodgers, Queens of the Stone Age's Troy Van Leeuwen and, most recently, a Stratocaster made from an agave plant in partnership with tequila giant Jose Cuervo. He is on the front line and is the personal link between concept and completion of client orders and requests. "We have our three basic versions of orders for instruments," explains Waller. "A customer has put money down and is waiting for their guitar, store stock where a dealer calls and requests a custom guitar and then the other option is something I make out of my brain and

Kendrick. The program began in March, with each of these instruments being available for sale to the public throughout the year. "All of their designs are really beautiful," says Lewis. "It's kind of like if you were into art and familiar with Picasso, Monet, Renoir or Rembrandt, and you walked into a museum and looked at various paintings that were unmarked. By their style, you would know that's a Renoir or Rembrandt. The same is true with these builders where you see their designs and know their work. Also, each one of our resident master builders are building 30th anniversary themed guitars. It's their take on what the Shop used to



"When a customer is waiting for a guitar we try to build first in, first out as best we can."

— Paul Waller, master builder

reflected that. In 1984, CBS sold the rights to the Fender name and designs to an investor group led by, then-CEO Bill Schultz. As a result there was a great cultural shift as Schultz brought an integrity and authenticity back to the company. However, according to Fender Custom Shop VP of Product Development Mike Lewis, that spirit of tailoring their products specifically to the customer in such a fashion is nothing new. "To me the origin of the Custom Shop goes back to the early days of original owner Leo Fender," says Lewis. "If you know your history Leo was constantly building custom instruments for artists. He also used artists for product development ideas and field testing. One of the first things Bill Schultz wanted to do when he and his investor group acquired the company back from CBS was to go back to that sense of working directly with artists. He wanted to create an environment where an artist could come in and we would build them their dream guitar. Artists and dealers started ordering from us and it grew from there."

Paul Waller is a master builder that has been with the Fender Custom Shop since 2003. Some of his work has been building original

see if anybody wants it. When a customer is waiting for a guitar we try to build first in, first out as best we can. The build process starts when you get in line, you wait your turn and when an order comes in I pull up a sheet with customer information. I'll contact the customer and we'll discuss options on the build. In some cases the customer has waited a year for their order so we review any changes regarding radius, fret wire, color, neck shape and so on. We'll allow the customer to make modest changes and extend that olive branch to them because they've waited so long. From that point it's about a three month process from start to finish."

The Fender Custom Shop is celebrating 30 years of artistry and innovation with their Founders Design Project. Eight of the original builders (albeit George Blanda, who is still with the Shop) who are no longer with the company returned in 2017 to each build 30 replicas of an original design of their choosing. The esteemed list includes Michael Stevens who started the Shop along with John Page, who came in after him and became Shop manager. Also on board for the project are veterans Fred Stuart, Gene Baker, JW Black, Alan Hamel and Mark

do or their take on another builder. In addition, every 30th anniversary guitar that gets built in the Shop gets a 30th anniversary decal.

Along with a commitment to consumer quality and excellence, a vivid imagination is certainly one of the key tools in a master builder's skill set. "I'm familiar with the whole Fender product line so we build everything that is available, and even things that don't exist," says Waller. "You have to know how to work with everything. If somebody comes to you ordering a bass that's a 35-inch scale, you have to know what to do with that information."

"The Fender way has always been change for improvement only, having a maverick approach and always being a leader and not a follower," asserts Lewis. "These are the things we think about when we're doing this, and there is authenticity in that. When I see this happening I know we're doing our job."

To view a short documentary, go to youtube.com/watch?v=Eg64ElwnbG0

For more information, go to fender.com/customshop

Ruth B.

Safe Haven

Columbia Records

Producer: Joel Little, Mike Elizondo

The Canadian singer-songwriter and pianist's breakthrough with her debut viral and pop chart smash "Lost Boy" gives hope to every budding artist making music in the basement and posting homemade videos in the hopes of securing a fan base. Her major-label debut is a deep, expansive showcase for her soulful, dusky voice, offering the perfect balance of ballads and up-tempo piano-driven confessionals. While she's got all the production tools to enhance her heartfelt emotions, Ruth is still at her best in the sparse, unadorned settings that made "Lost Boy" an unexpected hit and allowed her to connect most directly and organically with listeners. — **Jonathan Widran**



alt-J

Relaxer

Canvasback Music

Producer: Charlie Andrew

Following up on 2014's Grammy-nominated *This Is All Yours*, Britain's laudable lads raise their penchant for mellifluous, molasses-drenched beats, vivid flourishes and electronic pizzazz into a philosopher's stew of mixed emotion. Part alt-rock, part abstract flight of fantasy, the lofty trio delights by persistently confounding expectations. Take, for instance, their radical interpretation of "House of the Rising Sun," or "3WW," which gradually transmogrifies from chill meditation into achingly beautiful interstellar voyage of sadness. Identity crises normally don't feel this good. — **Andy Kaufmann**



Polly Gibbons

Is It Me...?

Resonance Records

Producer: George Klabin and Mary Ann Topper

A staple of the U.K. jazz scene since the mid-2000s, when she earned a BBC Jazz Award nomination, Polly Gibbons in look and powerhouse range is seriously the jazz equivalent to Adele, only more versatile and swinging. She fully embraces the expansive array of American jazz, soul, blues and gospel influences that have infused her career. Her freewheeling, curiosity-rich mix of covers (Aretha Franklin, Thomas Dolby, Johnny Mathis, even "Willy Wonka") and stirring originals uncovers exciting historical links between all the genres. No less than Van Morrison and Joss Stone are hardcore fans and it's easy to hear why. — **Jonathan Widran**



LANY

LANY

Polydor Records

Producer: LANY

Their trendy Hollywood disciples include Selena Gomez and Patrick Schwarzenegger, but don't let that taint your view of this bi-coastal trio. Despite their chill-marries-festival-groove aesthetic, the lyrics still pack substance and the undercurrent of dry, winking humor pays dividends. Combined with a knack for earwormy hooks, as exemplified by their vicious burner "Flowers On The Floor," LANY's quirky eponymous debut album is an unqualified win. They only really misfire during moments when their muted nature takes over, forcing the band's unique flavor into the background. — **Andy Kaufmann**



IRONTOM

Partners

Another Century Records

Producer: Aaron Bruno

Considering both acts embody the identical ethos of infectious pop-rock via extreme makeover, it figures AWOLNATION's Aaron Bruno would produce this slab of sparkling ditties from IRONTOM. Whether serving a defiant take on their indifference toward audience reception or bemoaning the curse of falling in love, every track on *Partners* revs the ears. Best track on the album is the disc's finale, wherein Zach Irons, son of drummer Jack Irons, delivers a tactical nuke of guitar illuminations before elegantly weaving in a savvy callback to the disc's title track. — **Andy Kaufmann**



Jason Isbell and the 400 Unit

The Nashville Sound

Southeastern Records/Thirty Tigers

Producer: Dave Cobb

Jason Isbell follows up 2015's *Something More Than Free* with an album of equal musical strength and value. The word "Americana" gets bandied about often, but this artist truly defines it. His detailed storytelling and southern gothic perspective on tunes like "Cumberland Gap" and "Tupelo" depict desperation and small town reality like no other. And songs like "Chaos and Clothes" match old-school country with contemporary lyrical sensibilities. *The Nashville Sound*'s blend of ballads rockers will resonate with new fans as well as the faithful. — **Eric A. Harabadian**



