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STING

New Toys P.10
PreSonus FaderPort 8



Vol. 41 • May 2017 • \$3.95/\$4.95 Canada



+ Murs • Andy Summers • Kendrick Lamar • Unsigned Artist Reviews

PORTRAITS IN TONE

Richie Kotzen

"The great thing about the RK5 Fly Rig is that I now have my ideal pedalboard with the effects I use most, which is reverb, delay and overdrive, in a tiny little box that fits in my guitar case. This pedal is very versatile, very convenient, extremely reliable, and built to perfection!" - **Richie Kotzen**

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Be sure to check out Richie Kotzen's new CD, Salting Earth. Visit RichieKotzen.com for live show dates in your area!

Photo by Julia Lage

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36

Sting

The renowned, multi-award-winning artist discusses his most recent album, 57th & 9th, which features the hit "Can't Stop Thinking About You," and reveals his songwriting process as well as why he decided to scale down his band to a four-piece for his current world tour.

By Gary Graff

Cover Photo by: Norman Jean Roy



44 Expert Advice

Thousand Foot Krutch's frontman offers hard-won insights about making meaningful connections with fans.

By Trevor McNeven

Departments

- 08. Close Up
- 09. Assignments
- 10. New Toys
- 14. Book Store
- 16. Up Close
- 18. Studio Mix
- 23. Business Affairs
- 26. Signing Stories
- 28. Song Biz
- 32. Film•TV•Theater
- 34. Mixed Notes

Reviews

- 46. Album Reviews
- 48. New Music Critiques
- 50. Live Reviews



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Create a Great-Looking Video on a Tiny Budget

By Ari Herstand



40



54

Directory of Video Production & Video Gear Rental

Compiled By Denise Coso & Whitney Levine

- 20. Producer Crosstalk: Steve Genewick By Rob Putnam
- 22. Exec Profile: Evan Harrison, Huka Ent. By Andy Kaufmann
- 30. Song Biz Profile: Axident By Dan Kimpel
- 62. Tip Jar: Breaking Into Video Game Music By Chris Lines

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LIOR GOLDENBERG

liorgoldenberg.com

Starting Out at the Record Plant: Like a lot of renowned independent producers and mixers, Israeli-born Lior Goldenberg launched his career learning from and working with legendary producers at major facilities before establishing his own successful studio. Moving to Los Angeles in the early '90s, he started out as a runner at the Record Plant and quickly worked his way up to second engineer, a position he held from 1995 - 1998. During this time, he did sessions with Rick Rubin, Michael Beinhorn, Robert Margoueff and Manny Marroquin. Among the greats he did mixes for during this time were Michael Jackson and Stevie Wonder. Goldenberg later worked at Conway Studios (1998 - 2002) and Scream Studios (2002 - 2006) before going completely independent at his Calabasas facility in 2006. He is currently building a studio in Woodland Hills.

A Diverse Roster of Clients: Goldenberg's embrace of multiple genres has allowed him to become a powerful hands-on mixer, producer and Pro Tools expert—and “mentor, therapist, confidant and partner”—to many mainstream and indie artists. Over the years, his clientele has included Stone Temple Pilots, Ziggy Marley, Rancid, Fuel, Macy Gray, Sheryl Crow, MxPx, Vanessa Carlton, Andrew W.K., Crosby, Stills, Nash & Young, Alanis Morissette and indie artists Allen Stone, Crash Kings, Saint Motel, Whosarmy, 11Oliver Future, the Hanks, VETO and many more.



Lior's Mission: “Beyond all the vintage gear and technical expertise and experience I offer is a truly immersive experience, like a boot camp, where I talk to my clients about everything from eating habits to meditation to connecting to the place from which they wrote the song and bringing that pain, frustration and love to their performance in the studio. I think it's important

for me to be flexible, adapting to the project's specific emotional and sonic needs. It's not just about recording sounds, but providing a safe and magical space. My job is to bring out the best in artists and whenever necessary, push them out of their comfort zone.”

Contact Lior Goldenberg, 310-927-8779

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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Kris Lamb

VP, Promotion
Big Machine Records

Kris Lamb has been named Vice President of Promotion for the **Big Machine Records** imprint, effective immediately. Lamb has been a member of the Big Machine Label Group team over the past seven years with past roles including Senior Director of West Coast Promotion for Big Machine Records and most recently Vice President of Promotion for Dot Records. He has contributed to develop the careers of Taylor Swift, Tim McGraw, Steven Tyler, Rascal Flatts, Maddie & Tae, Drake White and Tucker Beathard. For additional information about this appointment, contact Lamb directly at kris.lamb@bmlg.net.



Cat Kreidich

SVP, Global Account Management
The Orchard

The Orchard has promoted **Cat Kreidich** to Senior Vice President, Global Account Management. She is responsible for managing and maintaining The Orchard's relationships with its retail partners. This includes overseeing commercial strategy, digital sales, retail marketing, account operations, curation, playlisting and audience development. In addition, Kreidich will continue to grow business and drive revenue opportunities with existing clients and evolving market players. Prior to joining The Orchard in 2011, she was the North American digital leader at ADA Distribution (WMG). For more, contact ccalabrese@theorchard.com.



Mike Guirguis

Agent
United Talent Agency

Mike "Mike G" Guirguis has joined **United Talent Agency (UTA)**'s music team as an agent. Guirguis will focus on creating new opportunities for artists, including establishing new partnerships across all areas of entertainment and building new businesses around clients. Most recently, Guirguis was the founder of NiteVision Management where he managed artists such as Chris Brown. In addition, he managed Teyana Taylor, DJ Sourmilk and Dave Aude, among others. He also was a member of the management team for R&B artist Akon, and NiteVision formed a co-venture with Akon's record label, KonLive Distribution. For more, contact solters@solters.com.



Pati deVries

Publicist
Team Clermont

Publicist **Pati deVries** has joined **Team Clermont**. While deVries will continue to represent her clients under the company umbrella, she will offer the support of Team Clermont's resources, contacts and administrative infrastructure. As founder of Devious Planet, a publicity and consulting company, deVries has maintained a roster of the Bacon Brothers, Rusted Root, Book Of Love, Freedy Johnston and Devon Allman. Her PR campaigns have resulted in feature placements in publications such as Rolling Stone, Vanity Fair, People and Spin, along with appearances on numerous national media outlets, including NPR and late night talk shows. Contact Bill@teamclermont.com.



Todd Waks

SVP, Strategic Alliances
dick clark productions

Todd Waks has been named Senior Vice President of Strategic Alliances for **dick clark productions**. Waks will spearhead brand revenue initiatives across the company's roster of shows, which includes *American Music Awards*, *Billboard Music Awards*, *Dick Clark's New Year's Rockin' Eve*, *Miss America* and more. Waks most recently served as CEO of strategic brand marketing agency, Entertainment Alliances where he provided customized sales solutions and brand alliances for various organizations. Prior to that, he led sales and marketing efforts for both Live Nation and Clear Channel Entertainment. For more information, contact sshank@dickclark.com.



Bari Lieberman

Account Executive
Mitch Schneider Organization (MSO) PR

Bari Lieberman has added the role of Account Executive, in tandem with her position as the Tour Press Director, at the **Mitch Schneider Organization (MSO)**. Lieberman will continue to handle the national media campaigns for Dee Jay Silver, Iration, Man With A Mission and Yes. She has spearheaded the company's tour press department since 2011, handling the regional press campaigns for a wide range of MSO artists, including her current roster featuring Backup Planet, Brian Setzer, deadmau5, the Who and more. In addition, she has worked on festival campaigns. For more information, contact Lieberman directly at blieberman@msopr.com.



Derik Deibler

Pro Audio Sales Development Manager
KMC

KMC has appointed **Derik Deibler** to the Pro Audio Sales Development Manager. He will work closely with KMC's sales team to develop and implement programs that help the company's network of 6,500 retailers to build their base of Pro Audio product sales. Deibler comes to KMC from The Music People where, for the last four years, he served as National Accounts Manager. His responsibilities included the management of dealer accounts nationwide; the design of audio, video and lighting solutions for The Music People's dealer network; and design, product and sales support. For additional information, contact bob@griffin360.com.



Paul Rocha

Director, Licensing and A&R
411 Music Group

411 Music Group has welcomed **Paul Rocha** as the Director of Licensing and A&R. Rocha has 20 years of experience working for labels and distributors such as Caroline, Capitol, Astralwerks, Mute, Nettwerk, EMI and Five Seven Music. He has also worked with artists as both a manager and tour manager. In 2015, Rocha was North Star Media's Senior Creative Director, where he secured high-profile placements in film, television and advertising. In addition, he has played a role in the publishing acquisition of the first full-length album and EP from indie rock band the Virgins as well as facilitated the signings of artists. Contact kristen@411musicgroup.com.



▼ HOSA TECHNOLOGY HOPSCOTCH PATCH CABLES

Hosa Technology has the CMM-500Y Series Hopscotch Patch Cables. Designed for modular synthesizers and Euro Rack modules, the new CMM-500Y Series is a Y-cord that enables users to split a signal at its output and send it to two inputs at the same time.

Sometimes creating unique modular synthesizer sounds requires the signal to connect in and out of one module. The Hosa Hopscotch Patch Cables include a short pigtail with a female 3.5 mm TS jack at one end of the cable. This makes it possible to route the same output signal to two destinations. The pigtail design moves the jack far enough away from the connector—where space is limited—but close enough to identify the output to which it is connected.

Hopscotch Patch Cables feature oxygen-free copper wire, flexible spiral shielding and nickel-plated plugs. The plugs are slim enough to use in any modular synthesizer rig without interfering with other cables or controls.

Hopscotch Patch Cables are color-coded by length. The CMM-545Y kit consists of five yellow, 1.5-foot (45 cm) cables. Or go with an assortment of lengths with the CMM-500Y-MIX kit that includes one of each of the following cables: red 6-inch (15 cm), orange 1-foot (30 cm), yellow 1.5-foot (45 cm), green 2-foot (60 cm) and blue 3-foot (90 cm).

Either kit sells for \$34.95 each.
hosatech.com/product/cmm-500y

► NEXI INDUSTRIES THE SOLUTION PEDAL BOARD

From the Netherlands comes Nexi Industries with their new compact, heavy-duty pedal board called The Solution. Nexi's Starter Pack includes The Solution plus the OVD-02 Overdrive pedal—just one of 14 Nexi pedals available.

The Solution has eight slots to hold up to eight Nexi pedals. The Solution has a rubber surface and removable rubber covers that protect unused pedal slots from the elements. Each pedal slot has a DSub-9 connector that “mates” to a DSub-9 connector on the bottom of each Nexi pedal. The pedals have no in/out jacks, power supply or batteries. When you plug a Nexi pedal into the board, all those connections are made at once.

The Solution Pedal Board allows for any pedal(s) to be inserted into any slot including double pedals such as the WWA-01 Wah-Wah and/or the VOL-01 Volume that require two slots each.

The Solution has a built-in chromatic tuner, AC power supply, two USB charging docks and a selectable boost footswitch with a choice between 7dB, 12dB and 20dB of boost. There is an A/B or two-channel footswitch wired to a 1/4-inch jack on the side of the unit plus 1/4-inch jacks for your guitar and the unit's output. All jacks including the AC connector have snap on, rubber covers that keep dirt and the rough Dutch weather out.

Other Nexi pedals are: DSC-01 Dutch Screamer distortion, DIS-01 70's Distortion, OVD-01 '70s Overdrive, CHO-01 Analog Chorus, DLY-01 Delay, DIS-02 Distortion, MTD-01 Metal Distortion, FZZ-01 Fuzz, TRM-01 Tremolo, the PSR-01 Phaser and LPR-01 Looper.

If you have not factored into a pedal board yet, check out this inexpensive system for a clean, no fuss setup that's patch cable-free. Coming soon will be an adapter plate called conNexi that will allow use of any similar size pedals.

The Nexi pedals sell for \$105 MSRP each and the STP-001 Starter Pack is about \$215.

nexi.eu/products/starter-pack



▼ PRESONUS FADERPORT 8

The PreSonus® FaderPort™ 8 Mix Production Controller is the “big brother” of the original PreSonus’ single-fader FaderPort Production Control Center that I’ve used for years and am now replacing. FaderPort 8 has eight touch-sensitive motorized 100-mm faders and 57 buttons covering 78 different functions and connects using a single USB 2.0 cable. In addition, there are eight high-definition (64 X 96) LCD screens or scribble strips that indicate each of the eight faders’ selected function.

The new FaderPort 8 measures 2.25-inches H x 13.15 W x 11.85-inches deep. It comes with an external 12-volt power supply and operates using any of three protocols to convey bi-directional fader and button control signals and information to and from your DAW’s software. The protocols are Native for PreSonus’ Studio One, Mackie Control Universal and HUI emulation for use with Pro Tools—my testing platform for review. Besides standard transport control and, depending on your particular DAW’s implementation of MCU and/or HUI protocols, there will be some variance in exactly what you can control.

FaderPort 8 works in banks of eight fader channels. You can move all faders’ control functions in jumps of eight channels at a time with the Bank button or use the Channel and Prev or Next buttons to jump one channel to the left or right. Or grab the Rotary Encoder knob and “crank” across your Mixer window or up/down the Edit window quickly.

The 100-mm motor faders are used for adjusting channel volume levels, panning, aux send fader levels and editing up to four parameters on a single plug-in. Also super useful are the dedicated buttons to bypass plug-ins, instantly arm all tracks for recording, clear all mutes and solos in banks of eight.

I’m getting into using FaderPort 8 in my Pro Tools mixing. It has meant some changes to speed up my workflow/process, but it is has already paid off during my very first mix session! It sits upfront on my desktop and at the ready! Super recommended for everyone!

The PreSonus FaderPort 8 sells for \$499 MAP.
presonus.com/products/FaderPort-8



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▼ FISHMAN FLUENCE CUSTOM SIGNATURE SERIES PICKUPS

There is a new **Fluence Signature Series** custom designed to suit the unique sound and music of Lamb of God's Will Adler, Killswitch Engage guitarists Adam Dutkiewicz and Joel Stroetzel and also progressive metal guitarist Tosin Abasi.

For Adler, Fluence has proven itself to be the only technology capable of seamlessly integrating his well-known passive tones with an updated, active attack presence all within the same pickup set.

Dutkiewicz and Stroetzel use tones that span super clean to aggressive melodic metal. They've been using a lot of different passive and active pickup combinations in the studio but getting that sound and tone while playing live was problematic. Now with Fluence technology, Dutkiewicz and Stroetzel have one set of pickups with three voices that gets the job done.

Abasi uses his own Fluence Signature Series pickups to unlock the three voices previously only heard in his creative and imaginative mind.

In addition to these new Signature Series pickup sets, Fishman is now also offering a Fluence HSS and HSH configuration that offers all the benefits of Fluence Multi-Voice Pickups while achieving a wide range of new sounds.

fishman.com



► D&A GUITAR GEAR GIG STRAP

Gig Strap is a massaging guitar strap attachment that uses pressure point technology. This is D&A's first product dedicated to the health and safety of the guitarist or bass player. Any musician who is looking for relief of pain and aching from hours of a heavy instrument resting on their shoulder will want the Gig Strap pressure point pad.

Two years of research and study of the human anatomy, nerve ending maps, pressure points and muscle relief went into Gig Strap's development. Design, the best materials to use and its aesthetics were all considered.

The Gig Strap is made from neoprene, Velcro® and dual hardness polymer with 26 rigid studs that apply systematically targeted pressure to the shoulder area using the weight of the guitar itself.

The Gig Strap is available in two sizes: Standard for straps 2 to 2.5-inches wide and a Wide size appropriate for straps 3 to 3.5-inches wide. They sell for \$19.95 each.

heydna.com/collections/all/products/new-gig-strap-pressure-point-pad-standard



◀ AUDIO-TECHNICA ATM350A MICROPHONE SYSTEMS

Audio-Technica's ATM350a microphone is a small, cardioid electret condenser microphone that has a 40Hz to 20kHz response and is capable of handling 159dB SPL. It is used in each of the six different instrument microphone kits designed to attach directly to the musical instrument itself using specialized mounting kits. There are optional, interchangeable hypercardioid and omnidirectional capsules and the mic connects using a thin 4-meter long cable and locking 4-pin connector to either A-T's UniPak® body-pack wireless transmitters or, for wired stage and studio operation, the AT8543 remote power module.

A-T has designed two kits for violin called the ATM350U with a 5-inch gooseneck and the ATM350UL with 9-inch gooseneck for larger cellos and basses. I used the AT8491P Magnetic Piano mount—part of the ATM350PL kit to attach the mic to the harp of the school's Falcone upright piano and instantly got a full range, rich piano sound.

The ATM350D kit and mic sounded thick and fat on toms and snare drums on the studio's kit—there is plenty of sound to EQ to taste. I used the 80Hz roll-off to counteract proximity when placed it close to the floor tom and I was surprised by how much inter-drum isolation I got.

The AT8691W Woodwind mount is a Velcro® strap that wraps around the instrument's body at any convenient place to hold the mount and 5-inch gooseneck.

The Audio-Technica ATM350a Microphone System kits range in price from \$199 to \$349 MSRP depending on accessories, mounts and gooseneck choice.

audio-technica.com/cms/wired_mics/8720e95d30fd6b0b/index.html



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

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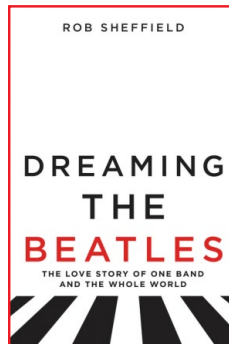


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Dreaming the Beatles

By **Rob Sheffield**
(paperback) \$24.99

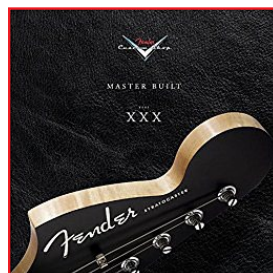
Sheffield's witty, imaginative, highly opinionated collection of essays about the Beatles—from their birth to their breakup and beyond—dives into their meaning and sentiment to a generation that grew up on the band's sound. Sheffield shows his fascination with the emotional connections we make to music and explores what the Beatles mean to us today. *Dreaming the Beatles* is a superb appreciation of the band, warts 'n' all. Deeply felt, keenly perceptive and a whole lotta fun.



Fender Custom Shop at 30 Years

By **Steve Pitkin**
(hardcover) \$30.00

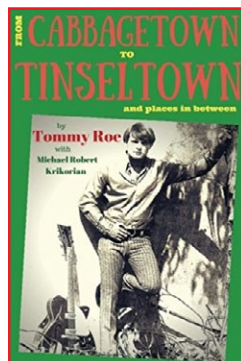
Capturing the artistry and craftsmanship that go into each instrument made by the Fender Custom Shop, Steve Pitkin displays 30 years of the beloved guitars in this 72 centerfold book. Each page gives an insight into the custom built guitars, with highly detailed photographs and texts written by the builders who created them. Though not everyone can obtain a custom Fender guitar, this book gives every musician and fan an upclose glimpse at these playable works of art.



From Cabbagetown to Tinseltown

By **Tommy Roe with Michael Robert Krikorian**
(paperback) \$24.00

In his engaging, plainspoken memoir, Tommy Roe—pegged as the “Father of Bubblegum Pop”—looks back at his life and times in the mercurial music industry. Known for hit singles like “Sheila,” “Dizzy,” “Sweet Pea” and “Jam Up and Jelly Tight,” Roe writes about the ups and downs, including how his conservative values handicapped his career. Roe is especially fun to read as he recounts his experiences touring England with the early Beatles as his opening act.



The Photography of Eerie Von (1981-2009): Misery Obscura

By **Eerie Von**
(paperback) \$26.99

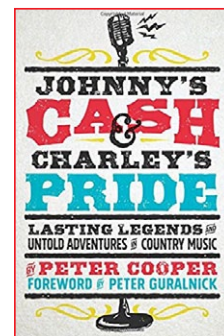
In a 25-year documentation of his life, Eerie Von captures insightful journalistic moments of bands ranging from Danzig to Rosemary's Babies. Getting his start as the unofficial photographer for punk band, Misfits, Von has shot the menacing and dangerous times of rock & roll, bringing life and documentation to the punk genre. His colorful book takes readers back stage into the '80s to view what it was like to be in the same space as punk-rock pioneers.



Johnny's Cash & Charley's Pride: The Lasting Legends, Pivotal Moments, and Untold Adventures of Country Music

By **Peter Cooper**
(paperback) \$17.95

Nashville cat Peter Cooper packs his lively book with untold stories and newly revealed histories, delivering an insightful perspective on country music's most popular characters. Whether it's hanging with legends like Cash and Kristofferson or talking songwriting with millennial superstar Taylor Swift, Cooper's disarmingly offbeat perspective makes his book an anecdote-filled page-turner.



The Cake and the Rain: A Memoir

By **Jimmy Webb**
(hardcover) \$26.99

Songwriter Hall of Famer Jimmy Webb (“MacArthur Park,” “Wichita Lineman,” “Up, Up and Away,” “Galveston”) gives a snapshot of his life from 1955 to 1970, taking readers from Oklahoma to Los Angeles, sharing stories of obscurity, fame, fortune, drug-fueled highs and lows and a life-changing turnaround that has enabled him to create to this day. Webb's recollections of events at 1967's Monterey Pop Festival—especially the “peace & love” crowd's callous treatment of certain performers—are particularly interesting.