B.o.B

Ether

No Genre/EMPIRE

Producer: Various

Self-awareness is evident in *Ether*, B.o.B's newly released fourth studio effort, as he confronts personal struggles varying from acceptance to depression. From the gecko, the listener is thrown into the artist's mind as the album opens with "Fan Mail," a brutally blunt piece that reflects upon the criticism and expectations that B.o.B has encountered in his career. Throughout the album, B.o.B demonstrates his confidence, exploring challenging topics such as alienation in "E.T.," black America in "Peace Piece" with Big K.R.I.T., and drug addiction in "Substance Abuse." *Ether* is B.o.B's assured and determined declaration that he has returned and is here to stay. — **Don Q. Dao**



CFM

Dichotomy Desaturated

In The Red

Producer: CFM

Known best for his work with Ty Segall's Fuzz, Charles Moothart continues his oddball exploration of guitar-focused strangeness. A half-baked experiment that never escapes far beyond the playbook outlined by psychedelic garage notables like the Seeds, his noisome arrangements breed alluring moments worth absorbing. Regrettably, the songs ultimately never gel, either emotionally or beat wise. And that the album's sole moment of brilliance, the penultimate track, "Dead Weight," wasn't crowned the closing sendoff will forever remain a mystery for the ages. — **Andy Kaufmann**





Catastrophic Jones

Contact: cjestabrook@comcast.net
Web: soundcloud.com/chris-j-estabrook
Seeking: Film/TV
Style: Electronic, Score

From contemplative to downright creepy, composer Catastrophic Jones has an ability to get under your skin. Akin to ambient drone maestros like Loscil, Jones' "Genesis" and "Airlock" are lengthy, evocative pieces (absent of rhythm) that patiently add sonic motifs to build interest. The first composition deploys a quivering drone that escalates the music to another dimension (perhaps extraterrestrial) while the latter is altogether eerie, seeming to describe some uncertain passage or dark corridor that promises something horrific—it's the ideal sci-fi/thriller underscore. Shifting gears, "Collision Course" is a pulsing, beat-driven theme that, on the promise of its title, deliver a cataclysmic finale.

Production 8
 Lyrics x
 Music 8
 Vocals x
 Musicianship 8

SCORE: 8.0



Juston Hargrove

Contact: jhargrovmusic@gmail.com
Web: justonhargrovmusic.com
Seeking: Label, Film/TV
Style: R&B, Singer-Songwriter

Artist Juston Hargrove is not only an adept musician; he's a consistently intriguing, relatable lyricist. On "Off The Cliff" he melds an upbeat tune with downbeat our-relation-ship-went-south lyrics. In "Cosmic Waterfalls" the singer seems to be calling from a liquid netherworld between life and death. A paean to nostalgia, "I Told You So" recalls the words of a sage elder ("Don't rush the process of growing old") and captures a spirit of lost innocence. While each tune is graced by superior musicianship from Hargrove and his savvy mates, we wish his vocals were a bit more up in the mix. That said, Hargrove could also stand to improve the resonance of his falsetto, which is good but not as confident as it could be.

Production 7
 Lyrics 8
 Music 7
 Vocals 8
 Musicianship 9

SCORE: 7.8



Cody Wayne Band

Contact: bryanpromotionstx@gmail.com
Web: codywaynemusic.com
Seeking: Label, Booking
Style: Country

Cody Wayne and his super-solid sidekicks bring a vibrant energy to these tunes. At the mic, Wayne's voice is not distinctive, but it projects a huskiness that suits the roadhouse rockin' style of the band, each of whose members (incl. violin and organ) gets a chance to contribute licks and fills that suggest the CWB is a rollicking live act. That's particularly so on "Fly High," a great vehicle for musicianship, though just an okay tune. The earnest "Footprints on My Windshield" is our favorite lyrically and brings a strong, chugging propulsion from the guitars. Twangy and humorous, the last-call-at-the-saloon tune "Take Me Drunk" is sure to get a cackle and a "Hey!" out of any rowdy crowd.

Production 7
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 9

SCORE: 7.6



The Delta Saints

Contact: carla@pressherepublicity.com
Web: thedeltasaints.com
Seeking: Mgmt, Label, Distribution
Style: Rock & Roll

We love to hear a singer that's distinctive, and the Delta Saints are blessed with such a weapon in Ben Ringel, whose vaguely androgynous vibe makes every recording worth a listen. For now, though, the band is handicapped by production and arrangement shortfalls that hamper their so-so tunes. "California," "Sun God" and "Burning Wheels" all suffer from thin arrangements and the players' apparent lack of recording-studio confidence. While Ringel shows impressive range and a consistently sexy swagger, his bandmates seem restrained, too in the background. We urge this rock squad to heed Ringel's climactic howl on "Burning Wheels"—grow a pair, guys, step up and deliver!

Production 7
 Lyrics 7
 Music 7
 Vocals 9
 Musicianship 8

SCORE: 7.6



Tommy Mora

Contact: tommymora@gmail.com
Web: tommymora.com
Seeking: Mgmt, Label, Film/TV, Booking
Style: Blues-Rock, Funk

No question that Tommy Mora is powered by a rock & roll heart that pulses through every lick of his songs. Perfect example is "Let It Shine," a rousing rocker tailored to get folks up and dancing. Though not a particularly original tune, it preaches good vibes and sounds great while it's happening. Same goes for "Your Love"; powered by a swinging horn section, it would be impossible to feel sad while listening to this jubilant song (despite its rickety bridge). And the red-hot harmonica and tasty wah-pedal guitar on "Simple Man" mirrors Mora's proud defiance ("your money means nothing to me"). These self-produced tunes are a great calling card for what promises to be a tail-kicking live set.

Production 8
 Lyrics 7
 Music 7
 Vocals 7
 Musicianship 9

SCORE: 7.6



B-Awake

Contact: bawake82@gmail.com
Web: bawakeofficial.com
Seeking: Label, Booking, Film/TV, Dist.
Style: Hip-Hop, Rap, R&B

Higher-consciousness rapper B-Awake and his featured vocalists deliver edgy-sounding messages that are optimistic and inspirational. Best of all, this is an artist who values catchy hooks and he features one in every song. On "Beautiful Day" B-Awake spits about accepting and persevering through life's challenges. We really dig how he infuses the track with a vintage Philly-soul sample for a rocking, O'Jays type of groove. The Seattle artist's clear, precise enunciation is displayed on "Crash" where he professes to "hit the gas until I crash." A chirpy female singer duets with him on "Radio Waves" whose overall vibe overcomes the preachy clichés. There's some promising stuff at work here.

Production 8
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 7

SCORE: 7.6

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



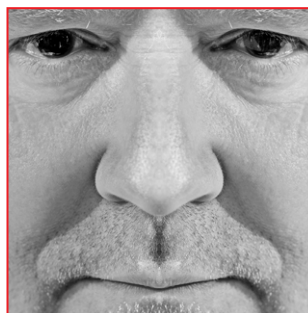
Jenny Bruce

Contact: jennybruce@goodgirl.com
Web: jennybruce.com
Seeking: Film/TV, Licensing, Dist., Publicity
Style: Pop-Folk, Singer-Songwriter

Jenny Bruce's warm, clear voice is ideally suited to convey the emotions she has invested in original songs that deal with the myriad dimensions of love, its summits and limitations. Her pipes can transition confidently from breathy to resonant in seamless fashion, as on "Firefly in a Jar," a wistful tale of loss and yearning. Fans of Suzanne Vega will warm to Bruce's playful, infectious "Backlit Bottles" whose acoustic guitar, piano and backbeat could elevate a movie or TV commercial. Bruce goes electric for "Complicated Hearts" with its jangly electric guitar tones and minor-chord swirl of ambient effects. She might want to consider an arrangement where a full band kicks in for the finale.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



faunch

Contact: ipigrafix@gmail.com
Web: faunchmusic.com
Seeking: Publicity, Film/TV
Style: Crossover Progressive