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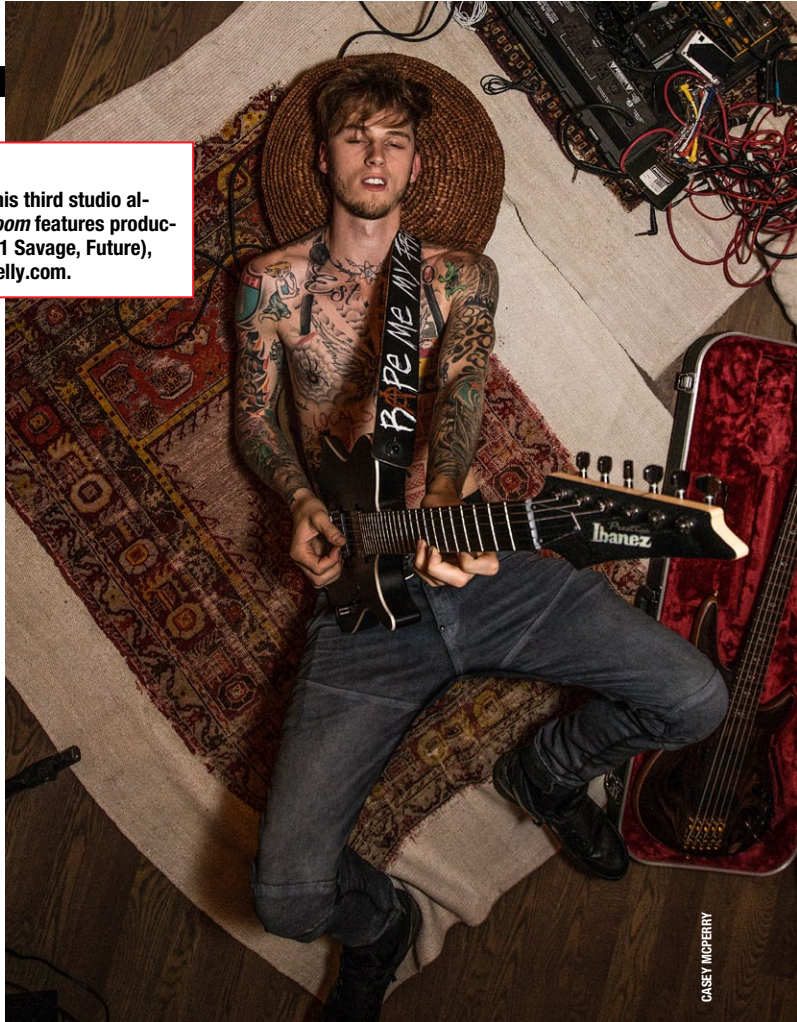
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► **MGK *Blooms* with Third Album**

EST 19XX/Bad Boy/Interscope recording artist Machine Gun Kelly is set to release his third studio album, titled *bloom*, on May 12. Recorded at Baked Boulevard in Los Angeles, CA, *bloom* features production and engineering by the Futuristics (Chris Brown, Bruno Mars), Sonny Digital (21 Savage, Future), the Runners, H-Money, SlimXX and Baze. For more information, visit machinegunkelly.com.



CASEY MCPERRY



KRISTIN COEER

▲ **Garage Sale in Illinois**

Garage Sale will be independently released on May 12 by Cary Illinois. The album was produced by John Vanders at Tiny Telephone in Oakland, CA. Pictured (l-r): Rudy Villarreal (drums), Lizzy Lehman (lead vocals/guitar), Darwin Smith (lead guitar, backing vocals), Derek Morris (keys) and Andrew Pressman (bass, backing vocals). For more information, visit caryillinoisband.com.



▲ **Neve Board Feeds Kitties**

Feed the Kitty finished a brand new album called *Westbound & Down* recorded at Studio 606 with the Sound City Neve board in Northridge, CA. The album was produced by John Lousteau. Pictured (l-r): Jack Maher, Jed Mottley, filmmaker Martin Guigui, Jon Shumway and Lousteau.



TOM KEANE

▲ **Keane Memories in 2107**

Twenty-one-year-old singer-songwriter-producer Mack Keane will release his *2107* EP on May 5 via Mack Keane Music. *2107* is named after his freshman year dorm room number in reference to the songs written there and the personal growth he experienced. The seven-song EP, which he wrote and produced with co-producers Tom Keane and bassist Nathan East (Stevie Wonder, Michael Jackson, Eric Clapton), was recorded at The Spot Recording in Tarzana, CA. Pictured (l-r): East and Keane. Visit mackkeanemusic.com.

Producer Playback

"Put your heart and soul into what you do. Set your own standards and make sure you always hit your own bar."

— Rich Mouser, producer-engineer (Chris Cornell, Dream Theater, Weezer)





◀ **Howlin' Sounds in New York**

New York City rock & roll band, the Howlin' Souls, recorded their self-titled EP at Mission Sound in Brooklyn, NY with co-producer Fritz Lang. The four-song EP, released April 28, was recorded on a Neve board brought over from England's P.Y.E Studio where bands like the Kinks and the Who had previously recorded on it. Pictured (l-r): Robbie Sokolowsky (bass), Nate Lang (drums), Scott Sepe (guitar) and Pete Smith (vocals, guitar). For more information, visit TheHowlinSouls.com.

ALEXANDER CHINICI



▲ **Odetta Tracks in Nashville**

Independent artist Kylie Odetta will self-release her upcoming EP *Undertow* through Odetta Publishing LLC. The album, coming out May 19, was recorded in Nashville at South X Sea with producer Brandon Metcalf. Pictured (l-r): Odetta, Metcalf, Grady Saxman (drums) and Tim Galloway. For additional information, visit kylieodetta.com.



▲ **A Wild Maine**

Wild As We Came Here is the latest album by Virginia band the Steel Wheels, which will be released on May 5 with distribution by Redeye Worldwide. Produced by Sam Kassirer (Josh Ritter, Lake Street Dive, Elephant Revival) in his rural Maine farmhouse-turned-recording studio, the band hunkered down for a week and a half to create the album. Pictured (l-r): (clockwise) Jay Lapp (mandolin), Trent Wagler (banjo, guitar), Brian Dickle (upright bass), Eric Brubaker (fiddle) and Kassirer. For more information, visit thesteelwheels.com.

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Capitol Studios' staff recording engineer Steve Genewick was once a struggling guitarist in the '90s. Aware that his talents lay elsewhere, he transitioned to live sound and landed a gig at Cherokee Studios. A few years later a buddy pinged him about an opening at Capitol. He arrived the next morning with résumé in hand and started his new job that same day. He's since been nominated for multiple Grammys and, in 2016, was awarded Best Tracking Engineer at the Pensado Awards. He's worked with Paul McCartney, Bob Dylan and Al Schmitt.

A challenge Genewick faces is when clients' hopes and aims are out of sync with what's possible. "People who have unrealistic expectations of what can happen, how quickly and at what cost can be difficult," the engineer observes. "It's tough when someone comes in and expects to make their whole record in a day. I have to explain, 'No, today we'll only do one song.' [Making a record] takes longer than [some clients] think."

Even lifelong artists can feel uneasy on the opposite side of the glass. Genewick finds that showing he's prepared often helps diffuse lingering tensions. "We try to establish an environment in which the artist is comfortable and let them know we're all here to allow them to perform," he explains. "There was one time when communication was hard on the talkback. I brought the artist into the control room, handed him a [Shure] SM58 and we did the vocal. That's [what] you can only learn by being in the studio."

Over 16 years, Genewick's worked alongside legends such as Al Schmitt and Phil Ramone. "The most important thing Al taught me is attitude in the control room," he says. "How you carry yourself and get along with other people, when to talk and when not to. [And] I remember Phil insisting that you never say no. Your first response is always yes. Then you can talk the artist out of it later or [explain] why something may not work."

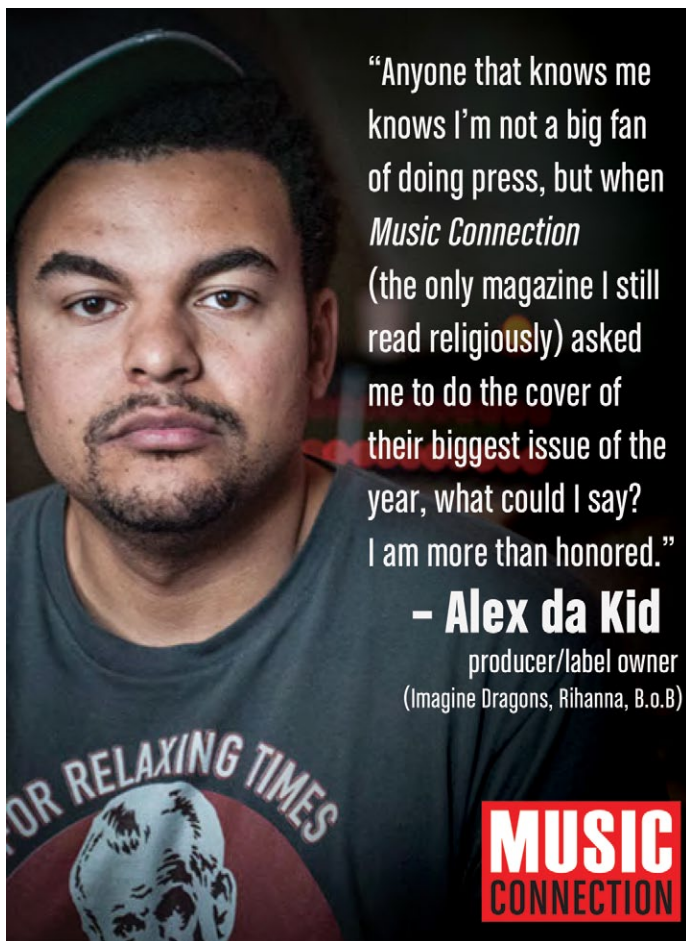
Genewick aided Schmitt on the 2016 DVD *The Art of Recording a Big Band*. "That didn't start out as a DVD," he recalls. "People have asked us about big band recording and Al is the master at that. We [did] a class exactly the way we'd do it [at Capitol]. We booked the studio and got [Grammy-winning arranger, conductor and composer] Chris Walden to put together a band. Someone suggested that since we had Al, we should tape everything. So it's a taped master class. Afterwards, [director] Shevy Showlin pointed out that we had enough for a film so we released the video."

Working at a world-class studio such as Capitol, an engineer has access to the best gear. Consequently, it might be hard to pick a favorite. But Genewick has managed to. "We have a lot of [Neumann] U 67's here and use them on a range of stuff," he explains. "It's a very versatile mic. I like to say, 'It's never the wrong mic.' Give me a pair of those and I can do anything. On any given tracking date there's probably at least four of them in the room. There could be [as many as] 15 or 16."

Among the recent projects Genewick has completed are records with Diana Krall and jazz drummer Jeff Hamilton. He'll record the Oscars with an army of engineers. He also worked on Bob Dylan's latest project, expected to drop this year. He's active with Capitol's *1 Mic 1 Take* YouTube series as well as *Top of the Tower* in which artists perform live atop the Capitol roof.

The three most important lessons he's learned as an engineer are:

- Hire the best musicians possible.
- Book the best room you can. It's easier to make a record if you're in the appropriate studio.
- Be prepared. Don't scramble for microphones. Make sure everything's set up when the band arrives.



"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)



See CapitolStudios.com; stevegenewick.com; theartofrecordingabigband.com



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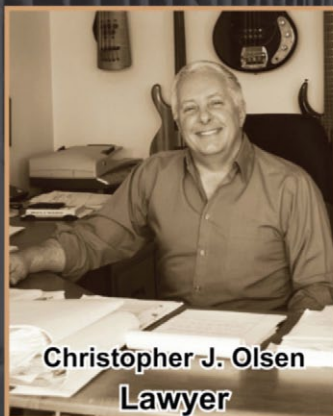
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Evan Harrison

CEO

Huka Entertainment

Years with Company: 2

Web: huka.com

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Clients: 400,000 festival attendees in 2016

BACKGROUND

Specializing in festivals located in unique locations, Huka Entertainment runs four annual gatherings—Pemberton Music Festival, Tortuga Music Festival, Hangout Music Festival and BUKU Music + Art Project.

The Bug

I discovered live music at a young age. My first experience was Eric Clapton around 1983. I was addicted right out the gate.

Naturally, I wanted to get paid to be around music, so I worked in retail and did the college radio thing. One summer, I interned for a young man at Mercury Records who got paid to call radio stations and convince them to play his artists. I thought that was the coolest job in the world.

Riding Waves

[My mentor] said, “Pick five places you’re willing to live and write to the record companies and radio stations every week and eventually somebody will take your call.” Sure enough, the head of BMG in San Francisco saw on my resume I was a surfer. After about the 10th week, he took my call. He said, “Call me every week, we can talk about waves for a minute or two and when a mailroom job opens up I’ll give you a shot.”

Online Frontiers

I spent seven years working for record companies. After doing regional marketing plans and working to break artists at the ground level, I was offered the opportunity to head up the digital division. I moved to NY and found myself in what was the beginning of marketing online. It got my heart racing to think about how bands could better communicate with their fans.

I wound up on the programming side, because in '97, when you were building web assets for artists to reach fans online, you were a video producer, an audio producer, a writer and an editor all in one. A bunch of us jumped to AOL and amassed an audience of 30 million fans.

Always-Connected Brands

I was hired to build an online strategy for Clear Channel, which is now iHeartMedia. I always appreciated the power of radio and thought there was a tremendous opportunity for radio to continue that relationship through the digital space. Giving listeners an opportunity to stay connected to their brands during the day made a lot of sense. We developed the strategy and created the iHeartRadio app. I believe we forever changed the way radio is perceived, because radio is no longer about one exclusive delivery—it’s about the strength of the brand.

Location, Location

I was finishing my time at iHeart and thinking about what excited me. I met a guy named A.J. Niland through an industry friend. He had his



“We take shots on artists early on and they wind up coming back because they have a great time.”

eyes wide open to expand and was looking for a partner who could help him grow.

What makes our approach special is the destination locations we choose. We have three festivals right now. Our festival in New Orleans, called BUKU, is right on the water at Mardi Gras World, where the floats are built. That’s a pretty cool location to experience music. People have been vacationing on Florida’s beaches for some time. To go to Ft. Lauderdale and have the biggest names in country performing while your feet are in the sand is pretty special. The same goes for our site in British Columbia [for Pemberton Music Festival]. It’s absolutely breathtaking. We’re sitting there in July on several hundred-acre fields looking at snow-capped mountains while we have 100 artists performing. It’s a unique experience to have a festival in such an amazing surrounding.

Before They’re Stars

We take pride in booking artists early on. For Tortuga, which is primarily country and roots rock, we booked Sam Hunt on the smallest stage before his first song took off. Last year, we showcased Kelsea Ballerini before she started winning awards. This year, we’re showcasing Maren Morris, who’s doing incredibly well. Up in Pemberton, we had Kendrick Lamar on the small stage and we’re one of the first festivals to feature him before he was headlining. We take shots on artists early on and they wind up coming back because they have a great time. We [make sure artists are] treated well, whether they’re opening the festival or the headliner.

Ecology and Charity

Because our festivals are about unique locations, not only do we want to make sure we leave those environments intact and create no ecological impact that is in any way negative, but we also want to give to the community. We named Tortuga after the turtles that breed there. We not only raise awareness for beach and

ocean conservation but also hundreds of thousands of dollars for various charities.

Every Detail Matters

Expectations from fans are high, as they should be, because fans have choices, so we’re focused on every detail of the fan experience, from teaser announcements right through post-festival. Every detail’s incredibly important. We want to create an experience that stands out, not only having great sound quality, great artist experience, but every touch point from the beauty of the surroundings to the customer experience.

We take a lot of time listening to our fans to tweak the experience. We send out a post-show survey that’s hundreds of questions long and have a tremendous response rate. That gives us a nice base to build from.

Entertaining a Village

When you roll into a town like Pemberton, British Columbia, you’re talking about a couple thousand residents. Last year, we had upwards of 40,000 people a day. And the vast majority camp there, so we’re creating a little village in a town that normally has a very small population. We’re creating an infrastructure, but above and beyond that we have to make sure everyone’s entertained and taken care of, so we’ve started doing pop-up performances where people don’t expect them, breaking down barriers and really fostering the community that fans have come to expect.

Offering a Premium Experience

Tortuga has a VIP swimming pool connected to the cabanas that’s overlooking the main stage. That’s about as lush as it gets. In Pemberton, the backstage amenities are unparalleled. The culinary experience is out of this world. We’re constantly trying to one-up our game based on what fans are asking for. We can tell simply by demand that we’re doing a good job. This year, before we even announced any of our artists for Tortuga, we sold out of our Super VIP packages. We go above and beyond having good sightlines.

Competition and Value

The live music space has gotten incredibly competitive and overcrowded in some sections. It’s starting to balance itself out—last year you saw a lot of festivals cancel. A lot of artists are able to command higher prices, which leaves promoters with paper-thin margins. Some of that pressure has to go onto the fans; however, we do our best to keep prices in check and make sure there’s a fair price for the service.

Growing Forward

Huka has had astronomical growth over the last couple years. We have three festivals at various stages of maturity—BUKU is on year six, we’ve got Tortuga coming back for its fifth year and Pemberton we’re now planning our fourth year. Our concert and touring division has been growing quickly. We do a couple hundred shows a year and we’re starting to do more shows around our festival footprints as well. It’s not easy to build a festival on the sand or in the mountains. We’re constantly evaluating where the next great space is going to be.

OPPS

Hubbub! Music is looking for artists who want to tour. Hubbub! is a boutique management company specializing in fresh bands striving to tour. Genres they are interested in are rock indie, alternative, electronic, Americana and singer-songwriter. To be considered, you must meet the following criteria: (a) a small following and meaningful social media, (b) active writers with previous and upcoming records, (c) be actively touring (whether via an agent or booking on your own), and finally (d) a strong work ethic and drive. See hubbubmusic.net. Submissions via MusicXray will come with feedback and guidance.

Music Business Association (Music Biz) will nurture the next generation of business executives and entrepreneurs via its Career Development Program at the Music Biz 2017 convention. This event will be held May 15 - 18 at the Renaissance Nashville Hotel in Nashville, TN. Consisting of a series of workshops on May 16 and Career Day on May 18, the offerings will teach artists, aspiring startup founders and others looking to break into the industry about how the business works, provide guidance on the types of careers that are available and connect attendees with companies and individuals who could be crucial to landing a job or launching a business. See musicbiz2017.com.

Artistry Worldwide is seeking artists to sign to their management division. The company specializes in pop, hip-hop and R&B, but are open to all genres if you have an original sound that is amazing. Artistry Worldwide is a new media company headed by **Max Gousse** based out of Los Angeles with a hub in emerging markets such as Toronto, Dubai, London and Seoul. Their mission is to become the No. 1 brand in developing new talent in media worldwide. For consideration, visit artistryworldwide.com.

Genuine Music Group is looking for young artists and bands. The age limit is 13 to 18. They are interested in teen pop-based vocalists or bands for development and possible record deals. Over 70 RIAA Gold and Platinum awards have been earned by the company for its work on contemporary artists including **Eminem, Christina Aguilera, Jay Z, Usher, Justin Timberlake, Dr. Dre, Robin Thicke, 50 Cent, Lil Wayne, Jennifer Lopez, Faith Hill, LeAnn Rimes, Trey Songz** and more. Check it out at genuinemusicgroup.com.

Circle City Records wants to find great country artists for possible management. They are a full-service management company whose motto is: "If you're serious about your music, so are we." So, if the "business" part of the music is keeping you from writing, practicing and performing,



▲ WELLER BLAZES A REVOLUTION

Paul Weller will release his long-awaited new studio album, *A Kind of Revolution*, via Warner Bros. Records/Parlophone on May 12. This is Weller's 25th album and, as is customary with each of his releases, the artist continues to blaze his own sonic pathway into fresh musical territory. He recorded the 10 songs for the album at his own Black Barn Studio, co-producing it with long-time collaborator and mixer Jan "Stan" Kybert (Oasis, Björk, Massive Attack). The recording features guest contributions by Boy George, Madeline Bell, PP Arnold, Robert Wyatt and Josh McClory from the Strypes, as well as members of Weller's own band. For more, see paulweller.com.

they suggest you contact them at circlecityrecordsusa.com.

and features the first single "Lucid I Would Dream." Visit mirandaleerichards.com.

For more Opportunities, sign up for Music Connection's free Weekly Bulletin e-letter, delivered fresh to your inbox every Wednesday.

LABELS•RELEASES SIGNINGS

Geffen Records is relaunching with veteran A&R exec Neil Jacobson as president. The move was announced to **Billboard** by **John Janick**, Chairman of **Interscope-Geffen-A&M**. The label became one of the most successful of the '80s, with hits from both established artists—**Elton John, Don Henley, Peter Gabriel, Joni Mitchell**—and, as the decade progressed, hard rock—**Whitesnake, Guns N' Roses, Aerosmith**. And, in the '90s it became an alternative haven, with **Nirvana, Sonic Youth, Beck** and others. Visit interscope.com.

Warner Music Group has launched Run Out Groove, a new fan-driven, vinyl-only record label. Each month, the label will allow fans to vote on the its next high-quality vinyl pressing, chosen from three selections of either unreleased material, out-of-print material or brand-new collections compiled from the Warner Music vault. Initial offerings come from artists including **Echo & the Bunnymen, Golden Smog, MC5, Secret Machines** and **Solomon Burke**. Each release will be limited edition and individually numbered, often including previously unreleased tracks or material that has never before been available on vinyl. Visit runoutgroovevinyl.com.

Syracuse, NY band One Step From Falling has signed a management deal with Nashville management firm Recked Entertainment. One Step From Falling is **Korn** meets **Deftones** and are currently recording their album *Stuck* at **Saucy Audio** in New York City. While on tour, the 4-piece has shared the stage with **Five Finger Death Punch, Kill Switch Engage, Pop Evil, Wayne Static, Powerman 5000, Trivium, Trapt, 10 Years, Boy Hits Car, Tantric, Shadows Fall** and more. See onestepfromfalling.com.



▲ CROW DROPS NEW ALBUM

Multiplatinum singer-songwriter **Sheryl Crow** released a new album, entitled *Be Myself*, on April 21 via Warner Bros. Records. The recording is her ninth studio album and the first for the label. Crow worked with producer, musician and songwriter **Jeff Trott**, a longtime collaborator throughout her career (Trott co-wrote many of Crow's classic hits). A video for the song "Halfway There" was created utilizing a cut-out animation style with **Monty Python**-esque satirical imagery. Crow celebrated the announcement of her new record by playing at **West Hollywood's intimate Troubadour**, where the lucky crowd was treated to a handful of new tracks. For more, go to sherylcrow.com.

The new full-length album from Miranda Lee Richards, titled *Existential Beast*, is set for release on June 16 via Invisible Hands Music. The record is characteristic of the '70s-influenced, country-tinged psychedelia evident throughout the L.A. native's previous work. It was recorded with producer **Rick Parker**, best known for his work with **BRMC**

PROPS

Singer Mitch Ryder will be inducted into the Rhythm & Blues Hall of Fame. Ryder will take the stage at Detroit's historic **Music Hall** on June 11. On that night, the rocker will be welcomed into the Rhythm & Blues Hall of Fame along with **Patti LaBelle, Gladys Knight & the Pips, the Impressions, Larry Williams** and posthumous inductees **James Brown, Isaac Hayes** and **Mary Wells**. Visit mitchryder.net.

The annual "Play it Forward" at NAMM's Museum of Making Music's (MoMM) gala fundraiser event, "An Evening with Graham Nash," was attended by 170 guests and raised over \$70,000 that will further the MoMM's mission to offer educational immersion opportunities, exhibitions, hands-on experiences and live performances that inform and inspire guests on how instruments impact popular culture and connect lives. Guests enjoyed a cocktail and dessert reception, the **"The Photography of Graham Nash"** photo exhibit, as well as a live auction filled with items provided by museum donors. The evening's main event included an hour-long concert by Nash, accompanied by guitarist **Shane Fontayne**. Email jokeefe@lippingroup.com

Vanner Records/RCA Records Nashville Grammy winner Miranda Lambert set a record with her eighth win for Female Vocalist of the Year at the 52nd Academy of Country Music Awards. In her acceptance speech,

after paying tribute to fellow nominee, **Carrie Underwood**, Lambert remarked, "I'm just glad to see females kicking ass these days." Her double-album **The Weight of These Wings** also won for Album of the Year. Her total ACM wins now stands at 28 awards. Visit miran dalambert.com.

THE BIZ

TuneCore has launched TuneCore Direct Advance. A collaboration with **Lyric Financial**, this new service offers U.S.-based TuneCore artists automated advances on their future distribution sales revenue. With independent artists and labels operating as small to medium-sized businesses with sometimes minimal resources, TuneCore Direct Advance is a new offering that allows them to take advances on future earnings to help fund new projects and further their careers. From recording new material to purchasing new equipment to funding a tour, TuneCore Direct Advance provides a way for artists to access advances at their convenience, 24/7, and on their own terms. This does not require artists to pledge ownership of their music, which is often the case with many competing services. Contact John Vlautin, jv@spinlab.net.

RIAA has reported 2016's year-end music industry revenues. Last year saw significant progress for the music business. Powered by 22.6 million subscriptions, streaming overtook all other formats, generating the majority of industry income for the first time. Estimated



▲ TWENTY ONE PILOTS WRAP UP AMAZING TWO-YEAR RUN

Fueled By Ramen recording group **Twenty One Pilots** has unveiled plans for a special series of homecoming shows in their beloved **Columbus, OH**. The **Tour de Columbus 2017** will celebrate the end of a nearly two-year run that followed the 2015 release of their RIAA 3x Platinum certified fourth album, **Blurryface**. The tour begins June 20 at the 300-person capacity venue, **The Basement**, followed by highly anticipated gigs at local venues including **Newport Music Hall** (June 21), **Express Live!** (June 22), **Nationwide Arena** (June 24) and **Ohio State University's Schottenstein Center** (June 25). Full details and an exclusive trailer can be found at twentyonepilots.com/tourdecolumbus.

DIY Spotlight EMILY KEENER



Sometimes you have to use a nationally televised appearance to shine a spotlight on your DIY prowess, and that's exactly what Emily Keener did. The 18-year-old singer-songwriter from the small town of **Wakeman, OH** had been writing music and performing locally for years when a chance encounter changed everything.

She landed a blind audition on **Season 10 of NBC's The Voice**. The then 17-year-old blew away the judges with her folk-tinged version of **Elton John's "Goodbye Yellow Brick Road"**. Indeed, she had the honor of performing songs from some of her greatest inspirations, including **Joni Mitchell, Paul Simon** and **Jeff Buckley**. That got her to the 11th spot of the season before exiting the show.

But, instead of taking advantage of her newfound celebrity and moving to **Los Angeles** or **New York**, Keener returned to her small community and began to organically cultivate her fan base. A true DIY move.

Teaming up with local producer **Dalton Brand**, instead of a Hollywood hit-maker, allowed her to stay true to her roots as she recorded, co-produced and released her album **Breakfast in November** of 2016.

With the help of a PR firm, but no management or agent, Keener has since gone on to sell out shows in the Midwest and has begun to venture even farther, playing shows in larger cities such as **Los Angeles** and **Nashville**.

As she gears up for more self-booked tours in 2017, Keener will be rolling out self-produced and self-funded music videos to keep that organic momentum flowing.

For more on Emily Keener, see emilykeener.com

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

retail revenue from recorded music in the United States grew to \$7.7 billion. The primary driver of that growth was a doubling of paid streaming music subscriptions, which helped the business experience its biggest gain since 1998. Although the 2016 revenue report notes substantial overall improvement, revenues are still only about half of what they were in 1999, and revenues from more unit-based sales (physical products and digital downloads) continued to decline.

Representatives Jerrold Nadler (D-NY), Marsha Blackburn (R-Tenn), John Conyers (D-Mich), Darrell Issa (R-CA), Ted Deutch (D-Fla) and Tom Rooney (R-Fla) introduced The Fair Play Fair Pay Act designed to help music creators get paid when their music is played across platforms, including **AM/FM radio, SiriusXM** and others. **RIAA Chairman & CEO Cary Sherman** said, "This bipartisan bill helps create a more level playing field. By doing away with Big Radio's subsidy that rips off artists and labels, helping streamline producer payments, fixing the pre-'72 loophole to help legacy artists get paid, and finally bringing SiriusXM's antiquated rate

paid to music creators into alignment with its competitors. This bill is much-needed legislation made to fit today's modern music industry."

The 28th annual Simi Valley Cajun & Blues Music Festival will take place Memorial Day weekend, Saturday and Sunday, May 27 and 28, at Rancho Santa Susanna Community Park. The event features a stage for each of its musical genres. The music will go non-stop each day. Headlining the blues stage will be blues-rock band the **Yardbirds**, the **Robby Krieger Band**, **Mitch Ryder**, **Lazy Lester** and **Big Bad Voodoo Daddy** as well as L.A.-based roots-rockers the **44's**, songstress **Alex Nester** and festival returnees **Kelly's Lot**. Another festival favorite, **Dwayne Dopsie & the Zydeco Hellraisers**, returns for the fourth year and will be performing at both stages. Tickets are available at simicajun.org. (Note: the only tickets available at the gate are single-day, \$30.)

BERNARD BAUR was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.



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BRETT YOUNG

Date Signed: May 2015
Label: BMLG Records
Type of Music: Country
Management: Van Haze - Red Light Management
Booking: Barrett Sellers - WME
Legal: Josh Brackin - Greenberg Traurig LLP
Publicity: Charlotte Burke - Big Machine Label Group, Charlotte.Burke@bmlg.net
Web: BrettYoungMusic.com
A&R: Laurel Kittleson - Big Machine Label Group

It can be lonely at the top. Just ask Brett Young, who topped the Country Aircheck/Mediabase/USA Today chart with a song called “Sleep Without You.”

What’s particularly notable about the country crooner’s chart-topper is that it’s his first-ever single—you read that right: first-ever. As in, he’s never taken a stab at the singer-songwriter thing before.

Now, let’s not be mistaken: Young is no stranger to the music industry. In fact, before he went to “Sleep,” he had a seasoned career as a songwriter. It’s just that the stunningly attractive, blue-eyed heartthrob never fancied himself a frontman.

“I moved from L.A. to Nashville three years ago to pursue songwriting, and I planned to keep my publishing,” he admits. “But when we’d pitch the songs to labels, A&R guys would say, ‘Who’s the guy singing the demo?’”

Young credits one A&R exec in particular—Laurel Kittleson of Big Machine Label Group—with being a “bulldog” about pushing him at the label. After meeting with her in early 2015, she got the ear of BMLG EVP/

“A&R guys would say, ‘Who’s the guy singing the demo?’”

Republic Nashville President Jimmy Harnen, who in turn invited Young to perform some songs for radio reps at one of his famed pool parties. Shortly thereafter he was recording with top-notch producer Dan Huff (Taylor Swift, Bon Jovi).

Thanks to Huff, Young says his self-titled debut is as high-quality as it comes, but because of Young’s familiarity with making music from the bottom up, he was involved in every step of the process.

“He respected my vision throughout,” Young says. “He took what was good and made them incredible.”

Young co-wrote 11 of the 12 songs on his debut, and trotted out many of them while touring as part of Brad Paisley’s recent Country Nation College Tour. But he says that, every time he goes out to perform, he’s reminded less of playing a concert stage than a basketball court.

“The first time I came out to a varsity crowd, it was during a layup drill, and I made a jump shot that went over the backboard because of sheer adrenaline,” Young recalls.

“I probably sang too loud much of the time—but I’m happy with the performances.”

— Kurt Orzeck



PEPPINA

Date Signed: August 2015
Label: Honey Rose Records
Type of Music: Indie Pop
Management: Steven Beer
Booking: Honey Rose Records
Legal: Steven Beer
Publicity: Nina Lee, nlee@shorefire.com
Web: peppinamusic.com
A&R: Honey Rose Records

Peppina, a sophisticated yet youthful singer-songwriter from Finland, once fervently avoided fame and publicity despite palpable creative talent. But that quickly changed with the encouragement of Joseph Gordon-Levitt’s collaborative production company, hitRECORD.

“I was never interested in drawing attention to myself as a performer,” she explains. “But this felt like a safe space for me to try different things, make music, and not worry about what people think. The community was very welcoming and supportive.”

After a well-deserved confidence boost through this essentially anonymous online platform, Peppina finally hit the Sundance Film Festival stage in 2014 and caught the eye of several prominent industry executives, including renowned film producer Steven Beer. He quickly went from the role of sponsor to manager, eventually establishing Honey Rose Records with Peppina as its debut artist.

“This felt like a safe space for me to try different things.”

This unique opportunity allows Peppina’s rather modest nature to truly strive: “It’s all about trust—and it’s easier to build that with a smaller group,” she claims. “I’m pretty good at adjusting myself to the people I’m working with. As a high-functioning introvert, I can bring out different parts of myself to ‘fit’ the room, especially during writing and producing sessions.”

But she’s also learned how to grow a thicker skin: “Stress is a really big thing for me. [So] if there’s a disagreement, instead of getting panicked or defensive, get a little angry! You get power from anger. When stressed, it takes energy from you. I’ve learned that you don’t have to be disrespectful or rude, but it doesn’t hurt anyone if you get a bit upset, since that gives you energy.”

Ultimately, your art and work ethic might be “good,” but remaining personable and adaptable is key: “To move forward, it’s just as important for them to like you even over the music. A big, ‘take it or leave it’ personality is great and admirable, but not always productive. It’s a good skill to know when to calm down or amp it up.”

Peppina’s debut EP, *Spark*, will be released June 23. — Danica Bellini



MOLLY KATE KESTNER

Date Signed: March 2015
Label: APG/Atlantic
Type of Music: Singer-Songwriter/Pop
Management: Melanie Mitrof - Bill Silva Entertainment
Booking: Seth Seigel - WME
Legal: Jeff Worob - Serling Rooks Hunter McKoy & Worob, LLP
Publicity: Ashley.White@atlanticrecords.com
Web: mollykatekestnermusic.com
A&R: Ian Hunter - Atlantic Records; Gabz Landman - APG

At the end of her junior year of high school, the small-town Minnesota singer-songwriter wrote her first song. “His Daughter,” a spiritually driven narrative about someone she knew who had been abused and got pregnant at a young age, came to the artist while she was working a shift as a janitor at her dad’s electrical shop. Kestner recorded a raw video of herself performing it on her great grandmother’s out-of-tune piano on “this hideous, green, iPhone 4 with a cracked screen” and posted it on her Facebook page.

Within 48 hours, the clip had amassed 13,570 likes. When she posted it on YouTube, actor/social media star George Takei shared the link with his nine million plus followers with the provocative question: “Has America found its young Adele?” Her views skyrocketed—they now surpass 15.2 million—and the song caught the attention of celebs like Jordin Sparks, Ashley Judd and, not long after, Diane Sawyer, who introduced a segment about Kestner’s viral fame, which included a live performance on *Good Morning America*.

Though Kestner was later invited to New York and Los Angeles to

“They saw me as a prolific songwriter who could make a meaningful, long-term career.”

meet with and field potential offers from six other labels, the first and only major label executives who personally visited her home in Minnesota in response to the buzz and their excitement about her potential were Mike Caren, then President of Worldwide A&R at Warner Music Group, and Ian Hunter, VP of A&R Research at Atlantic Records.

“I chose to sign with them because they immediately saw me as a prolific songwriter who could make a meaningful, long-term career out of this, rather than a one song wonder they could capitalize on in the short term,” Kestner says. “They immediately wanted to hook up sessions in L.A. for me with established writers and help me develop my craft. To me, that resonated. The best choice I could make was signing with a label more concerned about my future than just a flash in the pan. I have always believed that if you’re writing music that’s true, your truth will always be relevant.”

In anticipation of a full-length album release later in 2017, Kestner has released two lead singles, “Good Die Young” (inspired by Prince’s passing) and “Prom Queen.” Both were produced by Nick Ruth, who is working with Kestner and Amy Kuney on new songs for Kelly Clarkson.

— Jonathan Widran



DANIEL SKYE

Date Signed: Sept. 29, 2016
Label: RCA Records
Type of Music: Pop
Management: Aton Ben Horin - Plush Management LLC
Booking: Mitch Rose + Shirin Nury - CAA
Publicity: sarah.weinstein@rcarecords.com
Web: danielskye.com
A&R: Keith Naftaly and Katie Welle - RCA

It’s a sign of the times. At the age of 16, Daniel Skye has signed a record deal with RCA after becoming a social media sensation. The likable and savvy teen started putting videos online after being encouraged by his friends, and before long he had amassed 28 million streams on Spotify and 19 million streams on YouTube.

That is no small achievement. While it is easy enough to throw a video onto social media sites in this modern world, getting people to watch in large numbers is another matter entirely. For Skye, the journey to mass popularity began at his Bat Mitzvah when he was 13 and sang at Temple.

“All my friends were coming up to me saying, ‘Yo, your voice sounded pretty good,’” Skye says. “My dad’s friends were also telling him that. That got me thinking, and I enjoyed it so I started messing around a bit. I picked up a guitar and started singing. One day I opened up an Instagram account. I would come home from school, go to the garage and make 15-second

“People were tagging their friends, and that’s what really helped me.”

covers every day. I’d upload them on Instagram. People were sharing, commenting, and it just started getting bigger and bigger from there.”

With a very marketable sound that straddles the line between pop and R&B, along with Skye’s traditional good looks, it’s easy to imagine the singer reaching the upper reaches of the charts sometime soon. Thanks to social media, he already has a solid platform.

“I think social media is incredible, the way it can just get things out to the world,” Skye says. “Ten years ago, there was no way to do that. I think the key is being real with people. Showing people what you’re doing with your life. If you relate to people, they’re going to want to follow you and check out your life. So people shared, and just spread it around. People were tagging their friends, and that’s what really helped me.”

With overt influences such as Bruno Mars, Justin Timberlake and the Weeknd, labels started sniffing around Skye when he was 14, just a couple of years ago.

“I didn’t know too much about it, and then I met with RCA and a couple of other people,” he says. “I had just put out my new single ‘All I Want,’ with Cameron Dallas. That made it up to number 12 on iTunes. That’s when we went to go and meet them. It was crazy.”

With a solid team working behind the scenes, Skye remains largely oblivious to the details of his RCA deal and he likes it that way. He’s balancing school with a music career by seeing a tutor every morning.

“I’m practicing really hard for my SAT’s right now,” he says. “That’s my main focus. It’s a challenge, but I think it’s super-important to have your education as a backup plan, but it’s also just important to have an education. You can’t just blow it off.”

Daniel Skye’s single “On” is out now. — Brett Callwood



▲ Lewis Elected to ASCAP Board

Congratulations to Michelle Lewis on her election to the ASCAP Board of Directors. Lewis is an award-winning songwriter who has written songs for Cher and Little Mix and is a full-time composer for Disney, a singer and, most recently, a creators rights advocate as the director of the Songwriters of North America, an organization formed this past September that filed a lawsuit against the Department of Justice for its widely decried 100% licensing mandate. Visit michellelewisongs.com.

► Luke Strand Takes a Stand

New from Los Angeles-based alternative R&B/soul artist and songwriter is the EP *Bon Vivant*. The lead single, "Trouble," melds a captivating slow burn melody to an explosive horn-infused track capped by Strand's soulful vocals. Lukestrandmusic.com has complete details.



▲ Deadline Looms for USA Songwriting Competition

May 31 is the deadline to enter the 22nd Annual USA Songwriting Competition. Win a top prize of \$50,000 worth of cash and merchandise, such as cool gear from Bohemian Guitars, Sony, D'Addario Strings, PreSonus, Audio-Technica and more. Also, have your winning songs played on radio. For complete details, go to songwriting.net. Pictured: 2016 grand prize winner Jerad Finck.

ASCAP Partners with LANDR For Member Benefit

ASCAP, the American Society of Composers, Authors and Publishers, and LANDR, the world's No. 1 automated mastering platform, have announced that ASCAP members will have access to unlimited automated mastering.

This marks the beginning of ASCAP's larger initiative to offer its 600,000 members an integrated member benefits experience with preeminent organizations, such as LANDR, that deliver services to music professionals. ASCAP will provide easy access to these services as it adds new exclusive benefits that align with member needs.

All ASCAP members will be given exclusive access to LANDR's Basic Subscription plus one HD WAV per month at no charge, including unlimited mastering of demos, live sets, DJ mixes or even rough studio jam sessions. Unlimited free mastering means songwriters and composers can greatly improve the sound quality of anything they produce—even projects without a budget for mastering.

This benefit also includes access to LANDR's latest smart sharing features. These enable songwriters and composers to privately and securely share their work with collaborators. More information on the offer can be found on ASCAP's Member Benefits page at ascap.com.

Home Team Publishing Sets Up Shop in Nashville

Multiple ACM Award-winning songwriter and artist Thomas Rhett has teamed up with longtime manager

Virginia Davis, songwriter and father Rhett Akins and Roc Nation to form Home Team Publishing, a Nashville-based music publishing concern. The first signee to Home Team is Eric Olson, who already has had a cut by Kelly Clarkson ("Catch My Breath"). Thomas Rhett's personal publishing will stay with his long-standing publisher EMI/SONY. See rocnation.com.

BMG Launches Book Division

BMG Music Publishing is launching a book publishing division with their first volume celebrating the 50th anniversary of the classic 1968 Zombies album *Odessey and Oracle*. It is the debut in a series from the publisher that will include music-related hard covers, soft covers, e-books, photo books, audio books and associated projects. Forthcoming are memoirs by Metal Blade Records founder Brian Slagel and songwriter Billy Edd Wheeler, an autobiography by rockabilly legend Wanda Jackson and the publication of Barney Hoskins' out-of-print *Say It One Time For The Brokenhearted: Country Soul In The American South*.

Coordinating the book projects is Los Angeles-based Scott B. Bomar, the award-winning author of *Southbound*, a definitive history of Southern Rock and a 2015 Grammy nominee for Best Album Notes. Bomar is the co-founder of the Songcraft Podcast along with Paul Duncan.

AIMP Announces Indie Music Publishing Summit

The Association of Independent



▲ Layla Lane Makes the Call

Layla Lane, the Los Angeles-based duo of Heday and Valerie Stern, recently used the iPhone 7 to record all instruments for their new song "Tell Me, Tell Me." You can find out more about the sparkling retro pop pair, who perform regularly in Southern California and tour in Japan, at laylalanemusic.com. The video for the new song is at the Layla Lane Music Channel on YouTube.

Music Publishers (AIMP) will gather top indie music publishing executives to address issues of key importance to the industry at its first-ever Indie Music Publishing Summit on Tuesday, June 13, 2017 from 12:00 p.m. to 5:30 p.m. at the Princeton Club in New York City. The half-day conference brings together all three chapters of the AIMP—Los Angeles, New York and Nashville—kicking off a week of events celebrating songwriters and the music publishing industry, including the NMPA Annual Meeting on June 14 and culminating in the Songwriters Hall of Fame Induction Ceremony on June 15.

The Summit will commence with a lunch featuring a comprehensive overview of the independent music publishing scene from the heads of the three AIMP Chapters—New York’s Alisa Coleman, Los Angeles’ Michael Eames of PEN Music Group and Nashville’s John Ozier of ole. Panel discussion “The Indie Perspective” will follow, in which respected independent music publishing executives Laurent Hubert of Kobalt Music, Golnar Khosrowshahi of Reservoir, Richard Stumpf of Atlas Music Publishing, Jake Wisely of The Bicycle Music Company, and more to be announced will identify and address the unique opportunities and problems faced by independent music publishers.

Additional panels and further details will be announced at aimp.org. Registration is currently open at the link through June 6 (the last date to register).

CD Baby Rocks with Publishing Admin

Independent distributor and music services company CD Baby has reached an industry milestone

of 100,000 songwriters under its Publishing Administration service. Representing over 625,000 songs, CD Baby Publishing is on the verge of a large expansion to 22 countries and numerous other territories. The overall CD Baby platform already serves musicians throughout the world and has paid out over \$500 million dollars to artists and songwriters.