Though not a smooth vocalist, faunch makes an impact through sheer will on a varied collection of tunes that draws inspiration from past eras. "Man with the Getaway Face" is a sunnyside-up slice of psychedelic pop that might appeal to Robyn Hitchcock fans. An '80s synth-pop vibe powers "1984," whose chorus and vintage synth tones (especially the drums) suggest that it could be appropriate for a period film placement. The artist veers into a more straightforward 4/4 rock & roll mode for "Bad Influence," a launchpad for scorching guitar licks. One thing's clear—though faunch's voice takes some getting used to, he's having a blast at the mic, and suggests a live stage is the ideal medium for his music.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4



The Slit

Contact: jkuhn3133@gmail.com
Web: ComeOnDeath.com
Seeking: Review, Distribution, Booking
Style: Hard Rock, Alt-Rock, Metal, Grunge

You don't often hear such a scalding roar from a singer the way you do from the Slit's Dustin Liggitt. We're talking visceral, gut-punching aggression that hardcore punk singers made famous. And as deployed here on "Nowhere," "Peroxide" and "Screw," Liggitt and his tight bandmates present a unique sort of confrontational theatre that alternates a screeching, high-energy guitar-bass-drums attack with ominously elongated lulls that promise to explode into violence at any moment. The spooky expectation of the band's next twisted frenzy is somehow both fun and frightening to behold, guaranteed to keep a club audience on edge. Anti-commercial to a T, the Slit is a band that wants to fuck with ya.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.4



Carry Illinois

Contact: kaytea@xopublicity.com
Web: carryillinoisband.com
Seeking: Label, Booking
Style: Indie Pop

Singer-songwriter Lizzy Lehman spearheads this sensitive quintet with intimate, uncluttered arrangements, and production by John Vanderslice (Grandaddy) that support the songs' explorations of the human condition. Lehman's voice is mixed dry on "Garage Sale," which left us feeling that something was missing in this somber song about growing older. Her voice is perfectly presented on "Little Shell" and "Goodnight," however, and resonates warmly with her bandmates' subtle, sympathetic support. We also like the ambient touches that suffuse these tracks. Ultimately, Carry Illinois seems like a project in progress. We urge Lehman to bring less calculation, more conviction, at the mic.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 7.2



Asteroid Falls

Contact: asteroidfalls@hotmail.com
Web: asteroidfalls.bandcamp.com
Seeking: Label, Booking
Style: Alternative Rock

Bold and abrasive, this punk-fueled trio led by C.G. Valez get to their hooks quickly and invest everything in an effusive, red-zone vocal attack. Theirs is an appropriately ragged sound that values authenticity—and tight-as-a-gnat's-ass musicianship—over slickness. "New Blood" is a solid outing, hitting all the pop-punk buttons, though we feel it could climax a little bigger than it does. The band reveals its sappy side on "Dear Mary," with lyrics that are oh-so-cheesy, making the song an unfortunate misfire. Much better is "Your Eyes," which has a brisk beat, tough punk-rock guitars and quick, nimble drumming. Asteroid Falls' ability to marshal an abundance of energy make this band Warped Tour worthy.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2



Basic Desire

Contact: basicdesire@gmx.com
Web: facebook.com/basicdesire
Seeking: Film/TV, Booking
Style: Electronic, Ambient

Australian duo Basic Desire adhere to a strict formula and synthesizer palette that features singer Paulina Caine's breathy soprano (ranging nicely from head tones to chest voice) and composer Henry Kubik's airy, heavenly melodics. Lyrics are earnest and heartfelt. The overall effect suggests bravura vistas and romantic love, and results in a quite edgeless, middle-of-the-road product—which is fine for a certain audience. Perhaps there's a market for this material in nature videos based on soaring, sweeping drone footage or in Cirque du Soleil theater. Most particularly, Basic Desire bears an uncanny similarity to many Asian synth-pop acts, so they might want to test the musical waters in that area.

Production	8
Lyrics	6
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2

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

LIVE REVIEWS

O'Brien's Pub Allston, MA

Contact: fuzzqueenband@gmail.com

Web: fuzzqueen.com

The Players: Erin Frisby, vocals, guitar; Chris Stelloh, vocals, guitar; Ben Tufts, vocals, drums; Emilie Tollhouse, bass.

Material: A sinister version of Miss Shevaughn & Yuma Wray, the group's previous incarnation, this California-by-way-of-D.C. trio draws inspiration from the songsmith of Fleetwood Mac, with rhythmic cues apparently taken from punk-jazz mavens Last Exit. Sweetness and light meld with darker elements, organically shifting from punk swag to rock & roll chic. Lead singer Erin Frisby, whose vocals elegantly soar above even their heaviest passages, seems like an existentialist mash-up of Janis Joplin, Joan Jett and Satan, all the while peppering their sound with her unique perspective on contemporary feminism.

Musicianship: Although admirably skilled, FuzzQueen doesn't exhibit jaw-dropping abilities. Instead, the group prodigiously compensates for this with precise, elegant placement of every note, transforming simple lines into searing bolts of lightning. Their disciplined unity highlights this strength, unfortunately hampered by substitute bassist Emilie Tollhouse of D.C.'s Kid Claws, who often appeared lost and uncomfortable. One could reasonably question whether they need bass at all.

Performance: The key to FuzzQueen is Frisby's sparkling voice, her sumptuous notes made even more majestic by her mystical



persona as she punctuated poignant passages with outstretched arms. Frisby also made time to state their name and note their merch table, which features "Fuck Trump" T-shirts. Regrettably underutilized is power-bearded guitarist Chris Stelloh's voice, which infuses FuzzQueen's material with a Southern rock flavor that boosts their range.

Summary: Considering a populace stung by our cultural shift toward repression and injustice, the time is ripe for an act that feeds

upon that rage. FuzzQueen is poised to exploit that anger with their savvy concoction of influences and deft skills. Having recently released their EP, *Xenia*, along with a video for their single, "Sailing Empty Tonight," they appear positioned to invade the hearts of activists in search of a soundtrack. Whether or not that happens depends in part on whether they can solve the conundrum of how to effectively employ a bassist. Beyond that stumbling block, their future seems destined for empowerment. — **Andy Kaufmann**

Silverlake Lounge Los Angeles, CA

Contact: alex@inmusicwetrust.com

Web: lastgiantband.com

The Players: Ryan Heise, vocals, guitar; Palmer Cloud, bass; Matt Wiles, drums.

Material: Having fronted Portland band System and Station for a decade and a half, and earning respect from all who have heard them, but struggling to get into enough ears, Ryan Heise can be forgiven for taking a little musical vacation and, well, launching another Portland project that is likely to earn him a ton of respect but not be heard by enough people. It stands to reason; System and Station has been compared to everyone from Fugazi to John Coltrane, Led Zeppelin to Stevie Wonder. Meanwhile, Last Giant has a sound that seamlessly blends post-hardcore, classic rock and funky soul. So, he's hardly reinventing his own wonderful wheel. Still, the songs are excellent—layers of melody buried under swathes of rolling fuzz and noise that sits somewhere between Mother Love Bone and Hüsker Dü.