Formed in 2013 under the branding CD Baby Pro, CD Baby Publishing allows a CD Baby songwriter to completely and efficiently collect the royalties their songs generate worldwide. CD Baby Publishing has begun to expand its offering by allowing select songwriters to add songs that were not distributed by CD Baby. This new pilot program will more holistically service existing CD Baby clients as well as non-CD Baby songwriters to make sure any song written is being completely monetized around the world. This spring, CD Baby Publishing will expand its service to accept songwriters from most European countries and their respective territories as well as Brazil, Israel, Mexico and Singapore via direct relationships with each country’s Performing Rights Organizations.

CD Baby Publishing Administration business sits alongside CD Baby’s Sync Library, which offers over two million pre-cleared songs to license and has established partnerships with prominent sync platforms. For complete details about all of its new initiatives, check out cdbaby.com.

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



▲ USC Unveils Songwriter’s Theater

The USC Thornton School of Music has created its first-ever venue designed especially for songwriters. The Songwriter’s Theater involved an extensive renovation of a space in the lower level of The Music Complex on campus. Complete details at usc.edu.

► Lee Brice to SESAC

Multiple award-winning country artist and songwriter Lee Brice has signed with SESAC. His chart-topping singles include “I Drive Your Truck,” “I Don’t Dance,” “Drinking Class” and “Love Like Crazy.” And he has written songs for artists including Garth Brooks’ “More Than A Memory,” Tim McGraw’s “Still” and Eli Young Band’s “Crazy Girl.”



▲ BMI Latin Awards in Los Angeles

Broadcast Music, Inc. (BMI) honored the songwriters and publishers of Latin music’s most-performed songs of the past year on U.S. radio and television at the 24th annual BMI Latin Music Awards at the Beverly Wilshire Hotel in Beverly Hills, CA. Seasoned musical veterans Los Lobos received the BMI Icon Award, recognizing them as one of the most acclaimed American bands of the past four decades. Pictured (l-r): David Hidalgo, Los Lobos; Michael O’Neill, BMI President and Chief Executive Officer; Louie Perez, Los Lobos; Delia Orjuela, BMI VP, Latin Writer-Publisher Relations, Los Angeles; and Conrad Lozano and Steve Berlin of Los Lobos.



▲ BMI Acoustic Lounge

BMI held its April installment of the popular Acoustic Lounge at Genghis Cohen in Los Angeles with stellar acoustic performances by Caylody, Madi, the Songery and Cosmos & Creature. The series is always free and open to the public, and provides an intimate setting for networking with other singer-songwriters and BMI representatives. Pictured at Acoustic Lounge are (l-r): Caylody, the Songery, Madi Wolf, Molly Moore and Brandon Burnette (Cosmos & Creature).

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Axident

Songs for Justin Bieber, Jason Derulo, Zedd, Kaskade

He doesn't set out to craft global pop anthems, explains songwriter and producer Axident. "In a writing session with me you'll know I have no clue what I'm doing," he laughs. The serendipitous approach seems to be working, as key cuts with hitmakers like Justin Bieber, Jason Derulo, Pitbull, Sage the Gemini, Semiprecious Weapons, Far East Movement, Zedd and Tim McGraw—two double-Platinum singles, over a dozen Top 10 singles, two global Top 10 hits and a 2017 Grammy nomination—confirm.

Raised in Drøbak, Norway as Andreas Schuller, Axident grew up surrounded by musical instruments and computers. Although he loved making music, he envisioned a career as an architect until he was accepted to Liverpool Institute for Performing Arts (LIPA) in the U.K., the prestigious music college co-founded by Sir Paul McCartney. Seven years ago, Axident moved to the U.S. "Sometimes people ask, 'Weren't you nervous moving to L.A. from Norway?'" Not a single second. Because the aim of trying to make this work and the passion for music is so much bigger than any fear you can ever come up with."

One of Axident's most effective creative methods involves writing camps. Along with Joe London, Tom Peyton, John Ryan and recent *MC* cover subject Ricky Reed, he formulated "Start From Infinity," renting houses in Los Angeles through Airbnb for collaborations. He later initiated the "Beet Retreat" with writers and producers James (Gladius) Wong, Leroy (Big Taste) Clampitt, Joe London and Ian Kirkpatrick. "What I look for is to remove any pattern of how we've done it before," explains Axident.

"Company," a track he co-wrote on Bieber's *Purpose*, also had its origins in experimentation. "It was Thomas Troelsen and me in his studio in Denmark, running from instrument to instrument. We listened back and found this small moment of him banging on the tom-tom and me closing a door and making a noise. And that triggered us to create some chords that together sounded unique. That's what I brought in to Poo Bear (co-writer and producer Jason Boyd). That song started with a sense of complete creative freedom, and then turned in something more tangible."

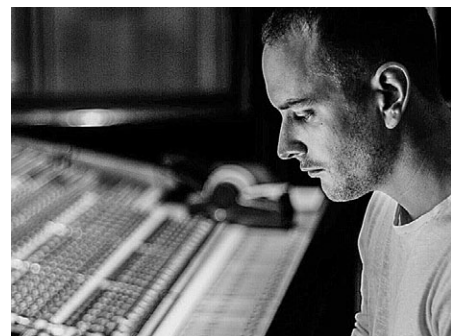
Axident reveals that one of his secret instruments is the humble recorder. "It's a great boundary of where to go with melodies and rhythms and not overthink," he says. He utilized the instrument on Derulo's "Wiggle," one of the breakthrough hits he co-wrote with Reed and others when the two were on hiatus to recharge their creative energies in Joshua Tree, CA along with friends. Axident recalls, "I picked up the recorder, and made that instrumental in like a half an hour. I would never bring out a recorder in a session with Jason Derulo. I bring this song up because it changed everything about the way I work now. I am way more ruthless about trying ideas and making the atmosphere in the studio be, 'You can do anything.'"

Making beats is key among Axident's favorite endeavors. "It's like going to a party where you don't know anyone. Then you meet that one person who's different and insane and you say, 'I'm going to follow this guy tonight.' That's what beat making is: a completely loose browsing of ideas until you find one thing that triggers the rest. You can't put too much into your beat. I make sure there's room for the artist and the songwriters to make something groovy, tangible, catchy, interesting and beautiful—a blank canvas for someone to add their personality to."

Joining forces with executive Ron Moss, Axident created Honua Music LLC, a publishing and management company whose signees include Gladius, Big Taste and MZWETWO. Working with collaborators, inventing tracks for artists and following the creative flow—Axident says staying ahead of the curve is key.

"What I bring to the session is the ruckus," says Axident. "I'm really not technically good at what I'm doing, and I think that's the beauty of it. I'm fearless in the sense that I will try anything. I'm not good at doing things on purpose, but I'm really good at capturing the right accidents. That's where I get my name."

Contact Hanna Bolte, Bolte Media,
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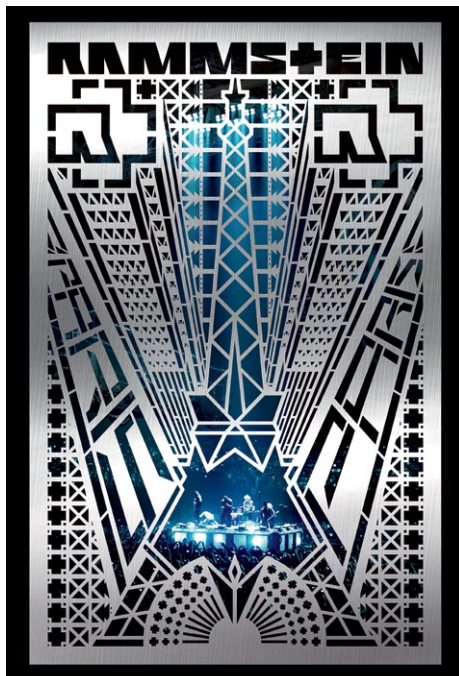
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DROPS

Madison Gate Records and Sony Classical released the original scores for seasons one and two of the acclaimed *Better Call Saul* television series on April 7, both digitally and on CD. Scored by composer **Dave Porter**, listeners may recognize his music from the award-winning *Breaking Bad* series, from which *Better Call Saul* borrows a main character and a signature sound. The third season of the show debuted on April 10, just days after the soundtrack release for seasons one and two. Contact Chandler Poling at Chandler@WhiteBearPR.com.



In March 2012, Swedish director **Jonas Akerlund** shot two **Rammstein** concerts at the **Palais Omnisports** arena in Paris on the **Made in Germany** tour, which was made into a film to be released on May 19. *Rammstein: Paris* features 22 songs from the band's entire repertoire and captures the sonic as well as visual experience of a Rammstein performance. Akerlund has filmed bands including the **Rolling Stones** and **Metallica** and is known for his attention to detail and unusual perspectives. For more information, contact Jon Freeman at Freeman@FreemanPromotions.com.



CHICK COREA

On April 21, New York City jazz and fusion pianist and composer **Chick Corea's *The Musician*** documentary film and live album was released on Blu-ray with three CD's, exclusive photos and an essay by **Robin D. G. Kelley**. A three-LP edition on 180-gram vinyl will follow on June 2. The live CD set and film captures Corea's 70th birthday celebration at the **Blue Note Jazz Club** in 2011 where friends and fellow musicians took the stage during a month-long residency with a rotating cast of musicians, including **Herbie Hancock, Bobby McFerrin, Stanley Clarke** and Corea's own **Chick Corea Electric Band** and **Return to Forever**. The film highlights some of the greatest haunts to be in NYC at that time, and some of the greatest artists to be with, while the CD's capture nearly four hours of live recordings of the bands. Contact Mike Wilpizeski at Mike.Wilpizeski@ConcordMusicGroup.com for more information.

Smurfs: The Lost Village, which opened April 7, was scored by award-winning film composer **Christopher Lennertz** (*Sausage Party, Horrible Bosses, Bad Moms*) and the soundtrack is available through **Sony Records**. The film marks the first collaboration between Lennertz and director **Kelly Asbury**, and Lennertz co-wrote a song with award-winning singer-songwriter **KT Tunstall**. Lennertz said that in order for the musical process to feel organic and ring true with the film, he had an instrument designer custom-build Smurf-style instruments for the score, including a mushroom drum, flower horn, toadstool marimba and hollowed-out bamboo pipes.

For complete information, contact Ray Costa at RCosta@CostaComm.com.



CHRISTOPHER LENNERTZ

OPPS

Render Media is looking for a creative intern to work with its video production team. The candidate will be paid \$10.50 an hour or receive college credit for the three-month position, and there is opportunity for advancement. According to the company, 35 percent of Render's staff began as interns. The intern will get his or her foot in the door with a digital media startup and will have a chance to exhibit their video production skills. The intern will be responsible for editing video and audio assets, helping lead editors with assignments, formatting clips for social media, providing text captions for video, creating graphic assets, compressing and rendering video content and brainstorming content ideas. Editing, sound design and Adobe Premiere experience are musts. Applicants should send a demo reel, cover letter and resume to nckmp-6052539534@job.craigslislist.org.

A Los Angeles television and film production studio needs a full-time studio office coordinator with

experience in **QuickBooks** and bookkeeping. The candidate must be willing to learn lighting and grip accounting software and be well-versed in **Microsoft Office** programs. Communication and people skills are preferred. Applicants should email a resume and cover letter to Reception246@gmail.com.

Timepiece, a Los Angeles production company, is in search of a script editor who will focus on development of the company's Chinese content. The candidate will develop storyline and series ideas with writers, manage updates of content projects, read scripts, conduct in-depth research

and summarize findings, and rework documents. The ideal candidate has a strong film and television background and fluency in both the Chinese and English languages. Timepiece collaborates with motion picture, television production, IP purchase and entertainment investment companies. For more information about the job, contact j53t8-6057129346@job.craigslist.org.

For more Opportunities, sign up for Music Connection's free Weekly Bulletin e-letter, delivered fresh to your inbox every Wednesday.

PROPS

Producers **Daryl Roth** and **Hal Luftig** have announced that Grammy-nominated **Panic! At the Disco** frontman **Brendon Urie** will make his Broadway debut as Charlie Price in **Kinky Boots** from May 26 through Aug. 6 at **The Hirschfeld Theatre**. Urie succeeds **Killian Donnelly** in the hit musical, which just celebrated its four-year anniversary on Broadway. He joins a cast that includes **J. Harrison Ghee** as Lola, and **Taylor Louderman** as Lauren. For further details, contact brian@bbgunpress.com

Jackie, a portrait of iconic First Lady **Jackie Kennedy** played by **Natalie Portman**, received the first Academy Award nomination for Best Original Score for music written by a female composer in 20 years. London-based composer and music producer **Mica Levi**, who got her first classic commission from the **London Philharmonic** at age 20, is the artist behind the revered score. And now, on June 3, **Nederlander Concerts**, **Wordless Music** and **Fox Searchlight** will present the world premiere live score for the **Pablo Larrain**-directed film, performed by the 40-piece **Wordless Music Orchestra** and led by conductor **Jayce Ogren**. The performance will be held at **The Theatre at Ace Hotel** in downtown Los Angeles. Tickets are on sale at AXS.com. Contact Vanessa Kromer at Nederlander.com for more information.

The story of how one of the Southwest's most illustrious rappers, **Trap House**, teamed with a teenager born without a jaw to help him express his unspoken thoughts and feelings went viral last month on **Upworthy**. Wanting to be accepted as he is, 17-year-old **Isaiah**

Acosta turned down a cosmetic jaw to inspire other kids who are different. Acosta's story also inspired **Trap House**, and the two paired up to create the rap song "**Oxygen to Fly**," which they performed at **SXSW** together this year. The song, available on **iTunes**, is about Acosta's struggles with his medical conditions, and proceeds benefit **Children's Miracle Network Hospitals**. A **Torben Bernhard**-directed documentary short about it can be found at ChildrensMiracleNetworkHospitals.org/Oxygen-To-Fly/. For details, contact Heidi Shepherd at HShepherd@CMNHospitals.org.

Long Strange Trip, **Amir Bar-Lev's** critically acclaimed documentary about the **Grateful Dead**, will be released theatrically by **Amazon Studios** on May 26 in New York and Los Angeles. Following its release in theaters, the film will come exclusively to **Amazon Prime Video** on June 2 at no additional cost to Prime customers. **Long Strange Trip** marks the first time Amazon Original Movies and Amazon Original Series have partnered on an original project to be released in both theaters and on Prime. Directed by Bar-Lev (**The Tillman Story**) and executive produced by **Martin Scorsese**, **Long Strange Trip** is the first full-length documentary (242 mins.) to explore what made the Bay Area band one of the most influential musical groups of their generation. See facebook.com/longstrangedoc.

ABKCO Records has digitally released **Big Little Lies: Music From The HBO Limited Series**, a soundtrack that reached No. 1 on **iTunes** and No. 3 among all albums. The soundtrack includes music by **Charles Bradley**, **Alabama Shakes**, **Leon Bridges** and cast member **Zoë Kravitz**. The HBO dark comedy series stars **Reese Witherspoon**, **Nicole Kidman** and **Shailene Woodley** as three mothers who live seemingly perfect lives in Monterey, CA. The soundtrack is heavy on soul, folk, blues, rock and instrumental music

and director **Jean-Marc Vallée** (**Dallas Buyers Club**, **Wild**, **Demolition**) is said to "use music like Jackson Pollock used paint," according to music supervisor **Susan Jacobs**. For more information, contact bobmerlis@bobmerlis.com.

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

Out Take



Joel J. Richard Composer

Contact: Megen Sterba, MSterba@gmail.com
Web: JoelJRichard.com
Most Recent: *John Wick: Chapter 2*, *Quantico*

Composer Joel J. Richard confesses he tends to "walk through life banging on things." That started as an idle habit common to most kids, but later proved an asset to his composing style, which layers more conventional musicality with unorthodox textures created with anything from dishes to garbage cans.

While in school for audio engineering at the Conservatory of Recording Arts and Sciences in Arizona (which was a stop on the way to California, where Richard says he always wanted to be), he had to have an internship to graduate.

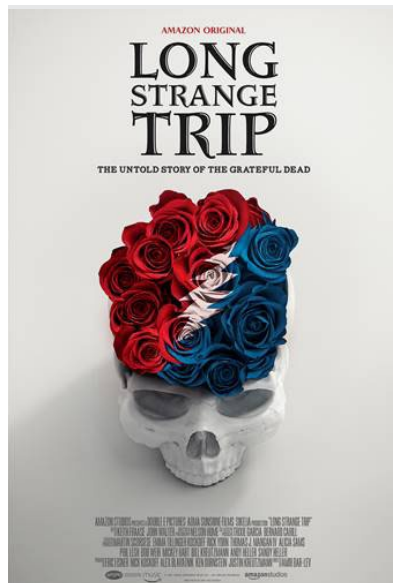
"I had been trying to get my foot in the door, but nobody would let me in. People kept saying, 'You need an internship,'" Richard says. "I realized since it was a school requirement, someone would have to let me intern for them, and I wound up at Hans Zimmer's Media Ventures."

From there, Richard worked with composer John Powell, which was where he was introduced to a gamut of film composing projects, from animated and action movies to comedies and romances. Richard says it taught him the versatility needed to make it in the industry, though he retained the experimental sensibilities that made him stand out.

"I think sometimes music can even distract an audience if it sounds too familiar to them. I try not to repeat myself," he says.

To accentuate the character of John Wick, there was a lot of banging on trashcans to create large, metallic sounds, because the character was a "broken man," Richard says. Other times, he'd re-string old, out-of-tune instruments to convey mourning and add tension.

"It's easy to settle into a comfort zone, find something that works and just do that," Richard says. "I'm more into the creation part of it, the blank page and finding what the key is. And I don't walk in with preconceived notions about a project. A preconceived idea can interfere with finding the original voice for the project."



► **Grande Gets Anaheim Swinging Side to Side**

As part of her *Dangerous Woman* Tour, Ariana Grande's show in Anaheim, CA was filled with various elements including confetti, balloons, pyrotechnics and more. Backed by a live band, Grande delivered a riveting vocal performance, singing a mix of new and old hits. For more photos, visit bit.ly/PhotosArianaGrande.



JIM DONNELLY



REBECCA SAPP/VIEWMAGE.COM

▲ **An Intimate Summers Evening**

An intimate audience of 200 at the Grammy Museum in Los Angeles, CA plus a global audience via Facebook Live, were treated to a special up-close-and-personal sold-out evening sponsored by Roland and BOSS featuring Andy Summers, multi-Grammy Award-winner and guitarist from the Police. Pictured (l-r): Roland's Chris Halon, Grammy Foundation's Scott Goldman, Summers, Roland's Brian Alli and the Grammy Museum's Lynn Sheridan.



VICTORIA PATNEAUDE

▲ **Bring Me the Upgrade!**

British rock band Bring Me The Horizon brought a rockin' show to Shrine LA Outdoors in Los Angeles, CA for their *The American Nightmare* Tour. Originally the show venue was Shrine Expo Hall but it upgraded to Outdoors due to high demand. The date sold out and was the band's biggest U.S. headlining show so far. For more information, visit bmthofficial.com.



▲ **A Birthday to Remember**

National Record Promotions Larry Weir celebrated a special birthday by holding a screening of his documentary music film *As I Remember It* at the Cine Family Silent Movie Theatre. On hand for the screening event were recording artists and actors Michael Damian (Weir's younger brother) and Corey Feldman.



◀ And the JUNO Goes to...

Congratulations are in order for the Harris Institute alumni involved in the 2017 JUNO Awards for Group of the Year (the Tragically Hip managed by Bernie Breen), Single of the Year (Mike Denney's MDM Recordings artist Jess Moskaluke), R&B/Soul Recording of the Year (the Weeknd's "Starboy" co-produced and co-written by Henry "Cirkut" Walter), Adult Alternative Album of the Year (Gord Downie: Kevin Drew, co-producer, co-writer and guitars; Charles Spearin, bass; Ohad Benchetrit, lap steel and guitar), Rock Album of the Year (the Tragically Hip) and Producer of the Year (A Tribe Called Red, Joanne Setterington, publicist).

► Kaye's Rock & Roll Induction

Considered long overdue by music aficionados, virtuoso prog rockers Yes were inducted into the Rock & Roll Hall Of Fame. The inducted band lineup is the Union roster, which includes Tony Kaye (Yes, CIRCA, Badger, Badfinger, David Bowie). Unable to attend the ceremony in Cleveland due to health concerns, an induction celebration was held in Los Angeles for Kaye. In attendance were musicians he's worked with including Ricky Tierney, Scott Conner, Brian Chatton (Boys Don't Cry, Snafu), Denny Gerard, guitarist Albert Lee, Cole Coleman, and more. Pictured (l-r): Chatton, Lee, Coleman (guitarist, Thimble Slide inventor) and Kaye.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1988-Van Halen-#11

In MC's interview with Eddie Van Halen, the guitar god revealed, "I never come to the studio and sit and think. Inspiration does not strike me in the studio. This is the place where you work to make it happen." Elsewhere in the issue is a profile of reggae artist Pato Banton and club reviews of Social Distortion, Goo Goo Dolls and the Swans.



1992-Reid & Babyface-#22

Songwriter-producer team L.A. Reid and Babyface graced this cover of MC. Asked about the duo's work set-up, Reid stated, "We try to allow room for the artist's creativity, but generally, we structure the songs before the artist comes in." The issue also features interviews with female songwriters, including Diane Warren, Franne Gold, Wendy Waldman, Carole King and others.

We Crē•8 Music

The ASCAP "I Create Music" Expo 2017 was jam-packed with important panels, seminars and workshops about reforming music licensing copyright law, indie publishing, artist funding and much more. Many celebrities and music industry luminaries attended the Expo including Stevie Wonder who was honored with ASCAP's inaugural Key of Life award. For more info, visit ascap.com/events/awards/events/expo.



Producer Bruce Wayne, Masterwriter CEO Barry De Vorzon and Music Connection Associate Publisher / Senior Editor Mark Nardone

AFM & SAG AFTRA Fund COO Shari Hoffman, Westlake Studios co-owners Al Machera and Steve Burdick with SAG-AFTRA SRD Fund Manager Terry O'Neal.