Musicianship: Bandleader Heise is a quality guitarist and an interesting vocalist. He brings the songs that he has written to life, wailing when necessary but also knowing when to keep the mood mellow, perhaps building anticipation for the next crunchy riff and scream. But, as they say, a band is only as good as its drummer and, in Matt Wiles, Last Giant has a beast. Not only can the guy hit hard when these big rock songs demand, but he's mathematically precise and

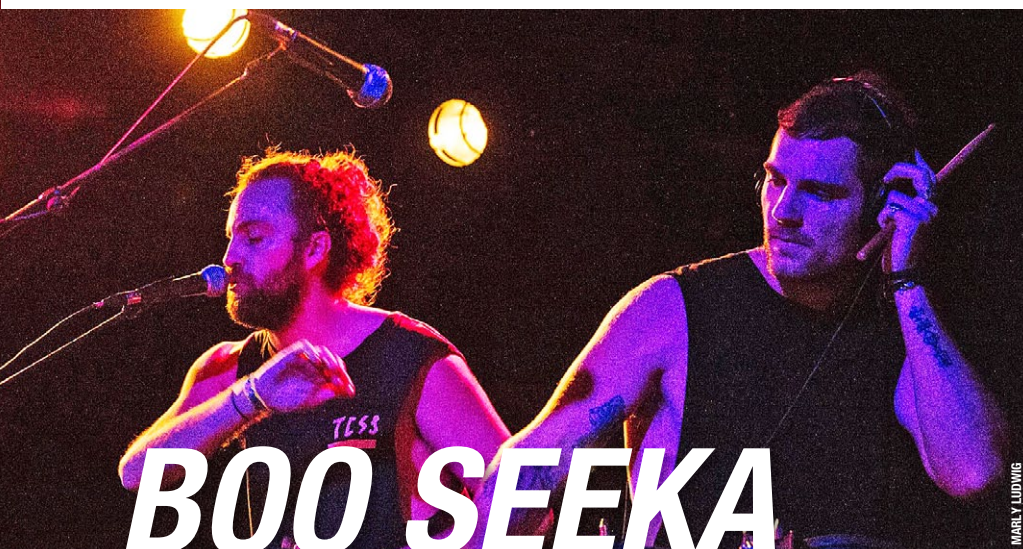


intricate. Bassist Palmer Cloud is the new guy in the group, but he's already formed one half of a killer rhythm section. The previously mentioned funky elements, meanwhile, are naturally largely down to him.

Performance: The vibe of Last Giant is very '90s alt-rock, so there's little in the way of a big rock performance from the band. The plaid shirts and mumbled between-song banter is as reminiscent of the grunge scene as some of the chunky, fuzzy riffs. It's fun to watch the

expressions of Heise's face, though, as his song-journals are brought to life.

Summary: It's unlikely that Last Giant will succeed where System and Station has so far failed to do so. The songs are no more mainstream-friendly, after all. And who knows when Heise is planning to go back to the day job? But those who do spend a little time and effort getting to know Last Giant's songs will be richly rewarded. The tunes are catchy, infectious even, if you can just dig them out. — **Brett Callwood**



BOO SEEKA

MARK Y LUDWIG

The Echo Los Angeles, CA

Contact: leah@otherworldly.com

Web: booseeka.com

The Players: Boo, guitar, lead vocals; Sammy Seeka, synth, electric drums, keys.

Material: Boo Seeka performed 13 tracks of mostly upbeat songs. While most EDM acts are mainly instrumental, Boo Seeka gives listeners the best of both worlds: electronic elements and a range of vocals. With a mixture of synths and Boo's soft, yet strong voice, the Australian duo shows potential in their material for becoming commercially popular on the radio

airwaves. Their song "Deception Bay" was a crowd favorite, with strong and meaningful lyrics: "If for a moment I disappear, fade into the light like a pioneer." Along with other tracks, like "Does This Last" and "Surrender," Boo Seeka were sincere and honest in their music, displaying almost a sense of spirituality.

Musicianship: While the performance featured overwhelming bass in the first couple of songs, this was only a minor setback for the duo. "Gold Sail" had a pleasing beat to it but was cancelled out by an overpowering bass. Boo shows versatility in his vocals and contrasts them well with Sammy's instrumentals. The

track "Trouble Maker" showed this versatility and Boo's vocal strength, which was accented by his wavy guitar playing. The band was, with the exception of the intense bass, musically and technically satisfactory, serving as key elements for becoming a commercial success.

Performance: Boo Seeka was excited, eccentric and energized despite being jet lagged; Boo's dancing and engagement toward the audience showed his passion and authenticity. In an interesting setup, Sammy seemed closed off from Boo, his keys and synths blocking him from interacting with his counterpart. This made for a more stationary performance on Sammy's end.

There were some technical difficulties during the song, "Calling Out," where Boo moved to stand next to Sammy. Having accidentally hit the wrong button, Boo Seeka had to restart the song. Despite this, the band recovered gracefully, the audience cheering them on in support. The two demonstrated a strong bond between them and there was a charismatic quality to their stage presence.

Summary: With a few adjustments to the overall sound and bass, Boo Seeka already has qualities that make for a strong headlining act. Their onstage personas are vibrant and welcoming, inviting audience members to boogie along with them. The band's sound demonstrates electronic instrument variation and leaves open the possibility of experimenting with traditional non-synth based instruments. This would be an interesting challenge to take on, given their synth-driven sound.

– Whitney Levine

Pangea New York, NY

Contact: hanspieterherman@me.com

Web: hanspieterherman.nl

The Players: Hans Pieter Herman, vocals, co-writer; Brian Holman, piano, musical director; Ira Siff, director, co-writer.

Material: With New York classical recitals under his belt, Dutch born Hans Pieter Herman has successfully rolled the dice with his cabaret debut, *The Flying Dutchman (No Wagner Allowed)*. In collaboration with Ira Siff, with his own opera company La Gran Scena, Herman delivered a brilliant mix of irreverent humor, charming self-flagellation and top-shelf singing. Traversing a musical landscape from beloved Broadway musicals to art songs and cheesy pop numbers, the juxtaposition of the legit and the comical netted an evening full of surprises.

After a medley in Dutch of high-profile musicals like *The Sound Of Music* and *Cats*, Herman moves to another Dutch number, performing with utmost sincerity, subsequently delivering the English translation, *I'd Like To Keep You In A Tiny Box*, which had the crowd roaring with laughter. There is some Brahms (Vegas style), along with Schubert, Rachmaninov and more. "Listen To My Heart," a ballad by David Friedman, offered a moving finish.

Musicianship: An opera-trained singer blessed with an angelic yet rich baritone voice, Herman faces obstacles due to hearing loss, though his tackling of every song seems effortless. Pianist and musical director Brian Holman



HANS PIETER HERMAN

MARK SHWOLICH

provides strong support for Herman and plays a counterpart when side bar dialogue is required.

Performance: As the lights dimmed, a flight attendant's voice came over the speakers, welcoming the audience to Air Pangea. The voice informed of limited oxygen masks, no life vests and instructed to leave valuables behind in case of an emergency. But most importantly: to place cell phones in airplane mode! With the announcement setting the tone, Herman graced the stage with his enthusiastic rendition of "Come Fly With Me."

In a business bent on pigeonholing artists,

cabaret is more forgiving of eclecticism, and since some of the most interesting performers transcend the genres they're plugged into, this is a plus. However, having already two sold-out shows, inventive marketing is called for to keep growing a fan base and avoid this pitfall.

Summary: Hans Pieter Herman has a powerful vehicle to go forward with, and while *The Flying Dutchman* will continue to work well in this type of venue, the challenge will be in finding a savvy marketing plan to move toward a larger arena. Catch this show again in October!

– Ellen Woloshin

LIVE REVIEWS

Broke LA Los Angeles, CA

Contact: oflx7@yahoo.com

Web: facebook.com/omniboi

The Players: omniboi, DJ

Material: Chiptune, also known as 8-bit music or chip music, is the genre of music generally found in video games from the '80s and '90s. Drawn to this sound at an early age, omniboi is an aspiring producer who strives to create his own unique sound by experimenting with the sounds of electro house and dance with chiptune themes. His recent "Bad and Boujee" remix has caught the Internet's attention, garnering more than 35K listens on SoundCloud and 290K views on YouTube.

Musicianship: Like his influences, Calvin Harris and Wolfgang Gartner, omniboi's music draws from a variety of genres while staying true to his roots. In his remix of the Migos hit record "Bad and Boujee," omniboi seamlessly layers the trap-rap trio on top of a jazzy, upbeat vibe. The beautiful mixture of saxophones, keyboard progressions and strings elegantly wraps the Atlanta rappers' flows, showcasing omniboi's talent, skill and potential.