Rock & Roll Renaissance Man is a somewhat over-used term, but if you're going to apply it to anyone—male or female—it may as well be Sting. Since becoming a bona fide rock star with the Police during the late '70s, the man born Gordon Sumner, a proud son of northeast England near the coast, has cast his creative net far and wide. He's experimented with jazz, classical, Middle Eastern, African, South American and even Renaissance era lute music in addition to pop and rock.

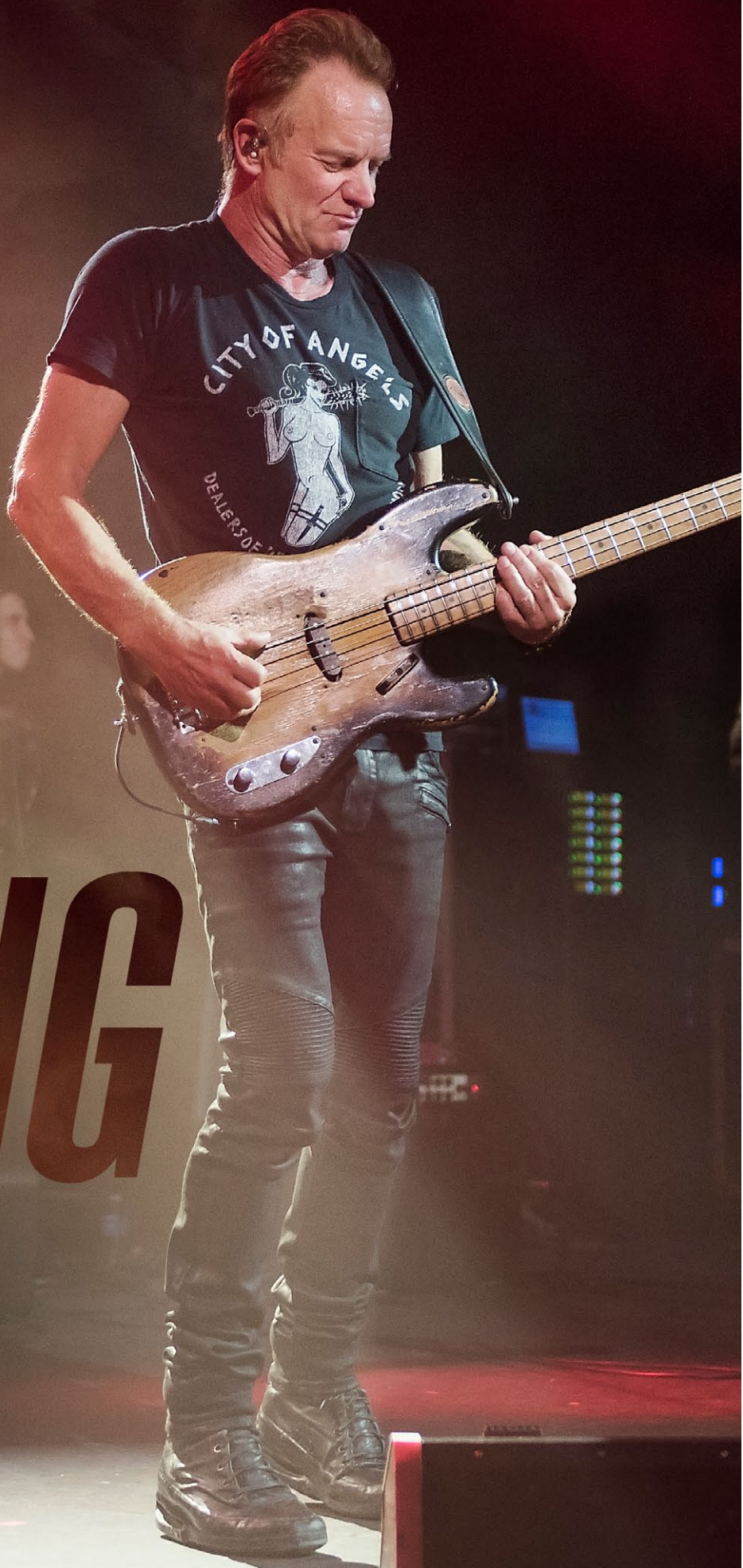
He's been an actor on both stage and screen, and in 2013 he launched his own stage musical, *The Last Ship*, which chronicles the boatyard culture of Newcastle, England, near Sting's home town. And as an activist he's thrown his weight behind all manners of causes, from the political (Amnesty International) to the social (Band AID) to the environmental, the latter via his own Rainforest Foundation Fund that Sting supports with an annual concert gala in New York. The artist's efforts have not gone unrecognized, of course; in addition to massive sales he's also won or shared in 16 Grammys, an Emmy Award and a Polar Music Prize and has been nominated for four Academy Awards for movie contributions.

He's been inducted into the Rock & Roll Hall of Fame, the Songwriters Hall of Fame and the Hollywood Walk of Fame, and he's received a Kennedy Center Honor in the U.S. and a CBE award in Britain from Queen Elizabeth II. The beat goes on, too... Last Fall, Sting released *57th & 9th*, his 12th studio album and most straightforward rock/pop set since 2003's *Sacred Love*. And he'll be touring to support it, likely into 2018.

STING

By Gary Graff

Photo by Rebecca Bissett



Music Connection: *57th & 9th* has been trumpeted as your return to rock—at least on album. What led you back?

Sting: Well, I don't really know what people are on about saying it's my first pop-rock album in however many years. I thought that was just a record company kind of marketing tool, because for me it's just a record. Rock & roll or whatever, pop music, is just part of my DNA, and every time I make a record, to a certain extent less or more it's rock & roll and pop. So I've always been bemused by the question when it comes up. I say, "Really? It's just a Sting record."

MC: You do tend to change directions from project to project, however. Is there a reactive quality to your creative approach? Is each project a reaction in some way to what came before it?

Sting: There was no overriding concept, which I suppose is the biggest difference. With *The Last Ship* it was meant to be one thing, a cycle of songs about one subject, or at least one community, and this is just me going in the studio and having fun with people I know and love, musicians I trust and who trust me and saying, "Let's just play musical ping-pong and see what kind of things transpire." No more than that. I think it's a traditional record in that sense. I think the concept album was something that had its day, but originally bands would go in the studio and have the privilege of making a record of their songs, and there was no sort of overarching arc, if you like. It was just having fun. This record's no different.

MC: Were some of these songs around for a while, waiting for their moment while you were working on *The Last Ship*?

Sting: Not really. Most of it was conjured up there and then, and I think having that pressure to make a record in a short amount of time was a helpful one. Normally I have a very open-ended remit—It'll be released when I'm finished or it'll be written when I feel like writing. This one I said, "Okay, we're gonna go in the studio on this day and we'll make a record by this day, and we'll have it on the street by Christmas." I enjoyed that, actually, even though it hasn't been my method in a number of years.

MC: What was the allure of doing it that way?

Sting: My feeling about creativity is that it is a very, very mysterious and very difficult-to-catch animal, and you're hunting for it all of the time so you have to change your methods the whole time because it does, too. You have to trick it, somehow, or trick yourself into finding it. So approaching it from a different angle a surprising angle, a different method than you've used before is always a benefit.

MC: How does the songwriting method change in that kind of environment?

Sting: I was writing subconsciously, first of all, improvising the music with the boys and then taking that music home and asking it to tell me a story. But of course what's going on in the world, what's going on in MY world or my personally history or so has an effect. So in a way you open yourself up to this kind of automatic writing, just focalizing, and an idea will come into your head, a phrase which you hadn't really planned on or a theme which you hadn't really planned on.

MC: Talk about that external influence of current events.

Sting: Well, you read the papers every day, what's going down in the world, so it's not surprising that some of those themes or some of those elements come through—lo and behold, some of them are connected, even! You may start off with the idea of resisting the concept album, but then you end up with concept, or connective tissue, by accident.

MC: Calling the album *57th & 9th* implies that your surroundings at the time had a significant impact on it.

Sting: Yeah. That was a wonderful part of the process, living in New York and walking to work every day and having that privilege of walking to work. I find the binary act of walking creative anyway. It's rare now; most people have to commute or they're stuck at home behind a computer. Actually walking to work is a very noble and useful thing for me. New York is a stimulating city on every level. It's dramatic. It's architecturally dramatic. It has a social drama. You can't really resist the noise, so walking to work and then back home every day became a kind of playlist for a lot of thinking. Ideas would occur to me on the way home, and at that corner, 57th and 9th, you're forced to stop at it almost every time you go because traffic is so busy.

It allowed me to sort of stand for a few minutes waiting for the lights and ponder, take stock, say, "Okay, what am I doing in my life?" or "How fortunate my life is, that this is my work and this is my city and I'm being asked to do things that are pleasurable rather than something that I dread doing."



MC: Was there a first song that came along for this one?

Sting: I think it was the first song on the record, which is called "I Can't Stop Thinking About You"—which of course sounds like a love song, but is in fact a song about the obsessive nature of searching for inspiration or for a theme for a song. Like I said before, you're hunting this ephemeral creature, and that is an obsessive compulsive disorder, constantly thinking of a song, a subject, a story.

MC: "One Fine Day" sounds like it could have a double meaning, too.

Sting: Y'know, that's my ironic take on climate change denial, and rather than standing on a soap box and saying, "You're All Crazy," or all wrong I've done it in a slightly more subtle way, putting myself in the middle of this argument between apologists and people who are generally afraid of what's happening in our climate and how responsible we are. I think we must somehow have a more powerful effect on climate—political climate, too—than we maybe imagine.

MC: Making the album in New York you were in Donald Trump ground zero during the presidential campaign. Did that make any impact?

Sting: Well, I was writing the album with no real confidence that he would get in. Nonetheless there was a threat there, and when I hear people in responsible positions saying climate change is a hoax and 98.9 percent of the scientists in the world are saying, "No, it's not a hoax. It actually is very real. The ice caps are melting. Sea levels are rising. The glaciers are disappearing. People can't breathe in Shanghai and there are floods," then you have to say that for sure we're playing a part in this thing. But I didn't want to be too heavy-handed in a song; I don't think that serves a purpose well. I was just

kind of even-handed, if a little ironic.

The basis of the song is a quote by William Blake, even though I didn't use it, which is "a man who persists in his follow will become wise," and I think we can, the whole species. One day we'll be wise; I just hope it's before it's too late.

MC: You got an Academy Award nomination for the track "The Empty Chair" (from *Jim: The James Foley Story*). How did that come about?

Sting: I was asked to watch the documentary about Jim Foley, the American photojournalist who was murdered by Isis in 2014, and I watched a very harrowing, very compelling and inspiring story of his life, and at they end of the thing they asked me to write a song. I said I couldn't possibly write a song about this subject. It's too heavy. I don't know how to do that. I think it's beyond my powers. It's a fantastic film and an inspiring film, but it's not the sort of thing you want to write a song for, in my opinion.

MC: So what changed your mind?

Sting: I went home and it was Thanksgiving, and some of my family were around the table, and my wife, and I thought, "I wonder what I would feel like as a parent if one of my kids were in captivity somewhere and I didn't know if they were coming back or how they were being treated or whether they were alive, even. How would I feel?" And then I saw a chair that was empty and I thought, "That's what I'd probably do, some ritualized prayer that perhaps by leaving the chair it would be filled one day by this person." And once I'd found that metaphor, then the song came easily. I wrote the song that night and sent it to them, and they were over the moon.

MC: No shame in losing to *La La Land*, though.

Sting: (laughs) No. But my interest in the cam-

paign is I'd like more people to see this movie, because it is really, especially at this time, an example of true American heroism, compassionate heroism, real courage under extraordinary circumstances. It's very quiet, but it's powerful. It's not a kind of shoot 'em up heroism that we tend to see in movies. This is something different. It's a privilege to get to know this man who was murdered so brutally and so publicly. It's harrowing.

But I think the job of the song is to get people back into one place so they can leave the cinema not being in a pool of tears.

MC: You're touring with a small band this year, a four-piece. Getting back to your rock roots?

Sting: In some ways it's easier because there's less handleading to do; I don't have to organize space as much because it's just naturally a function of a smaller group being there. With no keyboards, less of the frequencies are taken up, so there's a lot of space. We'll miss the occasional arranging thing with not having a larger band, but I think that'll be made up for by the space that's created.

MC: You don't seem to feel too tied to playing the songs as they're on the album, either.

Sting: The album's only the starting point of a song. It's the beginning, embryonic life of a song, and then you find things out about a song as you tour it night after night. You find an incremental change or a profound change that remains, and the songs grow, tour by tour.

MC: The initial dates have been in smaller venues, but you've obviously done arenas and stadiums. Do you have a preference?

Sting: I think it's always good to start an album that way so the songs can grow organically, bringing people into an intimate setting rather

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than starting in an arena or a stadium where the stadium plays you, really. I like to play in large arenas, obviously, but I also like to play in small places because it's a muscle that needs to be stretched in both ways. In a small place you have to make it into an event that people will remember, and in a big place you have to make a huge event seem like something intimate. I've gone the opposite way, but it's useful for an artist to keep those skills up in the air, to keep them working, oiled.

MC: Last year you toured with Peter Gabriel. What's your post-mortem on that tour?

Sting: Y'know, so many people have come up to me and said, "That's the best concert we've ever seen." It was fantastic. I think people were actually surprised by how inclusive it was, how interactive it was, that we have a lot in common, Peter and I. We're more or less the same age. We have some common history. We've worked together many times going back to the '80s, Amnesty International. We have a lot of similar interests, both politically and musically, but we're different enough for them to be a contrast. We found it pleasurable and challenging and different, and the audience seemed to love it. We'd love to do it again, both of us. We just need to find the time.

MC: This year is the 40th anniversary of the Police forming. Any plans to commemorate that—Desert Trip, maybe?

Sting: I don't think we're old enough yet. (laughs) I'm very proud of the legacy of the Police. It still seems to live in people's memory. I still play a lot of those songs, so I'm very proud of it. I'm not sure that I need to recreate it again. Having done it eight years ago, very successfully, I feel like a circle was closed at that time. But we're still very much in touch and friends and mutually proud of our achievement.

MC: Is there anything else planned for *The Last Ship*?

Sting: We're looking at putting it on in England next year, so it won't be gone. It can be raised—raised from the sea (laughs)—at any time. I went to see a production of it in Salt Lake City a couple months ago; they had a short run of it. It was very interesting to see my British home town recreated in the middle of Utah, kind of surreal, but a wonderful cast and the songs stand up. The great thing about a play is you can constantly work at it. You can constantly evolve it, which is closer to my own art form, if you like, of songwriting and how songs can evolve.

MC: Would you like to do another musical?

Sting: I would do it again in a minute. I was very proud of that play. It was probably one of the most satisfying five years of my life. I don't think there'd be anything as personal as that; it was an important psychological journey for me to go back to my real roots, both musically and culturally. I found it very therapeutic.

MC: Is there a glimmer of an idea of what you might do next?

Sting: Not really, since we're still at the beginning of what we're doing with [57th & 9th]. But I'll probably do something different next time. I don't know what that is, but you can't just rely on pushing the same buttons like a monkey in a maze will, otherwise you'll wind up with the same banana. And you know I'm not really interested in getting the same banana every time.

Contact tracy@tracybufferd.com

Facts about Sting...

- Born Gordon Sumner, he was christened Sting by fellow members of the Phoenix Jazzmen in Newcastle because of the bee-like black-and-yellow striped sweater he wore on stage.
- He has been nominated four times for Best Original Song at the Academy Awards, losing this year to *La La Land*'s "City Of Stars."
- He has six children, two from his first marriage and four with current wife Trudie Styler. Two—oldest child Joseph, 41, and Eliot, 26—are also musicians.
- He's acted in 16 films, starting with *Quadrophonia* in 1979 and including *Dune*, *The Bride and Julie and Julia*.
- He appeared on Broadway in *3 Penny Opera* during 1989 and appeared in his own *The Last Ship* in 2014.
- Sting's day jobs included construction worker, tax collector, bus conductor and, finally, a teacher for two years before he quit to pursue music full time.
- Sting has won a combined 16 Grammy Awards, as a member of the Police and as a solo artist.
- He published a memoir, *Broken Music*, in October of 2004.

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How to Create a Great-Looking

MUSIC VIDEO

A professional video camera is mounted on a tripod. The camera's LCD monitor is flipped out and displays a woman with long brown hair wearing large headphones, singing into a professional microphone in a recording studio. The background of the video on the monitor is dark with blue lighting. The camera has several cables plugged into its side, including a coiled cable and a standard XLR cable. The scene is lit with a cool blue tone.

on a Tiny Budget

By Ari Herstand

NO MUSIC-MAKER CAN AFFORD to neglect the value and power of video in today's music world. Artists are making new fans and are even being discovered by major-label A&R scouts thanks to videos posted online. No one understands this field better than artist Ari Herstand, and he shares his hands-on, real-world knowledge with you in the following excerpt from his best-selling new book, *How To Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*.

"Most of the time if you do a video, unless it's a Kanye West video or something, it doesn't have a real shoot. You scrape together a little bit of money and go out and do something." – BEN FOLDS

It's hard to look good on camera. And it has nothing to do with your looks. The act of lip syncing (and acting on cue) is incredibly unnatural. But then again, so is performing onstage in front of a bunch of people. It takes practice to get good at it. Whether you're creating a \$200,000 music video with a cast and crew of 150 union members or a \$100 music video shot by your roommate with a cast and crew of your girlfriend, brother and mom, there are some key components that every video needs in order to meet today's professional standards. You don't need a ton of money these days to make a great-looking video. All you need is a great concept, people who know what they're doing, a little bit of gear and lots of time.

The Concept

An inexpensive creative concept will perform better than a high-priced paint-by-numbers video every time. So get creative. Obviously, if you're making a video for an intimate piano ballad, you aren't going to go skydiving for it. The concept, as creative as it may be, should match the song's vibe, energy and feel. The purpose of a music video is to enhance the song. Not detract from it. A super creative video (that perfectly complements the song) is how you go viral. And it doesn't need to be expensive. OK Go were the first to prove this with their "Here It Goes Again" video back in 2006. The video, which got over 50 million views, helped propel the single to the Billboard Hot 100 charts. The video cost very little. It was shot with a single, stationary camera and had no cuts. No edits. The band did a choreographed dance on six treadmills. It matched the tone of the song (and band) perfectly.

Goye exploded because of his creative, body-paint, stop-motion video for "Somebody That I Used To Know." Sia's near one-take video for "Chandelier" featured an uber-creepy, wildly talented and super captivating dancing 11-year-old girl. Kina Grannis spent over a year making her jelly-bean-themed stop motion video for "In Your Arms." Black Keys' "Lonely Boy" video is a single-take shot of a boisterous dancing businessman. Oren Lavie's "Her Morning Elegance" video is a single-angle shot of a bed while the sleeping protagonist gracefully explores pillow adventures through fantastical wonderlands, all by the magic of stop motion photography.

These videos were all created on a relatively low budget. But this takes convincing very talented people to work hours upon hours for free or very little. So, getting the right crew is crucial. To help generate inspiration and focus your creative direction, make a list of music videos you love that don't look too expensive.

The Crew

Hollywood has special titles for every single person who works on a film set, from Best Boy and Grip to 2nd AD and PA. Two minutes of network television could take six hours and 100 people to create. Your music video doesn't need fancy titles or craft services to be great. You need a dedicated crew of passionate people who all believe in the success of the video. For most of your early videos, you will wear most of the hats, but you will need at least a few people to help out. Learn as much as you can, though, so you can be as independent as possible.

Producer

Whether you're working on a multimillion-dollar film or a \$100 music video, the producer is one of the most important people for the success of the project. The producer is the project manager. She finds and hires the entire crew, finds all locations and tracks down all necessary equipment. A producer who has tons of connections can get all sorts of deals. If she really believes in your project, she can call in all of her favors.

Director

The director is the brain. The leader. The idea person. She has the vision. The director will work with you on putting together the concept. She will, uh, direct everyone on set and has a solid understanding of everyone's role and the equipment necessary to achieve the goal of the video. She is a part of the project from concept to final editing. If she doesn't do the shooting, editing and coloring herself, she works alongside these individuals to attain her vision.

DP

DP means director of photography. This is the person who runs the camera. For low-budget shoots, it will most likely be the director or a fellow bandmate. For higher-budget shoots, a DP is hired specifically for her expertise and ability to realize the director's vision. Professional DP's know how to operate the most complicated (and expensive) cameras in the world and know what it takes to realize nearly any concept.

PA

PA means production assistant. These are your friends who have volunteered to help you throughout the shoot. They do everything and anything you need, from positioning lights (when there are no lighting crew members), to running the playback, to making coffee, to running to Home Depot for an extension cable, to washing the windows you're shooting through.

Work with Students

Bring a film student on board to help with something. Call it an internship. Film students have access to state-of-the-art equipment for free. Regardless of their confidence level, most film students on their own are not experienced enough to create a video up to the professional standards you require. But if you have one very experienced filmmaker to lead the operation, the film student can help with equipment and location needs (and more PA's), while getting great experience and building his résumé. Most film students would jump at the opportunity to work on a band's music video—no matter how low-budget it is.

The Performance

If you're going to sing in the video, you should practice re-creating the recording's vocals to a T. Learn every breath and every inflection. If the visual vocals don't match up to the recorded vocals, it will be jarring to the audience. Sure, everyone knows this isn't a live performance, but make it look as close to one as possible. You should actually sing the part when you're shooting the video. People can tell if you're faking it. Actually sing.

This goes for every instrument. The drummer should learn the part verbatim and play it like he's onstage in front of 10,000 screaming fans. The guitar player should plug into an amp, if possible, and similarly rock out like her tubes are reverberating through Madison Square Garden. Practice the performance before you get on set. Each band member should practice his performance on his own. If you're a live band and perform often, this will come much more naturally. It will feel unnatural to perform for the camera (and not a packed room of fans). Here's where the acting comes in. Each member should film and critique himself before shoot day. Rehearse your performance, on your own, until it looks like how you think it should. If your performance looks dumb to you during your rehearsal, it will look dumb during the actual shoot (and to everyone when the video comes out). An expensive camera, lighting package and editor cannot save a sh*tty performance.