Performance: The combination of a fog machine and neon lasers couldn't have created a better environment for the bow-tie and white glove-wearing omniboi to take the audience on a melodic journey. The trip started on an upbeat tone, with songs like "catching up," which captured the essence of nostalgia and excitement. As the journey progressed, omniboi



calmed the mood down with the bittersweet and melancholy "Embrace." The journey came to an end with a bang as he performed the crowd favorite "Bad and Boujee" remix.

Summary: It was interesting and entertaining to see omniboi perform. One would expect his performance to be similar to big-time DJ's, who seem to do nothing but excite the crowd with

their arms; omniboi, however, was all over the place. If he was not queuing his next song, he would be playing rad progressions on the keyboard or another instrument. It was like watching a mad scientist ensuring his every measurement was incrementally perfect. Based on this performance, it will be exciting to see where omniboi's musical career goes.

— Don Q. Dao

Genghis Cohen Los Angeles, CA

Contact: dougdeutschpr@gmail.com

Web: raygoren.com

The Players: Ray Goren, vocals, guitar, keyboards.

Material: Now 17, New York-born, SoCal-raised Ray Goren has been hailed as a musical prodigy, particularly but not exclusively for his guitar playing prowess, since his early teens. It's all been taking shape since he first picked up a guitar at the age of eight, and now every jazz, blues and guitar mag is calling him the next Hendrix or Stevie Ray Vaughn—high praise but enormous pressure for somebody who is essentially learning his craft on-the-job. So let's get real: Goren displays massive potential with his bluesy pop tunes. He's learning how to craft a song, but he's not quite there yet. At best, the songs are sweet and endearing. At worst, they're twee and hokey. But then, who wants to peak at 17?

Musicianship: Goren performs alone, and he switches between electric guitar, acoustic guitar, a number of keyboards and sample/looping tools, and a drum machine. His feet are constantly moving across the pedals as he navigates through the various intricacies of his songs, yet he excels at everything. As previously mentioned, he's a magnificent guitarist, wrenching all the emotion he can from his instrument. The fact that he's only going to get better is frankly frightening.

Performance: The artist loves a good guitar-God face. He gurned and writhed his features



around every note, a joy to behold. Between songs, his banter was fun, if a little awkward, in that "teenager" sort of way. When he introduced one song as being about his ex-girlfriend who turned out to be a prostitute, the statement comes right out of left-field. When he introduced another as being about his hot neighbor who he's obsessed with, then told the crowd that her husband is in the audience, the awkward-level dialed up to max. However, those quirks were some of the more interesting parts of the show.

Summary: Goren clearly has a lot to learn about songwriting and performing. But with the instrumental expertise that he's developed over the past decade, he's built himself a solid foundation for whatever happens from here. He has the looks for commercial success, but he has a decision to make, and soon. Does he want to be a commercially appealing pop star, under the wing of an industry bigwig, or does he want to be a singer-songwriter? He has the potential to do both well. — Brett Callwood



STEPHANIE SPRUILL

The E Spot Lounge Studio City, CA

Contact: robyncarmona@aol.com

Web: spruillhousemusic.com

The Players: Stephanie Spruill, lead vocals; Michiko Hill, music director, piano; Peewee Hill, bass; Buddy Nunez, guitar; Stacey Lamont Sydnor, drums; Nolan Shaheed, trumpet; Mariah Maxwell, backing vocals; Retha DeJohnette, backing vocals.

Material: Stephanie Spruill's dual status in the industry as a legendary vocal teacher and vocalist on over 1,400 recordings allows her an expansive range of styles and influences to draw from when she's in the spotlight. The centerpiece of her explosive, dynamics-rich hour-plus set—"Summertime," "Dindi" and "Here's To Life"—were from her 2014 album *It's A Jazz Day*. Yet Spruill and her funk-ed-up band really went to town on the opening

gospel jam "Golden" and the slamming, social commentary-infused James Brown medley "Get On Up"/"This is a Man's World."

Musicianship: Though Spruill covers a lot of genres, and is a powerhouse force of nature when she's on the mic, she has the deferential sensibilities of a jazz singer when it comes to letting the artistry of her band members shine at all the right moments. On "Golden," she harmonized magically with her vocalists, and on "Summertime," she let Peewee Hill, Nunez and Shaheed hold court. Michiko Hill's lush piano made for a perfect partnership with the subtler side of Spruill's voice on "I'll Be There For You" and "Here's To Life."

Performance: Whether she was drawing the audience in with sensuality, powerful emoting, using her flowing dress as a billowy dance partner or telling lively anecdotes, Spruill was a commanding presence that engaged the eyes and ears from the get-go. While her work behind the scenes as a teacher and session and touring vocalist has thus far overshadowed her career as a solo performer, she has all the tools to reverse that trend any time she wishes.

Summary: After easing sensually through "Sweet Control," a smooth jazzy tune she penned with Jeff Lorber, Spruill revealed that she and her group of stalwarts pulled off this high octane show with a single rehearsal. That speaks to the effortless professionalism of each musician, and opened the doors for some exciting spontaneity and personal moments, which captured the audience throughout. — **Jonathan Widran**

Don Chente Bar-Grill & Lounge

Los Angeles, CA

Contact: toneaddictmusic@gmail.com

Web: soundcloud.com/toneaddictmusic

The Players: Alex Rosales, vocals, keyboard, shaker; Brandon Canada, bass; Brian Kops, cajon; Mickey Sanchez, guitar; Carlos Vasquez, guitar.

Material: With throwback renditions of Shaggy's "I Need Your Love" and "Drive" from Incubus, in addition to radio favorite, "Shut up and Dance with Me" by Walk the Moon, singer, producer and songwriter Alex Rosales won the enthusiasm of a disgruntled audience who had signed up for a rooftop experience (strong winds forced the venue to move indoors). Rosales offered his own sensual tones in a nod to the Cure and a Brian McKnight medley ("Anytime, Back At One") and ended with his EP *Feel Good*.

Musicianship: Other than sultry vocals, these covers were not memorable. Pop singers have a tendency to sound similar, and while Rosales definitely has that voice to win a competition, he ought to experiment with ranges outside of typical R&P and pop in order to avoid being forgotten among other aspiring singers. His skills with instruments, in contrast, were admirable. Rosales was attached to his keyboard, and maneuvered his fingers through each chord lovingly, pausing only at every odd beat to use his shaker. The keyboard was his main tool, as it was these calculated high notes that made the covers his own. These, paired with the guitarists, added distinct flavor to these familiar tunes. His



ALEX ROSALES

last song, "Feel Good," has a catchy chorus you could take back home with you.

Performance: Rosales' good natured personality glowed across even the dimmest corner. His personable demeanor and storytelling were generous, his laughter contagious. All that was missing was un poquito de baile, but alas, the singer stayed sedentary at his keyboard and let his audience do the dancing. It was not, however, a dull performance. These musicians, though seated, were clearly grooving to their music makers—Brian Kops with his cajon, Mickey Sanchez and Carlos Vasquez

on guitars, Brandon Canada at his bass and Rosales with his vibrant yellow shaker.

Summary: Alex Rosales and his musicians delivered great entertainment with a welcoming onstage personality and an ability to turn the vacant dance floor into a dance party. But Rosales could have done more to separate his name from just your typical aspiring pop singer. While he did play some great covers and one original song, his performance would have been all the more memorable had he been able to offer a few more original songs.

— **Rosario Diaz**

Updated for 2017, MC's exclusive, national list of professionals will help connect you to those who can handle your career interests and arrange live bookings for you. (For MC's list of Music Attorneys, please visit musicconnection.com/industry-contacts.)

MANAGERS

5B ARTIST MANAGEMENT

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

Additional location:

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

AAM

7 W. 22nd St., 4th Fl.
New York, NY 10010
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 producers 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' Abbottista
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 Guerriero, Lyrical Eye, Baha Men, Frank Stallone
*Accepts unsolicited material, but not seeking new clients

ANGELICA ARTS & ENTERTAINMENT

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 Thomi
*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 Bohike, 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

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

BEAR CREEK PRODUCER MANAGEMENT

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@bedlammusicmgt.com

Web: bedlammusicmgt.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 Mask
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
*Accepts unsolicited material—please call or email first.

BITCHIN ENTERTAINMENT

1750 Collard Valley Rd.
Cedartown, GA 30125
678-901-0162
Email: ty@bitchinentertainment.com
Web: bitchinentertainment.com
Styles: rock, pop, hip-hop, Americana, country, R&B, jazz, punk, metal, rap, folk, s/s
Clients: Blackhawk, Blue Oyster Cult, Charlie Allen, Gary Campbell, Kansas, Judas Priest, Nickel Creek, Steve Miller Band
*Accepts unsolicited material

BLACK DOT MANAGEMENT

6820 La Tijera Blvd., Ste. 117
Los Angeles, CA 90045
310-568-9091 Fax 323-777-8169
Email: info@blkdot.com
Web: blkdot.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, Jarett Ballucci
*No unsolicited material

BRILLIANT PRODUCTIONS

Dacula, GA 30030
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
*No unsolicited material

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
719-632-0227 Fax 719-634-2274
Email: rac@crl.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
*No unsolicited material

CELEBRITY ENTERPRISES

New Mexico
800-700-3898, 505-281-1149
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

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, Gerald Albright, Mindi Abair, David Benoit, Jeff Golub, Euge Groove, Jeff Lorber, Al Stewart, Peter White
*No unsolicited material

CLASS ACT PRODUCTIONS / PETER
KIMMEL'S MUSIC CATALOG
P.O. Box 55252

Sherman Oaks, CA 91413-0252
818-980-1039 Fax 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

COAST TO COAST MUSIC, ARTIST DEVELOPMENT, BOOKING AND PROMOTION
P.O. Box 18334
Encino, CA 91416
818-376-1380
Email: comusicbooking@yahoo.com
Web: positivemusicprograms.com
Contact: Charles Fletcher
Clients: Harold Payne, Faith Rivera, Gravity
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 Hughes 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@caml.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

COOKMAN INTERNATIONAL
10627 Burbank Blvd.
North Hollywood, CA 91601
818-763-1397
Email: info@cookman.com
Web: cookman.com
Contact: Tomas Cookman
Styles: Latin, alt., rock, pop
Clients: Fabulosos Cadillacs, Manu Chao, Bostich and Fussible, Vicentico, Alex Anwander
*No unsolicited material

CORE ENTERTAINMENT ORGANIZATION
14724 Ventura Blvd., Penthouse
Sherman Oaks, CA 91403
818-986-9680
Email: info@coreentertainment.biz
Web: coreentertainment.biz
Contact: Bill Siddons, Toni Profera
Clients: Jerry Cantrell, Alice in Chains, Elayne Boosler, Fu Manchu, KMFDM, Stabbing Westward, Jonathan Butler, Pat Benatar, Jackson Browne, David Crosby, Crosby Stills and Nash, Graham Nash, Van Morrison, Robert Palmer, Poco, John Klemmer, Sparks, the Doors, Sharon Little, String Theory, the Original Voices of Little River Band
Styles: rock, pop, Film/TV
Services: Personal management
*Accepts unsolicited material

CORNERSTONE MANAGEMENT
830 Traction Ave., Ste. 3F
Los Angeles, CA
213-217-4500
Email: info@cornerstonepromotion.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
60-62 E. 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, Wavves, 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: demgmt@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 Sahr, 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 Cirquequatorial
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 Chiccas, 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 Dimitriades
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: cahnman@aol.com
Web: elliotcahn.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 Scheinman, 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

FITZGERALD HARTLEY COMPANY
34 N. Palm St., Ste. 100
Ventura, CA 93001
805-641-6441
Styles: Country
*No unsolicited material

Additional location:

1908 Wedgewood Ave.
Nashville, TN 37212
615-322-9493

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, bluegrass, improv comedy
Clients: Jeff Daniels, Judy Collins, the Kruger

Brothers, Paula Cole, 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

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

GREG JACKSON MEDIA GROUP, LLC
Kansas City, MO
Email: greg@gregjacksonmedia.com
Web: gregjacksonmedia.com, twitter.com/GregJackson1
Contact: Greg Jackson
Styles: Pop, Rock, R&B, AC, Urban, more.
Roster: Marc L.
Submission: Follow online submission policies found at gregjacksonmedia.com

HALFPIPE 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: ayana@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
Miki 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: impactartists.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: indegot.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 Fenn, Story of the Year, Theory of a Deadman
*Accepts unsolicited material--Attn: Michael Iurato

Additional location:

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. 55th St.
New York, NY 10022
212-556-5600

WeWork

14 Great Chapel St.
London W1F 8FL, England
+44 208 004 5313

IN TOUCH ENTERTAINMENT

5 Columbus Cir., 8th Fl.
New York, NY 10019
212-714-7722 Fax 212-202-7579
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 Castrillo, 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
207-221-3311. 860-969-8100
Web: intriguemusic.com
Styles: rock, pop
Clients: Waterson, Artem Korolov, 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: webinquiry@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, Maisha, Ryan Dahle,
*Accepts unsolicited material

JAMPOL ARTIST MANAGEMENT

8899 Beverly Blvd., Ste. 812
West Hollywood, CA 90048
310-654-1900
Email: assistant@jainclia.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 Domheim, J.P. Dutilleux, Claudio Faeh, Jiri Madi, Eric Neveux, J. Peter Robinson, Peter Golub
*No unsolicited material

KARI ESTRIN MANAGEMENT & CONSULTING

P.O. Box 60232
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
Email: info@kbhentertainment.com
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: All styles, entertainment consulting, artist management, publicity, music placement/licensing and live event production
*No unsolicited material

KBM

310-234-0280 Fax 310-234-0282
Email: kbmgt@aol.com
Contact: Brent Harris
Clients: Tony! Toni! Tone!, Sounds of Blackness, Jamell
*No unsolicited material

KILL NERVE MANAGEMENT

Studio City, CA
Email: info@killnervemgmt.com
Web: killnervemgmt.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
Email: laketransfermgmt@gmail.com
Web: laketransfermgmt.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: lamont@worldmovement.com
Web: worldmovement.com
Contact: Lamont Patterson
Clients: Drew Raber, Rogon & Co, Kanya, Comedian Dwayne Dukes, Wyldie Bunch, Beko, Coast Ridas, Michelle, Ghetto Hippie

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: parlamentrecords.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, TooMiraquas (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

LLOYD SAX MANAGEMENT

3021 Airport Ave.
Santa Monica, CA 90405
310-572-0023 Fax 310-572-0043
Contact: Lloyd Sax
Clients: Troy Burgess
Styles: All
Services: personal and business management
*Accepts unsolicited material

LOGGINS PROMOTION

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

LOOKOUT MANAGEMENT

Vapor Records
1460 4th St., Ste. 300
Santa Monica, CA 90401
310-319-1331
Email: webstar@lookoutmgmt.com
Contact: Elliot Roberts, Frank Gironda
Styles: rock, alt.
Clients: Neil Young, Stephen Stills, Mazzy Star, Love in the Circus, Carly Ritter, Jamiroquai
Services: Personal management
*No unsolicited material

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, Tyondai 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@marisagency.com
Web: marisagency.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. Mascioli
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

46906 Hollywood Blvd., 2nd Fl.
Hollywood, CA 90028
323-946-7770
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

Funkalo Records
P.O. Box 571567
Tanzania, 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@americaneagle recordings.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, Cathedrals, 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, Miike Snow, Nuns, Oscar, the Olms, Pete Yorn, Pontus Winnberg, the Raconteurs, Ratatat, Rome feat. Danger Mouse & Jack White, Rostam, Run the Jewels, Saol Alaiinn, 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
Web: morrisartistsmanagement.com
Contact: Tiffany Benken
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, Evli Nancy, Git'erDone, Josie Cutting
Services: personal management
 *No unsolicited material

MUSIC & ART MANAGEMENT
 Asheville, NC 28801
 828-225-5658
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: irish@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@nettwerk.com
Web: nettwerk.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
 112-760-9719

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: jett@nocturnalmovements.net
Web: nocturnalmovements.net
Contact: Jett 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
 40960 California Oaks Rd., Ste 246
 Murrieta, CA 92562

951-698-2379
Email: cuervomgt@yahoo.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.