Camera

Jack Conte made some pretty darn good-looking videos with his iPhone (in 2013!), which have gotten millions of views. So it's possible. But I recommend either investing in a \$1,000 DSLR camera (a Canon 70D is a fine option for now) and a couple great lenses or hiring a DP with a DSLR camera to shoot you. Freelance DP's typically range in price from \$100 to \$500 for the day. Most will have their own camera, but some super professional DP's will only work on high-end cameras like a Red (\$50,000) or Alexa (\$100,000). In L.A., it's quite simple to rent these high-end cameras. If you have insurance, you can get a Red for about \$500 a day or an Alexa for about \$1,000 a day. But you don't want to just rent the camera if you don't know how to use it. These high-end cameras should only be handled by professional DP's.

Lighting

It doesn't matter whether you're shooting on an iPhone or an Alexa, if your lighting is sh*t, your video will look like sh*t. Plain and simple. At the very least, buy, rent or borrow a sufficient lighting package. If you're just shooting a simple, YouTuber-style solo performance video at home, a \$150 softbox lighting kit from Amazon will do the job. Get the brightest lights available. And make sure the kit is for video (not just still photography). You can head down to a camera shop and ask them for recommendations. There are some great YouTube tutorials on simple video lighting techniques. If you're creating a multi-location, indoor, narrative music video, you'll most likely need to rent a lighting package.

So be aware of this when coming up with your concept. Your DP will be able to instruct you on what she requires. But be careful, DP's aren't managing your budget. Make sure to rein them in. If they say they absolutely need a \$1,500 lighting package, they may actually be able to (grudgingly) do it for a \$500 lighting package. These are rental prices. You'll also need people who know how to set up and oper-

ate these expensive rented lights (so they don't explode on you—yes, this can happen if you don't handle them properly). Shooting outdoors is the easiest way to avoid increasing lighting costs. The sun is the best lighting package on the planet. And it's free! All you'll need is a bounce (reflector disc) to help guide the light. These are \$10 from Amazon.

Playback

This is one of the most forgotten-about elements of music video shoots. And it is the most important. Make sure you have an extremely loud sound system. And if you're shooting outside or in multiple locations, it needs to be portable. This is easier said than done. A little Bluetooth Jambox may not be loud enough—even if it is just you and your acoustic guitar. If your full band is performing, you may need a full sound system to get the playback loud enough. You'll want one PA on playback duty for the entire duration of the shoot. There will be lots of starts and stops.

Editing

You should learn basic video editing. It will save you tons of money down the line. It seems daunting to learn at first, but as someone who has taught himself Final Cut Pro (by watching YouTube tutorials), I can tell you firsthand, it can be done. And it's not as painful as you'd expect. It can actually be quite fun once you get good at it. You will be putting out lots of video content over the course of your career, and you don't want to have to rely on editors. Once you can afford to outsource the editing, then by all means, do it. But until then, it's much easier to just learn by doing. I never took a course or spent time practicing. I learned by editing a Christmas video of mine that had to get done. For your official music videos, it will be worth hiring a professional editor if you can afford it. But for all other videos, you can edit yourself.

Coloring

What separates the amateurs from the professionals is color correction. There are people out there whose sole job is color correction. It's the final step of the workflow. Make sure every single one of your music videos gets color corrected. There are color correction plugins and presets you can purchase that when used effectively can give your video a Marvel comic look or *The Notebook* look. Sure, the camera is important, but color correction is what really gives it the "look." And if you don't color-correct, it will look like a home video shot by your mom. I've seen too many of these. Please, for your sake, color correct.

You Pick Two

No, this is not Panera's lunch special, this is the Iron Triangle of project management. And it applies to virtually every project from albums to videos to app creation. Everyone wants their project to be good, cheap and fast. But you can only pick two. Want something good and fast? It will cost a lot. Want something cheap and fast? It ain't going to be fast. Want something good and cheap? The quality will most likely be crap. •



HOW TO GET YOUR MUSIC VIDEO OUT THERE

Now that you have a great-looking video, you have to get it out there so lots of people see it. If you wrote the song, you can (and should) upload the video directly to Facebook as well as YouTube. If you didn't write the song (it's a cover video), you can only put it on YouTube. As of this writing, Facebook doesn't currently have licenses in place with the publishers and are actively ripping down as many cover videos as they can and locking artists out of their Facebook Pages if they become "repeat offenders." So be careful about putting cover videos on Facebook. This will eventually get worked out, it just hasn't been yet, unfortunately. And indie artists and fans are suffering the most because of it.

Moving on!

Just like releasing a song or an album, before you release the video to the world, you want to put together a release strategy to make sure it has the strongest impact. Don't release the video until you have a great plan otherwise you'll resort to begging your friends on Facebook to share the video. Not only will you not get the views you're hoping for, you look desperate.

The best thing to do is to get an established blog to premiere the video. Consequence of Sound, Stereogum, Pigeons and Planes, Pitchfork, Indie Shuffle and Rolling Stone are obviously some of the biggest blogs that review music. But there are literally hundreds of others. You can do a quick search on Hype Machine [hype.com] to see which blogs review your kind of music and target them. You can submit to them via SubmitHub.com, but that's definitely quite hit or miss.

If you have a bit of a budget, I recommend hiring a publicist who already has great relationships with the top blogs. Publicists range anywhere from \$500 - \$4,000 a month. But you don't just want any publicist. You want the right publicist. How do you know if it's the right publicist? Well, you want one who is excited about you. There are plenty of companies and publicists out there who will promise you the world. Be very wary of anyone who promises you anything. When you hire a publicist, nothing is guaranteed (unfortunately). You could pay one \$4,000 a month for four months and get absolutely no press. It's unlikely, but very possible. PR is not advertising. So, you want to hire someone who really digs your video. Hard.

You can find a great list of publicists and PR companies in *Music Connection's* great industry contacts list [musicconnection.com/industry-contacts].

Make sure you ask potential publicists for their success history (with artists similar to you at your same level). It tells you nothing if they got a Stereogum premiere for an artist with 3 million Facebook Likes if you're sitting at around 10,000. Can they be just as effective with a baby artist? It's also a good idea to get a past client list and ask those artists directly how their experience was with them. Do your research.

Rally up all of your friends with decent followings and ask them to tweet and post your video the day it comes out. You're going to have to plan this out and spell it all out for them. Send them a text the day before: "hey katie releasing our new video tomorrow. would you be down to tweet it when it comes out?" If she says yes, then send it the moment it comes out. Linking to the blog that premiered it and embedded the video is best (versus the Facebook or YouTube link).

Of course you can also run targeted Facebook and Google ads, but getting established outlets to push your video all at once is the best way to gain immediate traction. •

ARI HERSTAND is the author of the best-selling book *How To Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*. He is a Los Angeles-based singer-songwriter and the creator of the music biz advice blog Ari's Take. See aristake.com.

How to Make It in the New Music Business

Practical Tips On Building a Loyal Following and Making a Living as a Musician

Ari Herstand

Foreword by Derek Sivers, founder of CD Baby



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Releasing an Album and Touring as an Independent Musician

Make a Meaningful Connection with Your Fans!

Throughout our careers as independent musicians and working with a label, our band Thousand Foot Krutch had the opportunity to experience many aspects of the music industry. Time and time again, we've been asked why we choose to remain independent, and we've finally been able to boil down our response to two words: "our audience."

Before signing with Tooth & Label Records back in 2003, we had been independent for years and after spending 10 years with the label, we chose to go independent again. We teamed up with our current manager, Tony Patoto (Fuel Music), who had a relationship with the highly recommended digital music distribution and publishing administration service provider, TuneCore. With our decision to remain independent, it was important for us to find a service that allowed us to retain 100 percent of our sales and royalties but also gave us the opportunity to take charge of our own careers. Since that day, TuneCore has been an incredible help on this journey. We knew the decision to go independent was a big risk, but we felt this was the right thing for this band as it has allowed us to develop a closer connection with our audience. Our experience as an independent band has been liberating; when we get inspired to try something new, we can move on it without limitations, resulting in some incredible breakthroughs.

As much as we love being independent, we must set the record straight (no pun intended) that being independent is not for every artist/band. One of the many benefits of independence for us is overall greater creative control—not just on our albums, but in the way we wish to release them. You also have a greater ratio of risk vs. reward—if things go well, the reward is greater, but if things don't, you hold much greater risk too. Not everyone is willing to take that risk (or should for that matter) but we have seen the great benefits that come from taking these risks!

On the other hand, there are some drawbacks to independence which largely depend on your team and how well you can execute the release strategy, the band and marketing, sales and distribution, radio promotions and various day-to-day tasks at-hand. This can be smooth if everyone's firing on the same cylinders and sharing the same vision—which, fortunately, we can say is the case most of the time for our band—but can be an absolute nightmare if this isn't the case.

Like any career milestone, releasing an album as an independent artist is a process that comes with its successes and challenges.

For our most recent album, *Exhale*, released last June, I worked on the songs for a year or so prior to recording—both on and off the record—either in my home studio or on a portable rig. From there, the rest of the band and I went back and forth on a final decision for what songs would make the best collection for the actual album. This typically takes a month or two and then we hit the studio to record. We've produced the last handful of albums ourselves remotely in our home studios, along

whether they can work within your budget. Regardless of industry status, or price point, some people love finding something new and inspiring to work on in between larger paying projects.

Like releasing an album, going on tour as an independent artist is another incredible experience, as it gives you a chance to truly make a meaningful connection with your fans. On our three-month U.S. tour called "WinterJam," to prepare, we spent quite some time rehearsing, putting a new set together and prepping lighting for production. Luckily, we have a great team that works with us. One thing that I have learned over the past two decades is that it always takes a village!

On top of that, we've been touring for approximately 20 years and now have families at home. Being away and traveling for extended periods of time is one of the hardest parts. However, a strong support system is key throughout all of this—we're very blessed to have strong, incredible wives to support us and make it possible for us to live our dreams. We are looking forward to getting to connect with our audience face-to-face and share our stories. Music impacts all of us, so it's inspiring to get to share that together and encourage each other to move forward.

After years of experience going on tour as independent artists, our main piece of advice for other independent artists touring would be to get out there and make connections with people—not just through your music, but off-stage as well. That's where you build your fan base. Your family and friends who will continue to walk this journey with you and help spread the word about your music—not just because of your music and songs, but because they care about you, and you care about them.

There are a lot of great bands out there, and a lot of options so be sure to appreciate the people who support what you're doing and everyone else who helps make each show happen.

It wouldn't happen without them!



with our good friend and producer, Aaron Sprinkle. This approach was something we choose to invest in along the way, and it's proven to be a good one. From there, it takes about six to eight weeks to track the album and then another three to four weeks for mixing and mastering. Unfortunately, there's always a few challenges when recording an album remotely, the biggest one being communication with everyone involved and staying on top of the overall production itself for each individual song. That's a full-time job for me during this process. As always, the best part of releasing an album is seeing everything come to life—as an artist, it's truly exciting to watch and listen to it unravel. Of course, an added bonus for me and the band is that we always have a blast working with good friends and great musicians!

For other independent artists releasing an album, there are several important factors that one should keep in mind:

- **Be Prepared:** If you don't have the proper means or experience to produce and record your own albums, it can be a bad idea.
- **Find The Right Producer:** When looking for a producer, you want to find someone who can see the vision and tie into it.
- **Always Ask!** Don't ever be afraid to inquire and reach out to a producer, mix or mastering engineer regarding their availability and

THOUSAND FOOT KRUTCH is a Canadian rock band featuring Trevor McNeven (founding member, lead singer and songwriter) along with Joel Bruyere (bass) and Steve Augustine (drums). They have released eight albums, one live album and three remix albums. With over 1.1 million albums sold, 10 Active Rock hits, numerous soundtrack slots, plus a massive presence in professional sports, the group has infiltrated every facet of pop culture. Continuing to receive ongoing ESPN appearances, as well as various NASCAR, MLB, NHL, WWE, NCAA and NFL airings (including the 2010 Super Bowl), TFK has songs featured in EA Sports' *NHL 2010* and *2013* video games and tallies about 30,000,000 monthly views in combined streaming across all of YouTube. Just since going independent in 2012, TFK has sold a 350,000 albums, a million singles and garnered 54 million streams.

The Information You Need ... Any Way You Want It

MUSIC CONNECTION
Weekly Bulletin
March 06, 2017
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MUSIC INDUSTRY TIPS: 10 THINGS YOU SHOULD NEVER SAY ON STAGE
BY [Author Name]

1. "We're Having Technical Difficulties"
If you're the first to say your audience between your songs is an important part of delivering an engaging performance. But be careful what you say. The wrong statement - just a few ill-chosen words - can send your audience's attention to a different place. Check out these 10 music industry tips from the pros to help you stay on track. (And don't forget to check out our new book, *The Music Business Survival Guide*.)

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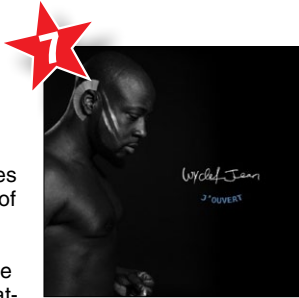
Wyclef Jean

J'ouvert

HEADS Music

Producers: Various

As a preview to his upcoming full-length album *The Carnival Vol. III*, *J'ouvert* proves to be a decent EP that conveys the state of mind that Wyclef Jean is in, while touching on socio-economic events happening today. Whereas songs like "Holding on the Edge," "Hendrix," "The Ring" and "Life Matters" make the record worth listening to, "Rear View," "Party Started" and the Young Thug-assisted "I Swear" simply bores the fan. *J'ouvert* is a mixed bag that could have been better if Jean had omitted certain tracks to really make this a tight, concise EP. — **Adam Seyum**



Andy Summers

Triboluminescence

Flickering Shadow Productions/Cargo Records

Producer: Andy Summers

Andy Summers describes *Triboluminescence* (his 14th solo release) as "the result of a lifetime of receiving influence, digesting it and trying to create a new voice." The guitarist's "new exotic" approach shuns convention to experiment with world beat, alternate tunings and unique sound design. The former Policeman carves his own niche on tracks like the ambient and emotive "If Anything," the African-flavored "Adinkra" and the swinging Weather Report-like "Shadyland." Much like Belew and Holdsworth, Summers creates soundscapes that elevate the guitar to unearthly heights. — **Eric A. Harabadian**



Robyn Hitchcock

Robyn Hitchcock

Yep Roc Records

Producer: Brendan Benson

Robyn Hitchcock has been putting out excellent music for over three decades, and this release definitely ranks with some of his best. His guitar-based psychedelic pop encompasses the '60s British Invasion and Barrett-era Pink Floyd, and this recording features masterful western pedal-steel on several tunes. Hitchcock's wry and sometimes surreally incisive lyrics on the human condition are in full force here, as in "Eight million zeros are still zero," and "1970 is gone now, sits in amber like a fly." This stands to be one of 2017's best releases so far. Whether an old fan or new fan, you're gonna dig this masterful album. — **David Arnson**



Murs

Captain California

Strange Music Inc.

Producer: Various

Another 24 months have gone by, which means another Murs release has surfaced. On this, the rapper's 10th solo record, the former Living Legend has returned to speak up on California struggles, along with paying homage to his superhero nerdism. *Captain California's* first single "GBKW (God Bless Kanye West)" eloquently describes the struggle of inner-city youth trying to survive their surroundings, while expressing that West, who admitted to needing mental help, is a representative of much of today's black youth. Other standouts on this release include "G is for Gentrify" and "Summer." — **Andy Mesecher**



Los Straitjackets

What's So Funny About Peace, Love And Los Straitjackets

Yep Roc Records

Producer: Neil Brockbank

Known for their lucha mask schtick, Los Straitjackets are truly one of the best instrumental bands in the U.S.A. After a recent tour with ace British pub-rocker Nick Lowe, they recorded a tribute album to him in their inimitable NO VOCALS fashion. And it totally works! Lowe's tunes not only prove to be strong enough to stand as melodic instrumentals (which are delivered here in various tempos) but even the lesser known songs make quite an impact. You know Lowe's work with Elvis Costello and Dave Edmunds, now get hip to the Los Straitjackets tip! — **David Arnson**



Deep Purple

Infinite

earMusic

Producer: Bob Ezrin

They may be calling their impending tour "The Long Goodbye," but Deep Purple aren't about to cash in their chips just yet. This legendary quintet has plenty of fuel left in the tank, having seemingly retrieved their mojo with 2013's *Now What?*, and their mix of creative arrangements, renewed enthusiasm and spirited songs is firmly cemented here. Ian Gillan sings with piss and vinegar on tracks like "Time for Bedlam" and "Hip Boots." And they also allow room for prog-rock extravaganzas like "The Surprising" and "Birds of Prey." This album reflects a band that defies fashion, yet is as contemporary and vital as ever. — **Eric A. Harabadian**



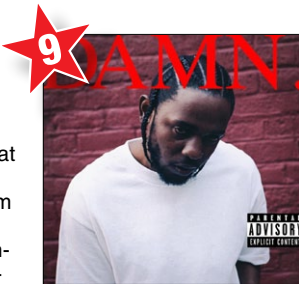
Kendrick Lamar

DAMN.

Aftermath/Interscope/Top Dawg Ent

Producer: Various

DAMN. is a well-thought-out statement that challenges the listener to reflect upon its duality and contradictions. While the album lacks an overall cohesiveness, each song on its own is beautifully constructed, abundant with substance and dynamic production. In "FEAR" and "DUCKWORTH," Lamar effortlessly guides the listener through his thoughts and stories while proving the length and breadth of his progressive, creative range in the serene "PRIDE" and the upbeat "HUMBLE." *DAMN.* is Kendrick Lamar at his most raw and versatile; it is a panoramic window into one of the most creative minds of this generation. — **Don Q. Dao**



The New Pornographers

Whiteout Conditions

Collected Works Records/Concord Records

Producer: A.C. Newman and John Collins

This is the first album released on the septet's Collected Works imprint and continues their history of resonant melodies, exquisite harmonies and indelibly rhythmic hooks. Frontman A.C. Newman leads this unit through 11 tracks of cleverly controlled bedlam. Each song plays like a single; from the driving guitar/synthesizer beat of "Play Money" to the infectious call-and-response vocals on "High Ticket Attraction." There are also oddities, such as the trance-like "Darling Shade" and the percolating sound design of "We've Been Here Before." It's a little Kraftwerk, a pinch of the B52's, with a blend of social commentary and fun. — **Eric A. Harabadian**



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



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Tesh

Contact: yarmuziq@gmail.com
Web: teshiam.com
Seeking: Booking, Film/TV
Style: Hip-Hop, R&B

A level of quiet calm bordering on the spiritual pervades these joints by intriguing hip-hop artist Tesh. Relationship issues are her focus, but instead of getting feisty and confrontational she keeps her cool in the eye of the storm. "Space" (though it's marred by booming bass drums that are way too in the red zone) emits a haunting aura, from its echoing guitar riff to its siren-soprano shriek effect. She really hits her stride with "So Conceited" and "IDEK," allowing her male guest rappers to state their cases. On both joints, Tesh is sensual, syncopated and alluring—cool while her spacey tracks erupt with sudden clatters and edgy textures. This artist and her hooky, hypnotic, super-chill tunes are a pure winner.

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

SCORE: 8.2



DeepTouchSA

Contact: deepelementsmusic@gmail.com
Web: soundcloud.com/deeptouchsa
Seeking: Booking, Film/TV
Style: Soulful Deep House

South African producer/DJ DeepTouchSA has a gift for arrangements that build and blossom in unexpected ways. "My Roots" is typical of his work, starting with a minimalistic vibe that adds new sounds and textures every 16 bars—the perfect music for an art gallery or retail outlet. "Soulful Deep in Me" is impressive for how he incorporates atonal elements in his wind-up/wind-down scheme. The artist's film soundtrack potential is evident in "Dukes of Hangaart" whose clanking distortions exude a primitive cool; it's as if the artist is a sonic sculptor making music from rusty, found objects. Considering how each track clocks in at 6+ minutes, he might want to make trimmed-down versions available.

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

SCORE: 8.0



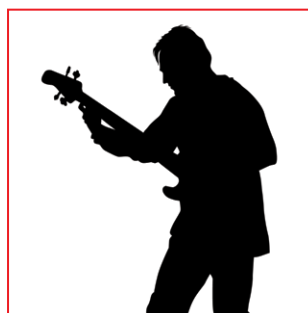
Avant Guardian

Contact: avantguardianmusic@gmail.com
Web: avantguardian.bandcamp.com
Seeking: Review, Label, Distribution
Style: Progressive Power Metal

Dudes can play. Speedy fretwork, slashing synth runs, nuclear-option drumming, Avant Guardian have the chops to impress the prog-metal crowd. They put it all out there on "Zero Sum," stuffing everything they've got—classical piano & violin, tricky time sigs, flamenco guitar and jazzy keyboards—into one ambitious opus. The less cluttered "Identity Crisis" and "Inner Purpose" exhibit a similar handicap in that lead vocalist Adam Denlinger, despite the operatic passion he invests in every word, lacks the tonal resonance that's needed for this music. He has a decent voice, but it is one-dimensional. Also, it doesn't help that the songs' messages of desperation are quite similar to each other.

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

SCORE: 7.8



A Little Bit More

Contact: alittlebitmore@gmail.com
Web: soundcloud.com/alittlebitmoremusic
Seeking: Label, Booking
Style: Americana/Country

Kentucky duo A Little Bit More are excellent singers. Reed Fields brings a husky authority, while Jill Hamlin sweetens the package, all of it rendered with top-notch backups and production. The smoldering, sensual "The Last Time" has commercial appeal and could draw Nashville's interest. Generally, though, the duo's lyrics are sometimes at odds with the music's downcast tone. For example, "Get Up Crowd" opts not to generate the "Friday night at the roadhouse" exuberance that the lyrics portray. And despite its peaceful, easy feeling (and Jill's sweet lead vocal) "Where I Am" lyrics are a bit unsettling. Still, it is apparent that this is a pair of seasoned live performers whose vocal power can command a stage.