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
 212-660-3233
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
 800-760-2113
Email: jg@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

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
 31652 2nd Ave.
 Laguna Beach, CA 92651
 949-499-4497
Email: info@rebelwaltz.com
Web: rebelwaltz.com
Contact: Jim Guerinot
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
 8439 W. Sunset Blvd.
 Los Angeles, CA 90069
 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, Skatallies, Tomorrows Bad Seeds

RIOT ARTISTS
Web: riotartists.com
Styles: World, Jazz
Services: Personal management and agents
Clients: Hermeto Pascoal, Huon Huur Tu, Le Mystere Des Voix Bulgares, Les Yeux Noirs, Paris Combo, Quetzal. See website for

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800-356-1155
Email: info@powderfingerpromo.com
www.powderfingerpromo.com

complete roster.
*No unsolicited material

ROAR
9701 Wilshire Blvd., #8
Beverly Hills, CA 90212
310-424-7800
Web: roar.la
Contact: Bernie Cahill
Clients: Zac Brown Band, Dead & Co., Ben Rector, Gaelic Storm

ROGER SMITH ENTERTAINMENT
P.O. Box 756
Oceanside, CA 92049
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 Buhring, DJ Rhiannon, Gloria Loring, Edwin Aquilar and Jose Yelaya, 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-records@sbcglobal.net
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
404-377-9900
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

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 Palmeta 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

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

SORKIN PRODUCTIONS
3742 Jasmine Ave., Ste. 201
Los Angeles, CA 90034
310-559-5580 Fax 310-559-5581
Email: donsorkin@aol.com
Contact: Don Sorkin
Styles: R&B, pop, rock, dance
Services: Personal management, publishing
*Call for approval before sending material

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, (see 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
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
*No unsolicited material

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/SAM/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

212-779-7977
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

STREET SMART MARKETING
12706 W. Washington Blvd.
Los Angeles, CA 90066
Email: contact@streetsmartmktg.com
Web: streetsmartmktg.com
Contact: John Slattery
Styles: rock, metal, indie, pop
Services: Marketing, Online Marketing and Social Media, Publicity, Web Development, Licensing, Product Management, Photography, Videography, Graphic Design and more

SUNCOAST PRODUCTIONS
9215 Jmenez Dr.
Hudson, FL 34669
888-727-1698, 727-237-7971,
(Ohio) 330-730-1615
Email: suncoastbooking@aol.com
Web: suncoastentertainment.biz
Contact: Al Spohn
Styles: disco, rock, classic rock, variety (tributes to Poison 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 10011
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: jmcntee@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 Mathewman, John Hill, Johnny McDaid, Jordan Palmer, Lewinsky, Mark Rankin, Robin Hannibal, Stint, Jordan Palmer
*We do not accept unsolicited material

Additional location:

199 Lafayette St., Ste. 302
New York, NY 10012

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
Marina del Rey, CA 90292
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

TOURWERKS
1939 Grand Ave., Level 2
San Diego, CA 92109
858-490-3961
Email: john@tourwerks.com
Web: tourwerks.com
Contact: Chris Renzulli
Styles: All
*Accepts unsolicited material, see website for instructions

TOWER MANAGEMENT
P.O. Box 2435
Hendersonville, TN 37203
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

TRICK MANAGEMENT
+44-208-314-0479 (U.K.)
Email: ask@trickmanagement.com
Web: trickmanagement.com
Contact: Roger (U.K.), Foye (U.S.)
Clients: Olfar, Bear Driver, Stewart Agnew, Roger Bechirian
Styles: Modern Rock, indie
*No unsolicited material

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

Beverly Hills, CA 90210
310-560-1290
Email: webinfo@truelalentmgmt.com
Web: truelalentmgmt.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 Willowbrook Cir.
Franklin, TN 37069
615-376-9880
Email: tunstallmgt@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: abberger@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 615-794-0485
Email: mgmt@angelica.org
Web: angelica.org, tuscansunmusic.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:

150 5th Ave., 4th Fl.
New York, NY 10011

9350 Civic Center Dr.
Beverly Hills, CA 90210

57B St. Dionis 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
Clients: Twisted Royalty, Jacques Lesure, Jazz Guitarist and Clinician
Styles: jazz, performing arts, other ONLY
*No unsolicited material, No Phone Calls

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: actoneat@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
800-700-3898, 505-281-1149
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: markg@celebritytalentagency.com
Web: celebritytalentagency.com
Contact: Mark Green
Styles: jazz, R&B, hip-hop, comedians, gospel
Clients: info upon request
*No unsolicited material

BRUCE COLFIN LAW, PC
1178 Broadway, Ste. 312
New York, NY 10001
212-691-5630
Email: thefirm@thefirm.com
Web: thefirm.com
Contact: Bruce E. Colfin
Styles: rock, blues, world, reggae
Clients: Dark Star Orchestra, Mick Taylor, Sly and Robbie, Marty Balin, Freddie McGregor, Niney the Observer, Bernard Purdie
*Accepts unsolicited material--Submit material with a S.A.S.E. and proper postage for return

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

COAST TO COAST MUSIC
P.O. Box 18334
Encino, CA 91416
818-376-1380
Email: ccmusicbooking@yahoo.com
Web: positivemusicprograms.com
Styles: Music Promotion and Booking
Contact: Chris Fletcher
*Email or call for permission to submit music for review

COLLIN ARTISTS
Pasadena, CA 91104
323-467-4702
Email: collinartists@gmail.com
Web: collinartists.com
Contact: Barbara Collin, Robert Sax, Goh Kurosawa
Styles: jazz, blues, world, Latin, R&B, doo wop/classics and beyond
Clients: Mary Stallings, Jeri Brown, Carmen Lundy, Kevin Mahogany, Andy Bey, Alan Paul, Latin Jazz Masters, Bobbi Humphrey, Kathy Kosins and more
Services: management, promotion, consulting, booking, workshops *No unsolicited material

CONCERTED EFFORTS, INC.
P.O. Box 440326
Somerville, MA 02144
617-969-0810 Fax 617-209-1300
Email: concerted@concertedefforts.com
Web: concertedefforts.com

Contact: Paul Kahn
Styles: blues, soul, jazz, gospel, zydeco, Cajun, folk, singer-songwriter, rock, world
Clients: info upon request
 *No unsolicited material

CREATIVE ARTISTS AGENCY
 2000 Ave. of the Stars
 Los Angeles, CA 90067
 424-288-2000 Fax 424-288-2900
Web: caatouring.com
Styles: All
 *No unsolicited material - No phone calls

Additional locations:

405 Lexington Ave., 19th Fl.
 New York, NY 10174
 212-277-9000

401 Commerce St., Penthouse
 Nashville, TN 37219
 615-383-8787

1691 Michigan Ave., Ste. 530
 Miami Beach, FL 33139
 London
 3 Shortlands
 Hammersmith, London W6 8DA
 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: info@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 location:

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
 615-452-7878
Email: info@gatalent.com
Web: gatalent.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 Fax 323-655-5154
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
Email: eric@hellobooking.com
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.
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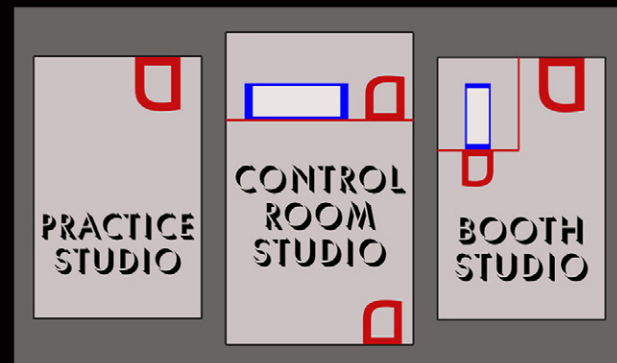
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Many years ago, that was a question I had, because I suffered with severe vocal problems. When this was occurring, it was when I was only doing a few sets per month of about 45 minutes in length. I didn't think that was very much time, so I should not have been losing my voice, getting hoarse or having pain in my throat after a show. I knew in my heart that if this continued, I could never expect to tour or even do more than one show in a week! You see, after each show I would not even be able to speak the next day, let alone sing.

I was so frustrated that I began looking for help in any place I could. I went to many different vocal coaches, but none seemed able to even identify the problems I was experiencing. They couldn't give me anything to correct it.

As fate would have it, I happened to stumble upon a seminar on vocal health that was offered by an ear, nose and throat doctor in Beverly Hills, CA. It was a free seminar, and since I was desperate, I thought it might be a good idea to attend. The expert was Dr. David Alessi. He told us that he was doing this because he had worked with so many stars in music, acting and public speaking and saw first-hand the devastation that poor vocal habits could inflict on the voice—and these can end careers if they are not corrected.

At this point, I had begun to discover many things about the physiology of the voice, or how the voice is supposed to work. I struck up a conversation with Dr. Alessi, who was impressed enough with my knowledge to offer to take me even further. He began to refer some of his patients to me who had experienced vocal damage and were in need of rehabilitation. Most times, the vocal problems could be corrected with surgery or drugs, but those solutions might only be temporary if the patient does not change the vocal habits that caused the problem in the first place.

When a new client came from Dr. Alessi, they would come with a letter that described their condition. The letters were written in medical terminology, which I did not understand at all. Now this was well before the resources we have now on the Internet, so I had to go to the library to research these terms so that I could understand them and come up with an individual plan for each client.

One day, I received a client from the doctor who had been diagnosed with spasmodic dysphonia. I had someone in front of me who had completely lost their voice and could not speak. Now the real work began. I wanted to know how to rejuvenate the voice and keep it healthy.

I learned some critical things. There are muscles that cause the vocal cords to open and close for singing or speaking, and if they are not

operating correctly, it can lead to major vocal problems. The great news is these habits can also be changed.

The diagram shown here gives you a visual idea of the workings of the voice. It is not necessary to understand all of this, but it is helpful to see where the vocal cords are located. Imagine, beneath them, the muscles that cause the cords to open and close. It is possible for those muscles to lose their memory or simply forget how they are supposed to operate. This was the cause of the spasmodic dysphonia mentioned earlier.

These are extreme cases, but it is the same cause of other vocal problems I have seen, including fatigue after singing, loss of vocal range, hoarseness and sore throats. I have also seen that many allergies, as well as acid reflux conditions, can be related to poor vocal technique.

An important thing to consider is that every voice is different and unique, so any adjustments needed to maintain a healthy voice must take into consideration the specific techniques and vocal production of the individual. Some people have thinner vocal cords. Some people have thicker vocal cords, which will cause their voices to be lower in pitch but can also present other problems because of this. There is always a solution.

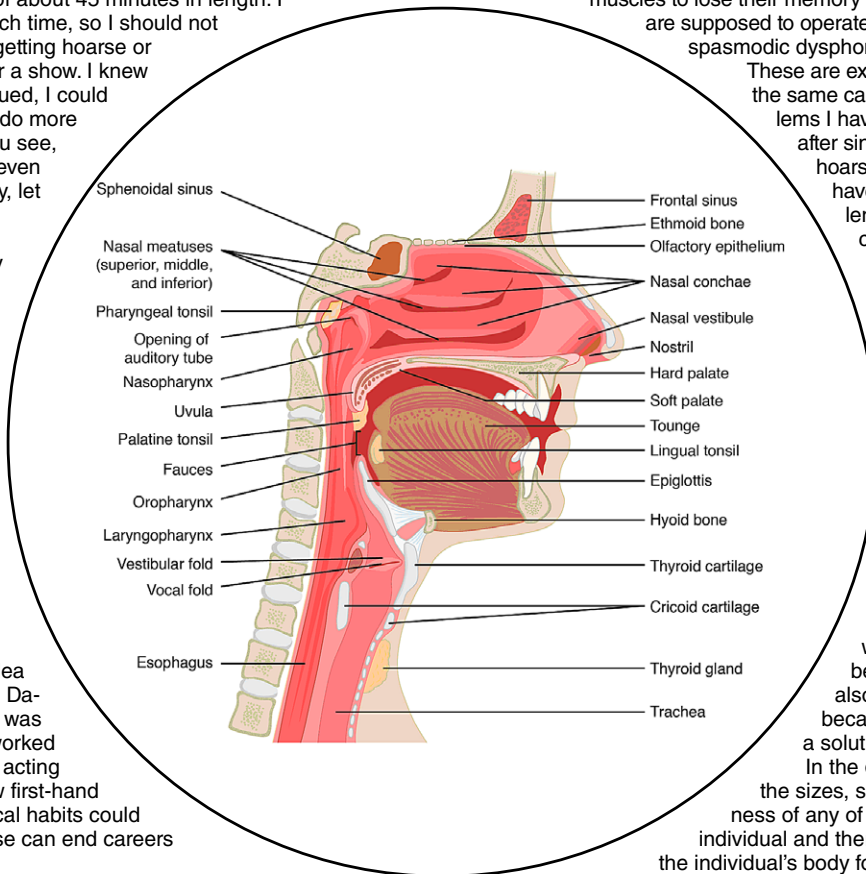
In the diagram, you can see that the sizes, shapes, thickness or thinness of any of these structures are all individual and therefore must be adjusted to the individual's body for proper vocal production and maintenance.

One of the biggest obstacles to maintaining vocal health is the use of the swallowing muscles while singing or speaking. Most people who are having vocal difficulties will discover that they are engaging these muscles.

To see if you are doing this, first locate your swallowing muscles by putting your thumb under your jaw and swallow. Now try to speak or sing with your thumb in place and notice if they are coming down or engaging. If they are, you might have just located a major problem for you.

I have found that, over the years, retraining the voice with exercises to eliminate the use of those muscles has resulted in my clients no longer getting hoarse or needing to cancel shows. They also have less frequent colds, and in many cases their instances of acid reflux decrease. Additionally, they regain much of the range they thought had been lost. The biggest thing is they begin to feel much more confident in their performances, and know they will be able to sing for the rest of their lives.

ROGER BURNLEY is a vocal, performance and life coach. He believes that everyone has talent and ability needing to be discovered and developed. He guides his clients to gain vocal control, freedom and confidence. Many of Burnley's clients have gone on to achieve major success in the entertainment industry. Visit his website at rogerburnley.com.



"After each show I would not even be able to speak the next day, let alone sing."

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