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

SCORE: 7.8



McDougall

Contact: alex@inmusicwetrust.com
Web: mcdougallmusic.com
Seeking: Film/TV
Style: Americana

McDougall exudes a busker's DIY confidence on recordings that capture his instruments' rawboned tones and gritty textures. "Shaken" has an edgy, fx'd vocal and a wonderfully soggy bass-drum that reminds us of early Black Keys, though the dirge-like cadence wore thin after a couple minutes. More to our liking is "Stranger on the Prairie," about a lonesome, itinerant worker who, despite the odds, tries to support his estranged family. We like how the song avoids the typical VCVCBC format and delivers a catchy chorus that is humanistic and memorable. The speedy, banjo-fueled busker freakout "Flying in Circles" demonstrates the artist's high level of one-man-band musicianship.

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

SCORE: 7.8



MJT

Contact: thepredatorsball@gmail.com
Web: facebook.com/MJTTheBand
Seeking: Label, Booking, Film/TV
Style: Alternative Rock

Though familiar-sounding in myriad ways, tight-knit rock trio MJT impress us with a balls-to-the-wall attack, leaning into their tunes with all-in commitment. "Whatever happened to the land of liberty?" the band's lead singer demands in "Revolution," a call-to-action rant that opens with freaky, frenetic riffs that show you these guys love to play. "Something Like Us" is no less raw in style, but is lyrically introspective, about being alone, abandoned. "Broken Toys" has languid, trippy verses and a '90s rock feel. All told, MJT's songs are intriguing but handicapped by production that often buries the vocals. This authentic band could remedy that glitch without losing their flinty edge or sounding too slick.

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

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.



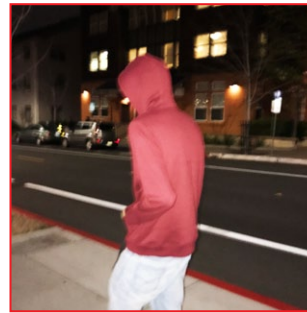
Backup Planet

Contact: maxx.cua@redlightmanagement.com
Web: soundcloud.com/user-367976499
Seeking: Film/TV
Style: Progressive Rock/Jam Band

Based on the high-energy performances and the lofty level of musicianship displayed here, Backup Planet, a Nashville-based foursome, can probably generate sparks on a live stage and should hop on a tour and get themselves out there. Their jam band foundation, together with an insistent prog-rock sheen (colorful synth solos galore), provides a great showcase for exciting musicianship. As recording artists, however, we feel they have a little ways to go, as the music too often overwhelms the vocals. Still, based upon the catchy guitar riffs of "Earth As A Dream" and the Allman Brothers-influenced "Reactions," Backup Planet sounds like a band on the brink of locating its commercial sweet spot.

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

SCORE: 7.6



JBadge

Contact: jbadge22@gmail.com
Web: jbadgexsteez.com
Seeking: Booking, Label, Film/TV
Style: Trippy Rap

You gotta love how artist JBadge avoids the same-ol' same-ol' on these recordings, which are loaded with cool effects and ideas—though perhaps too much. A melancholy piano carries the rainy-day vibe of "Simple," which features the rapper's signature slurred vocal and an unsettling, "alien" effect that is soon countered by an equally trippy bass vocal—something you don't hear every day. The rapper's bleak view of the world pervades "Guap," a rant about dog-eat-dog streetlife. Best of the bunch is "Halfway" with its elegant piano, handclaps and lyrics about perseverance. We admire its uncluttered, minimalistic arrangement and urge this artist to take the same approach to his other joints.

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

SCORE: 7.4



SUGAR JOIKO

Contact: SugarJoiko@gmail.com
Web: sugarjoiko.com
Seeking: Film/TV
Style: Pop, Dance

Houston-based SUGAR JOIKO delivers powerhouse vocals, stepping up to the mic to make an impact on her candy-coated synth-powered dance-pop songs. Not only does she push the envelope vocally, she never falls flat. "Motionless" is an everlasting love tribute that goes for emotional choruses. Then she gets both sexy and dismissive (and shows off nice trills) on "Keep On Dancing," informing a nagging dancefloor douche that she's not buying his bullsh*t. Sweetened with steel drums, "Just Dance" is (you guessed it) about total escape and uninhibited freedom. However, bright and shiny production and a strong voice are not quite enough to make these songs above average. Keep working.

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

SCORE: 7.4



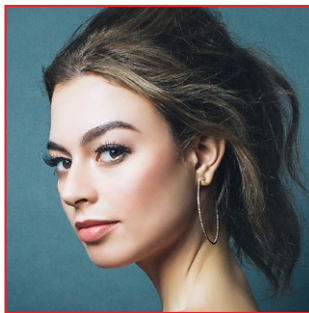
Chetti

Contact: chettimusicofficial@gmail.com
Web: chettiofficial.com
Seeking: Label, Booking, Film/TV
Style: Pop

NY-based Chetti has a clear, commercial vision and finesse-filled production that suggests radio and film/TV potential. We only wish her lyrics had more substance and that she were less passive at the mic. Propelled by a Latin-flavored beat, "Mr. Skeemer" calls out a deceitful lover. The slinky, soulful heartbreak song "Gave You All Of Me" is done in by an interlude (of munchkin-like voices) that is a total mismatch for the rest of the arrangement—and overshadows Chetti's lead vocal. The angelic choir that opens "#MADEINBROOKLYN" is tailor-made to get the hometown folks swaying. All in all, Chetti has promise, but needs to attend to certain areas—not the least of which is her average-at-best material.

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

SCORE: 7.2



Kendra Black

Contact: beatrice@hypr.media
Web: kendrablackmusic.com
Seeking: Press Reviews
Style: Pop, Electronic

For Kendra Black, partying is a scorched-earth endeavor, as on "Rude," a beat-heavy fist-pumper where she proclaims (without apparent irony) "I'm so rude, I don't give a fuck about you; me & my crew do what we do!" Her next song, "Air Pack Jet," has a similar formula (and repeats a sample already featured in "Rude") and is so unabashedly self-adulating ("I'm so fresh, I'm so rude") that we can only figure it for a fashion runway free-for-all. Somehow, though, the artist's own lead vocals are overwhelmed by the opulent EDM-fueled production—and, a vocal guest on "We Got It" brings more passion to the party than Black herself. The production quality alone might make these tracks ripe for film/TV.

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

SCORE: 7.2



Dogs and Bones

Contact: pmc_22_91608@yahoo.com
Web: facebook.com/dogsandbones
Seeking: Film/TV, Booking
Style: Blues-Rock

Dogs and Bones traffic primarily in blues-rock, as on "Got My Eye On You" and "Break Your Heart," which are pretty solid, familiar-sounding examples of the genre. The band's level of musicianship is not as high as we've come to expect from seasoned blues-rock outfits, but is okay and competent. The latter tune delivers guitar licks that show nice touches on the solo. Vocals might be the Dogs' weakest link as they simply don't possess the gutsy, whiskey-burnt grit that this kind of material requires. The band is more successful with the jangly, '60s-style, psych-pop song "Brand New Day." Overall, we can't be optimistic about film/TV potential, as these recordings generally lack polish and power.

- Production 6
- Lyrics 6
- Music 6
- Vocals 6
- Musicianship 7

SCORE: 6.2

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.

Rockwood Music Hall *New York, NY*

Contact: alex@highceilingsmusic.com
Web: highceilingsmusic.com, meganslankard.com
The Players: Alex Wong, vocals, guitar, percussion, glockenspiel; Megan Slankard, vocals, guitar.

Material: Alex Wong and Megan Slankard shared the stage with their own version of an acoustic round robin. Possessing different styles, the artists managed to find common ground while performing songs from their individual catalogs. While Wong's approach is more reserved and poetic, Slankard has an extroverted and high-energy presentation. Between them they covered a myriad of subjects, from disappointment in relationships to social issues and observations about the world around them. In "There Are No Shadows In L.A.," Wong sings about a city that offers the promise of dreams realized, while suggesting that it is lacking in complexity, dimension and a past to hang on to. Slankard grabs on to the silver lining in "Like Always, Alex," a positive take on coming out the other side of hard times.

Musicianship: Both artists are experienced musicians with enough skills between them to cover plenty of musical territory. Wong, a seasoned producer with multi-instrumental talents, has a gift for nuance and restrained expression as a player and vocalist, which he artfully uses in a live setting. His added audio effects are replete with subtle percussion touches and pre-recorded sounds. With a more stylized voice and a harder touch on the guitar strings, Slankard delivers a different vibe and take on her material. They overlap when



ALEX WONG AND MEGAN SLANKARD

MARK SHILOVICH

harmonizing or when background instrumentals are added to a particular song.

Performance: No strangers to the stage, each exuded a relaxed and confident demeanor, staying true to their individual vision and viewpoint. While partitioning the set had its advantages creatively and economically, more of a common thread of shared experience (either through a mutually penned song or life event) would have elevated the show to a higher level.

Summary: Wong and Slankard have a strong handle on their respective skills, and though diametrically opposed in execution, they manage to pull off their unique statements

effectively while musically joining forces to support each other. Although opting to maximize the tour by set sharing, more of an integrated intention could have been communicated to underscore the bond between them. As far as the future is concerned, Wong's next solo effort comes out September of this year followed by a concept project in early 2018 with fellow artist Jesse Terry, bringing attention to Kivalina, AK, a town at risk of succumbing to rising sea levels and climate change. Also—don't miss Wong's brilliant video "Oceanside." Meanwhile, this summer, Slankard continues touring in the Midwest and on the East Coast, then again in Europe in 2018. — **Ellen Woloshin**

Hotel Café *Hollywood, CA*

Contact: AndreaHamiltonOnline@gmail.com
Web: hopefulandrea.com
The Players: Andrea Hamilton, vocals, keyboards; Keshia Shantrell, backup vocals; Megan Tibbits, backup vocals; Tristen Whaley, electric guitar; Eman Cervantes, drums; Omar Ahmed, bass; Paul Kirz, keyboards.

Material: The fun that comes with Andrea Hamilton's music is that, while the stage setup at the Hotel Café was apt to make you believe that we were in for some fairly regular singer-songwriter fare, in fact the tunes are pure pop. Nowadays, we're accustomed to the word "pop" meaning something altogether more cynical and unit-shifting-focused, but when you boil it down, it's all about creating catchy, instantly accessible and preferably relatable songs. This show promoted her new album *Hope and Struggle* which, amazingly, is Hamilton's seventh full-length. Tellingly, every song she performed hit home hard, pointing to the act that Hamilton has been remarkably consistent thus far.

Musicianship: There were a lot of performers onstage, but each had an important job. In Cervantes and Ahmed, Hamilton has a solid rhythm-section backbone, allowing herself, plus guitarist Whaley and keys/samples man Kirz to fill the whole thing out. The backing vocalists add a lush quality thanks to some delicate-yet-gorgeous harmonies. Hamilton herself has a voice that is by turns powerful and sweetly quirky. Beautifully emotive, she takes



ANDREA HAMILTON

BRETT CALLWOOD

a new song like "An Easy Life" and creates a sweeping, epic soundscape—something that wouldn't be out of place in a cool indie rom-com.

Performance: The second stage room at the Hotel Café can be an oppressive place when it's packed to the gills, as it was for this gig. That said, Hamilton's ultra-positive on-stage personality was uplifting enough to transcend it. "There are a lot of songs on my new album about love—perhaps that's because I got married this year," she says at one point, betraying her own ongoing vibe of feeling

generally loved-up. There are elements of Tori Amos in her performance, as she hovers between her keys and mic, putting her all into every note. But then there are other times when she's simply singing, she could be in her own living room, and they are just as interesting.

Summary: There are songs in Hamilton's repertoire that one could imagine being performed on a much larger stage, perhaps at a big summer festival. Fans of artists such as Lorde would likely lap this material up—they just need the opportunity to hear it. — **Brett Callwood**



ALMA LAKE

SARA CARONNA

The Mint Los Angeles, CA

Contact: almalakeofficial@gmail.com

Web: almalakeofficial.com

The Players: Alma Lake, vocals; Kim Taleas, backup vocals; Kristy Guiuan, backup vocals; Michael Woodard, backup vocals; Victor Singer, drums; Eric Reymond, bass; Rafael Maceijski, keyboards; Bernardo Serrano, guitar.

Material: Amy Winehouse springs to mind once Alma Lake starts jazz scatting, sporting a

baby beehive. Her love for the '60s is apparent not only from her hairstyle but from her peace symbol earrings, big circular glasses and velvet dress with fringed sleeves straight out of *Easy Rider*.

Given the allusions to the psychedelic rock era, the band covers Janis Joplin's classic hit "Piece Of My Heart." While this is a predictable choice, Lake's effortless, naturally raspy vocals satisfy for the cover enthusiast. With as much kitsch as can be mustered you would expect this to be a novelty act, but the set features more original

songs written by Lake, like her empowering "Summer."

Musicianship: The band makes Otis Redding's "Respect" their own with a slower verse followed by a picked up tempo by Singer for the bridge. The original tunes here have great funky bass lines thanks to Reymond. One such original is "Weird Craving" where the band mixes things up by building from just keyboard and vocals to a full band. Serrano gets showcased on both "Summer" and "Piece of My Heart." On their original song "I Won't" the group needs to work on bringing down their overall volume levels so that the keyboard solo can be heard. Singer keeps his drum solos short and sweet for the band introduction instrumental rounds.

Performance: Woodard got the crowd ramped up by announcing Lake's entrance. For her original, "Weird Craving," the singer really took her time to connect with the crowd as she worked the stage and danced with an audience member. It was notable and impressive that she did all this on some pretty serious platform shoes. At points, Lake was almost too aggressive in her attempt to encourage audience participation, which was met with an amount of heckling. Undaunted, she joined her backup singers for a little choreography, which encouraged some dancing.

Summary: Alma Lake puts on a theatrical performance. She makes good use of her band and backup singers, and the group pulls all the standard punches. The novelty of dressing in hippie attire is sufficient to draw the attention of club patrons, but as Lake continues to progress as an artist she may find her own unique style while still paying tribute to her influences. — **Brooke Trout**

Genghis Cohen Los Angeles, CA

Contact: manager@christielenee.com

Web: christielenee.com

The Players: Christie Lenée, vocals, guitar; Janet Robin, vocals, guitar.

Material: The musical *August Rush* is about a guitar tapping prodigy. Christie Lenée is the first to admit that the film is a huge influence upon her work, which includes much of this mind-blowing technique. Lenée also reflects upon meeting guitarist Tim Reynolds (Dave Matthews Band) with whom she eventually performs and records. This inspirational story is just one from Lenée and an inkling of the essence of her music.

Musicianship: Lenée's compositions are mostly instrumental with a few original songs that veer toward the likes of Indigo Girls. She incorporates classical and jazz guitar training into her original tunes, but also has fun with a blues solo on a Memphis Minnie cover. "Breath of Spring" and "Daylight Comes" are similar to the work of Michael Hedges. Lenée rocks the stomp box, loop pedal and foot tambourine here to good effect.

Performance: Lenée appropriately pulled back on her microphone when she passionately belted out with her deep soulful voice. She was also sure to ask for more volume in her monitor as needed. Lenée can really shred on her guitars, and was wise to consistently retune throughout her show. She admitted to bravely restringing a 12-string guitar just before taking the stage. This did not slow down the progress of her performance at



CHRISTIE LENÉE

JODI JACKSON

all, thanks to her relaxed demeanor and ability to share stories. "We Are One" was a definite highlight that got the audience clapping and singing. As this is so high energy it could easily have been pegged to be the closing song, but instead Lenée ended with the jazzy "Love Who You Are," which left the audience entranced.

Summary: For this particular show Lenée performed as a duo with the equally talented guitarist and singer-songwriter Janet Robin,

who regaled the audience with a blindfolded performance among other highlights. The set was interspersed with a certain amount of shoegazing techniques (Robin quips, "I don't need a damn band!"), 12-string and 6-string songs, as well as both solo and duo numbers. Robin and Lenée encored with a fun cover of the Eurythmics' "Sweet Dreams." The two were excellent at bringing down the dynamics. The show went for two hours but was never boring, which was a real testament to their talent. — **Brooke Trout**

The Mint Los Angeles, CA

Contact: dougdeutschpr@gmail.com

Web: papermoongypsy.com

The Players: Lexi G, vocals; Kenny “Big Daddy” Williams, guitar, vocals; Albert Margolis, keyboards; Tony Robin, bass; Ray Weston, drums.

Material: The Papermoon Gypsies are one of those groups that American music relies upon heavily without often acknowledging it. They are a top-quality bar-band, and a blues band at that. This is the sort of outfit you hope to see when you see the words “live music” on a board outside of a local dive, but all too often don’t. To some, “bar-band” has become something of a pejorative term in this country, but that’s nonsense. Excellent musicians performing exemplary blues-rock music together, and putting themselves right in front of the public, on the public’s own turf, should be celebrated. There’s nothing innovative or even spectacular about the Papermoon Gypsies’ “Big Brother & the Holding Company-meets-the Commitments” white rhythm and blues, but it’s perfectly enjoyable. Mind you, the closing cover of “Sweet Dreams” was a welcome curveball, more Marilyn Manson than Eurythmics.

Musicianship: Again, all five of the people on stage do their job with professional pizzazz and style. Singer Lexi G has a powerful set of pipes, wailing through the seven-song set and putting her all into every note. The rest of the band, equally, doesn’t put a foot wrong all night. There’s a hint of “session musician” about all but



PAPERMOON GYPSYS

guitarist Big Daddy, a man who bears a passing resemblance to Don Was. He’s a fun guitarist, alternating trad blues licks with elaborate riffs when the songs allow. Special mention goes to keys man Margolis, who does offer a synth twist when, at times, it’s not expected.

Performance: Lexi G was clearly the focal point, writing and throwing herself into every note. She’s as good a performer as she is a singer—as much contemporary pop diva as classic blues singer. Big Daddy was capable of

some classic rock lead guitarist poses, which made things a little more interesting. The rest of the band did their jobs and they did them well, but there’s little in the way of performance.

Summary: The Papermoon Gypsies have received plenty of praise in their hometown of Los Angeles, regularly listed among the “best blues band” nominees in various magazine polls. It’s easy to see why—they sound great, and they’re fun to watch. The perfect bar-band then. — **Brett Callwood**

Five Star Bar Los Angeles, CA

Contact: Bookings@MrGBLAZE.com

Web: MrGBLAZE.com

The Players: Evans Gyimah, lead vocals.

Material: MrGBLAZE prefaced his time onstage with a brief introduction for his audience: they’ve seen a lot so far, with at least two separate lists of hip-hop artists this night, but now they’d get a taste of something a little fresher.

In a scant set lasting 15 minutes, MrGBLAZE started strong with his latest single, “Mi EveryTing,” featuring a vocal track from MS. The soft tones from the prerecorded synthesizer was characteristically R&B while the offbeat rhythms and MrGBLAZE’s performance-dialect were very reggae—in other words, ingredients for something a listener can easily groove to.

Though MrGBLAZE’s brand purports to be a reggae/hip-hop fusion, his third track “Show Me Off” highlighted his rapping abilities, in contrast to the altogether reggae piece “Mi EveryTing.” “Rasta” was the one song of the three that best exemplified the combined elements of hip-hop and reggae.

Musicianship: MrGBLAZE’s contributions to this performance were his ability with the spoken word, and in the music previously composed from the synthesizer. What this Denver-based artist demonstrated during his brief set was his ability to play with his voice. His skills with slamming down beats and stretched rhyme rapping cut through the bar hubbub with a boom, a message to be heard



MRGBLAZE

without shouting. With the exception of his last song (which felt rushed, likely due to the limited time he had onstage), MrGBLAZE’s pace and tempo was steady, his rap articulated clearly and steadily.

Performance: Never in one spot for too long, MrGBLAZE was vicious, traipsing the stage like he owned it, demonstrating that confidence and aggressiveness were not lacking. His expressive body language gave you a reason not to look away.

Summary: MrGBLAZE’s energy was probably the strongest facet of his performance. “Mi EveryTing” was enthusiastically received, but the remainder of his set simply went by too quickly, sounding rushed and not so distinct from the night’s other artists.

What’s clear is that Evans Gyimah a.k.a. MrGBLAZE has proved, albeit briefly, that he has what it takes to grab a crowd’s attention. Now he needs to work on maintaining that attention for an entire full-length set.

— **Rosario Diaz**



Trixie's Bar & Grille *Detroit, MI*

Contact: jmicheli@aquariummusicstudio.com
Web: facebook.com/dividedbyzed
The Players: John Mazzei, lead vocals, guitar; John Micheli, guitar, vocals; Jeff Levine, bass, vocals; Mark Kaster, drums, percussion.

Material: Divided by Zed composes tunes that span a wide range of influences, but remain totally original. John Mazzei, John Micheli and Jeff Levine have a great partnership with the democratic manner in which they write and arrange their material. You can hear it in the way they stack and arrange their harmonies, intertwine guitar parts and express their

diversity. Each song of their action-packed set delivers like a tight, well-crafted single. Examples can be found in the syncopated Pretty Things-like hooks of "Just Go Away," the heavy Carlos Santana/Rob Thomas vibe of "Chance for Your Love" and the Doors-ish roadhouse stomp on "You Better Run."

Musicianship: It is a beautiful thing when all aspects of a band come together. Everyone works together in concert, and the balance between musicians just feels effortless and right. That is certainly the case with Divided by Zed. Mazzei cuts through the fray with a voice that is warm and melodic accompanied by a guitar style that is evenly matched. His guitar cohort

Micheli does a great job on vocal backups and layered rhythms. The interplay between them on the front line feels natural and air tight. Bassist Levine truly defines the groove, with a seamless blend of walking lines and punchy accents. He demonstrates a smooth acumen for tasty rock, soul, blues and jazz that dovetails nicely with Mark Kaster's meaty drums.

Performance: The band kicked off the set with an appropriately up-tempo tune called "Hyperactive." They seemed to capture the crowd's attention immediately, with the drive of Levine's muscular bass lines and Micheli's razor sharp percussive chording. They followed that with the lumbering Sabbath-like assault of "2 Faced Ogre." A couple more power-pop type numbers gave way to another nugget in the band's arsenal called "Won't Hurt You." Mazzei delivered a cool and assured vocal on this one, accompanied by a bluesy shuffle that just wouldn't quit. A real crowd pleaser was Cream's "White Room" where they capped the latter part of their set with some well orchestrated jamming.

Summary: Divided by Zed is a Detroit area combo that delivers on all fronts; sweet harmonies, superb guitar work and great songwriting. A lot of their songs have a derivative quality where listeners might find themselves playing the game "name that influence." But that's not a bad thing, and is a testament to their collective abilities in adapting song lessons and ideas from the past and making them their own. That being said, this band would shine equally on the club or headline concert circuit. — **Eric A. Harabadian**

Molly Malone's *Los Angeles, CA*

Contact: brennabavis@gmail.com
Web: reverbnation.com/brennabavisband
The Players: Brenna Bavis, vocals; Cecil Brooks III, drums; Eric Estes, bass; Cary DeNigris, guitar; Matt Carrico, guitar.

Material: What you are getting from the Brenna Bavis Band is not a purely blues act. Almost their entire set consists of original tunes written by Bavis and DeNigris, the latter of whom has a jazz background, which helps explain why songs like "Sittin' Pretty" and "Always The New Gal" fall somewhere between Steely Dan and Dave Matthews Band. "King of Love" is a new song in the band's repertoire and proves to be the highlight of the show. The song features an interesting lyric refrain and strong guitar hook.

Musicianship: The finales are tight, with subtle fade outs, and the group brings down their dynamics appropriately to spotlight Estes and Bavis as needed, which gives the music space to breathe. Estes is a little low in the mix at first, but recovers as the show progresses. Conversely, the tones from DeNigris and Carrico aren't too hot as they consistently take turns trading instrumental solos. The distortion peaks a little bit on "I'm Already Perfect," but Carrico offers nice counterpoint work to DeNigris on "Hold Me." Brooks incorporates interesting time changes that work well with DeNigris' style.

Performance: There is no question that Bavis definitely poured more than a hundred percent



of effort into her performance. She received a standing ovation and deservedly so! Bavis worked the stage with DeNigris and took the time to introduce her band as each member gave their succinct solos. She expertly adjusted her microphone as needed to accommodate her powerhouse vocals throughout the evening. Brenna Bavis was truly a sight to behold and she playfully curtsied at the conclusion.

Summary: The band admits to only playing together for a year, but you couldn't guess it. The performance is top notch, and just

a little fine-tuning will take it even further. The key here seems to be allowing Bavis' vocals be the showcase. A few compositional adjustments could be made to bring those out more on certain songs. Specifically, songs like "I'm Already Perfect" don't seem to fit with the rest of the set, due to both style and tempo. There is certainly potential evidenced by a strong chorus and hook that could be developed further. By contrast, "Hold Me" works nicely by spotlighting her vocals within the composition of the song.

— **Brooke Trout**

Music Connection presents its first-ever directory for video production and video gear rental. This list has been compiled with brand-new listees entered for 2017. If you'd like to be added, email contactMC@musicconnection.com.

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SIMBA PRODUCTIONS
115 W. 29th St., Ste. 605
New York, NY 10001
212-216-9155
Email: info@simbaproductions.net
Web: simbaproductions.net
Contact: Albert Dabah

TRUE FILM PRODUCTION
154 Grand St.
New York, NY 10013
646-328-0691
Email: info@truefilmproduction.com
Web: Truefilmproduction.com
Contact: Stanley Meytin

Additional location:

220 W. 30th St.
New York, NY 10001

NORTH CAROLINA

BURNING OAK STUDIOS
6104 Maddry Oaks Ct.
Raleigh, NC
919-232-6546
Web: burningoakstudios.com
Contact: Michael Goldstein

CHARLOTTE STAR ROOM
5110 Park Rd., Ste. #2J
Charlotte, NC 28209
704-324-9048
Web: charlottestarrroom.com

ORANGE ST FILMS
1507 Military Cutoff Rd., #108
Wilmington, NC
910-321-5057
Web: orangestfilms.com

OHIO

BRAINSTORM MEDIA, INC.
1423 Goodale Blvd.
Columbus, OH 43212
614-299-5611
Email: info@brainstormmediainc.com
Web: brainstormmediainc.com
Contact: Rob Thielman

CINECRAFT PRODUCTIONS
2515 Franklin Blvd.
Cleveland, OH 44113
216-781-2300
Email: info@cinecraft.com
Web: 216-781-2300
Contact: Kurt Albrecht

MEDIA MAGIC PRODUCTIONS
4504 Rt. 46, S.
Jefferson, OH 44047
440-294-2431
Email: mail@mediamagicohio.com
Web: mediamagicproductions.com

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CENTER CITY FILM & VIDEO
1501-1503 Walnut St.
Philadelphia, PA 19102
215-568-4134
Email: info@ccfv.com
Web: ccfv.com

EXPRESSWAY PRODUCTIONS
3449 W. Indiana Ave.
Philadelphia, PA 19132
Email: info@expresswayproductions.com
Web: expresswayproductions.com

INVINCIBLE PICTURES
1600 N. 5th St.
Philadelphia, PA 19122
267-773-8971
Web: invinciblepictures.com

RHODE ISLAND

PRIME TIME VIDEO PRODUCTIONS
P.O. Box 2020
Providence, RI 02905
401-941-1202
Email: gary@primetimedigital.com
Web: primetimedigital.com

SOUTH CAROLINA

LET PEOPLE SEE
241 N. Main St., Ste. A
Greenville, SC 29601
864-982-4290
Email: hello@letpeoplesee.com
Web: letpeoplesee.com
Contact: Lauren Lucas

LINGO FILMS
One N. Main, 4th Fl.
Greenville, SC 29601
864-363-4112
Email: info@lingofilms.com
Web: lingofilms.com

SIT-N-SPIN RECORDING STUDIOS
730 S. Pleasantburg Dr.
Greenville, SC 29607
864-414-8016
Email: info@sitnspinstudios.com
Web: sitnspinstudios.com
Contact: Matt Morgan

TENNESSEE

DACE AND MOHR
2206 9th Ave. S.
Nashville, TN 37204
Email: aprildace@me.com
Web: daceandmohr.com
Contact: April Dace

GEAR SEVEN CREATIVE
305 Jefferson St., Ste. 125
Nashville, TN 37208
615-864-0805
Email: hello@gearseven.tv
Web: gearseven.tv

HUMMINGBIRD PRODUCTIONS
1521 Graybar Ln.
Nashville, TN 37215
615-385-3729
Web: hummingbirdproductions.com
Contact: Bob Farnsworth

LOCH & KEY PRODUCTIONS
555 W. Jackson Ave., Ste. 304
Knoxville, TN 37902
865-851-9101
Email: info@lochandkeyproductions.com
Web: lochandkeyproductions.com

REVOLUTION PICTURES
509 Craighead
Nashville, TN
615-327-2100
Web: revolutionpictures.com

SEEK FIRST PRODUCTIONS
2416 Music Valley Dr., Ste. 142
Nashville, TN 37214
615-542-1295
Email: info@seekfirstproductions.com
Web: seekfirstproductions.com

STEVE SENN PRODUCTIONS
796 Baugh Rd.
Nashville, TN 37221
615-942-8700
Email: ssenn@stevesennproductions.com
Web: stevensennproductions.com
Contact: Steve Senn

TACKLEBOX FILMS
1200 Clinton St., Ste. 255
Nashville, TN 37203
615-340-9555
Email: info@tackleboxfilms.com
Web: tackleboxfilms.com
Contact: Shaun Silva

VARNISH FILMS
Nashville, TN
Email: rob@robwalls.com
Web: varnishfilms.com

WE MAKE VIDEOS
16 Arcade, #198211
Nashville, TN 37219
615-852-5869
Web: wemakevideos.net
Contact: Nick

TEXAS

ACCESS MEDIA PRODUCTIONS
2909 San Jacinto St.
Dallas, TX 75204
214-823-3129
Web: access2909.com
Email: info@access2909.com
Contact: Rod Sherrell

ESCAPE PLAN FILMS
701 Tillery St., A-3 #21
Austin, TX 78702
512-256-0308
Web: escapeplanfilms.com
Email: info@escapeplanfilms.com

ONION CREEK PRODUCTIONS
2708 S. Lamar Blvd., Ste. #400
Austin, TX 78704
512-291-6991
Email: james@onioncp.com
Web: onioncreekproductions.com
Contact: Aaron Brown

SOLARITY STUDIOS
4738 Algiers St., Ste. #300
Dallas, TX 75207
214-891-6101
Email: info@solaritystudios.com
Web: solaritystudios.com
Contact: Jose Partida

STUDIO713
849 Richey St.
Houston, TX 77002
713-640-5428
Web: 713music.com
Email: info@713music.com

STUDIO82TX
419 N. Main St.
Bryan, TX 77802
281-827-7225
Email: donnyhall@gmail.com
Web: studio82tx.com
Contact: Donny Hall

TROYBOYJR
1811 Cedarwood Ct.
Sugar Land, TX 77498
Web: troyboyjr.com

TOP PUP MEDIA
3010 LBJ Freeway, Ste. #1293
Dallas, TX 75234
214-444-3470
Email: info@toppup.com
Web: toppupmedia.com
Contact: Russ Pond

UNDERGROUND PLANET
Austin, TX
512-248-9549
Web: undergroundplanet.com

VIZTV MEDIA SERVICES
405 Main St., Ste. #504
Houston, TX 77002
713-443-7578
Email: info@viztvmedia.com
Web: viztvmedia.com

UTAH

JAMESTOWN FILMS
4971 Naniloa Dr.
Holladay, UT 84117
801-669-6296
Web: jamestownfilms.com

METCOM STUDIOS
331 S. Rio Grande St.
Salt Lake City, UT 84101
801-322-1199
Web: metcomstudios.com

PRO CREATIVE VIDEO PRODUCTION
7730 Oak St.
Midvale, UT 84047
801-563-8140
Web: pro-creative.com

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THE MAIN IDEA
113 Church St., Ste. #3
Burlington, VT 05401
802-685-1053
Email: hello@themainidea.tv
Web: themainidea.tv

VIRGINIA

SKIPPER FILMS
312 E. Market St., Unit G
Leesburg, VA 20176

703-946-4552
Email: info@skipperfilms.com
Web: skipperfilms.com

SOUNDVISION STUDIOS
Courthouse Market
2476 Nimmo Pkwy., Ste. 125
Virginia Beach, VA 23456
757-340-9787
Web: soundvisionva.com

WASHINGTON

VOORTEX PRODUCTIONS
25 N. Wenatchee Ave., #210
Wenatchee, WA 98801
509-885-8333
Contact: Charley Voorhis
Web: voortexproductions.com

WISCONSIN

CREATIVE EDGE
2642 Packerland Dr., Ste. #1
Green Bay, WI 54313
920-403-0110
Contact: Jame DeGroot
Email: info@creativeedgepro.com
Web: creativeedgepro.com

ROCK GARDEN STUDIO
101 W. Edison Ave., Ste. 120
Appleton, WI 54914
920-882-1886
Email: rockgardenstudio.com
Web: rockgardenstudio.com
Contact: Marc Golde

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DGW VIDEO PRODUCTIONS
3537 Agate Rd.
Cheyenne, WY 82009
Email: info@dgvvideo.com
Web: dgvvideo.com

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Huntsville, AL 35802
256-319-3030
Email: tucker@advancedaudio.tv
Web: goaav.com

HOLT AV
401 28th St., S.
Birmingham, AL 35233
800-322-4658, 205-328-5231
Email: info@holtav.com
Web: holtav.com

ALASKA

ACTION VIDEO PRODUCTIONS
430 W. 7th Ave., Ste. 100
Anchorage, AK 99501
907-277-8115 Fax 907-274-5287
Email: actvid@alaska.net
Web: actvid.com

TALKING CIRCLE MEDIA
Anchorage, AK
907-245-3209 Fax 907-245-3339
Email: info@talkingcirclemedia.com
Web: talkingcirclemedia.com
Contact: Jonathan Butzke

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3370 N. Hayden Rd., Ste. 123-135
Scottsdale, AZ 85251
480-926-6733 Fax 480-452-0837
Email: info@goaggressive.com
Web: goaggressive.com

FAV
Ford Audio Video
2266 S. Dobson Rd., Ste. 200
Mesa, AZ 85202
800-654-6744

SMARTSOURCE RENTALS
4630 E. Elwood St., Ste. 14
Phoenix, AZ 85040
480-829-6336, 800-888-8686
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

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Video Equipment Rentals
4625 S. 32nd St.
Phoenix, AZ 85040
602-268-8000, 602-900-8647

Fax 602-268-8014
Email: info@verrents.com
Web: verrents.com

ARKANSAS

A/V ARKANSAS
819 W. 8th St. Little Rock, AR 72201
501-661-1164
Email: tom@avarkansas.com
Web: avarkansas.com

NORTHERN CALIFORNIA

EXPRESS VIDEO
2225 Palou Ave.
San Francisco, CA 94124
415-255-9883 Fax 415-255-0139
Email: info_desk@expressmedia.tv
Web: rentvideo.com

McCUNE AUDIO/VIDEO/LIGHTING
101 Utah Ave.
San Francisco, CA 94080
800-899-7686, 650-873-1111
Fax 650-246-6702
Email: pmorris@McCune.com
Web: McCune.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no

Additional location:

222 Ramona Ave., Ste. 1
Monterey, CA 93940
800-372-3611, 831-372-6038
Fax 831-372-0513
Email: bender@McCune.com

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Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
866-680-0250, 650-837-9480
Fax 650-837-9488
Email: info@verrents.com
Web: verrents.com

SOUTHERN CALIFORNIA

ABSOLUTE RENTALS
2633 N. San Fernando Blvd.
Burbank, CA 91504
818-842-2828, 310-560-2373
Email: dave@absoluteliveproductions.com
Web: absoluterentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes

AMETRON PRO-AUDIO/VIDEO SALES & RENTALS
1546 N. Argyle Ave.
Hollywood, CA 90028
323-466-4321
Email: info@ametron.com
Web: ametron.com

ASTRO AUDIO VIDEO LIGHTING
6615 San Fernando Rd.
Glendale, CA 91201
818-549-9915
Web: astroavl.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

BROADCAST STORE, INC.
9420 Lurline Ave., Unit C
Chatsworth, CA 91311
818-998-9100 Fax 818-998-9106
Email: sales@broadcaststore.com
Web: broadcaststore.com
Note: pickups by appt. only

McCUNE AUDIO/VIDEO/LIGHTING
168 E. Liberty Ave.
Anaheim, CA 92801
714-578-1900, 800-486-7686
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Web: McCune.com
Contact: Hugh O'Donovan



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-Chris Lord-Alge

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Lighting: yes
FX: no
Stages: no
Cartage: no

PAUL JAMIESON STUDIO RENTAL
 10929 Chandler
 North Hollywood, CA 91601
 818-762-5759, 818-209-6590
Email: paulbjamieson@hotmail.com
Contact: Paul Jamieson
Studio Equip: yes
Musical Equip: yes
Lighting: no
Storage: yes
Cartage: yes

SOCAL PRODUCTIONS
 1623 Maria St.
 Burbank, CA 91504
 818-565-3333
Email: rentals@socalps.com
Web: socalps.com
Studio Equip: Yes
Musical Equipment: No
Lighting: No
FX: No
Stages: No
Video: Yes
Cartage: No

VIDEOCAM
 1261 S. Simpson Cir.
 Anaheim, CA 92806
 888-772-8226, 714-772-2002
Email: info@vcievents.com
Web: videocam.net
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIDEO RESOURCES
 1809 E. Dyer Rd., Ste. 307
 Santa Ana, CA 92705
 800-261-7266, 949-261-7266
Email: ecar@videoresources.com
Web: videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

COLORADO

CEAVCO AUDIO VISUAL
 6240 W. 54th Ave., Arvada, CO 80002
 303-539-3500 Fax 303-539-3501
Email: solutions@ceavco.com
Web: ceavco.com

FAV
 Ford Audio-Video
 4230 Carson St.
 Denver, CO 80239
 800-654-6744, 720-374-2345
Email: logah@fordav.com
Web: fordav.com

IMAGE AUDIOVISUALS
 2130 S. Dahlia St.
 Denver, CO 80222
 800-818-1857, 303-758-1818

Email: rentalsales@imageav.com
Web: imageav.com

MP&E
 2931 S. Tejon St., Ste. B
 Englewood, CO 80110
 303-789-1010
Email: denver@hdgear.tv
Web: hdgear.tv

SPECTRUM AUDIO VISUAL
 351 W. 45th Ave.
 Denver, CO 80216
 800-477-4752, 303-477-4456
Email: info@spectrumav.com
Web: spectrumav.com

DISTRICT OF COLUMBIA

VER
 Video Equipment Rental
 Washington, DC
 866-583-7837, 301-731-9560
 Fax 301-731-9570
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Web: verrents.com

FLORIDA

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 and Design
 11714 Emerald Coast Pkwy., Ste. 3
 Miramar Beach, FL 32550
 850-502-4154
Email: info@aavidps.com
Web: aavidps.com

BUDGET VIDEO RENTALS
 1825 N.E. 149th St.
 Miami, FL 33181
 800-772-1111, 305-945-8888
Email: rentals@budgetvideo.com
Web: budgetvideo.com

MIDTOWN VIDEO
 4824 S.W. 74th Ct.
 Miami, FL 33155
 305-669-1117
Email: info@midtownvideo.com
Web: midtownvideo.com,
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 1611 Cypress Lake Dr.
 Orlando, FL 32837
 888-582-0350, 407-582-0350
 Fax 407-582-0370
Email: info@verrents.com
Web: verrents.com

GEORGIA

PC&E ATLANTA
 Production Consultants & Equipment
 2235 DeFoor Hills Rd.
 Atlanta, GA 30318
 404-609-9001
Email: marketing@pce-atlanta.com
Web: pce-atlanta.com

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 Video Equipment Rentals
 2105 Nancy Hanks Dr.
 Norcross, GA 30071
 770-300-0401 Fax 770-300-0341
Email: info@verrents.com
Web: verrents.com

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AUDIO VISUAL HAWAII
 74-5489 Loloku St., #8
 Kailua-Kona, HI 96740
 808-331-8403
Email: HawaiiSales@AVServs.com
Web: audiovisualhawaii.com
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 300 Rodgers Blvd.
 Honolulu, HI 96819
 800-654-6744

ILLINOIS

NOVATOO AUDIO VISUAL
 120 Easy St., Unit 3
 Carol Stream, IL 60188
 630-871-2222
Email: novatooinfo@sbcglobal.net
Web: novatoo.com
Contact: Tim Novak, rental sales Mgr.

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 Video Equipment Rentals
 3810 N. Carnation St.
 Franklin Park, IL 60131
 847-558-6248 Fax 847-671-4936
Email: info@verrents.com
Web: verrents.com

ZACUTO
 401 W. Ontario, Ste. 100
 Chicago, IL 60610
 888-294-FILM (3456), 312-863-FILM (3456)
Email: rentals@zacuto.com
Web: zacuto.com

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 25833 SR. 2
 South Bend, IN 46619
 800-888-9700, 574-232-9084
 Fax 574-232-2220
Email: info@studioOneSB.com
Web: studioonesb.com

KANSAS

LIGHTS ON KANSAS CITY
 1720 Merriam Ln.
 Kansas City, KS 66106
 800-229-5876, 913-362-6940
 Fax 913-362-6958
Email: kansascity@lightson.com
Web: lightson.com

LOUISIANA

VER
 Video Equipment Rentals
 3000 Lausat St.
 Metairie, LA 70001
 504-831-6966 Fax 504-834-7537
Email: info@verrents.com
Web: verrents.com

MARYLAND

CPR MULTIMEDIA SOLUTIONS
 7812 Cessna Ave.
 Gaithersburg, MD 20879
 301-590-9400
Email: info@cprmmms.com
Web: cprmmms.com

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 Video Equipment Rentals
 4390 Parliament Pl., Ste. B
 Lanham, MD 20706
 301-685-0354, 301-850-2851
Email: info@verrents.com
Web: verrents.com

MASSACHUSETTS

RULE BROADCAST SYSTEMS, INC.
 1284 Soldier's Field Rd.
 Boston, MA 02135
 800-785-3266, 617-277-2200
 Fax 617-277-6800
Email: answers@rule.com
Web: rule.com

SOUNDVISION
 7 Lincoln St., Ste. 200-A
 Wakefield, MA 01880
 781-245-9655, 800-547-4343
Email: sales@svav.com
Web: svav.com

Additional location:

310 Hurricane Ln., Ste. 1
 Williston, VT 05495
 802-871-5130

TALAMAS BROADCAST EQUIPMENT
 145 California St.
 Newton, MA 02458
 800-941-2446, 617-928-0788
Email: info@talamas.com
Web: talamas.com

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 Video Equipment Rentals
 226 W. Cummings Park
 Woburn, MA 01801
 781-328-1216, 781-328-1281
Email: info@verrents.com
Web: verrents.com

MICHIGAN

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 Video Equipment Rentals
 21304 Hilltop St.
 Southfield, MI 48034 844-924-8288
Email: info@verrents.com
Web: verrents.com

MINNESOTA

LIGHTS ON MINNEAPOLIS
 61 Bedford St. S.E.
 Minneapolis, MN 55414-3553
 800-336-6620, 612-331-6620
 Fax 612-331-6601
Email: minneapolis@lightson.com
Web: lightson.com

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 Ford Audio Video
 6255 S. Sandhill Rd., Ste. 100
 Las Vegas, NV 89120
 702-369-9965

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 3855 W. Harmon Ave.
 Las Vegas, NV 89103
 877-837-8342, 702-895-9777
 Fax 702-895-7377
Email: info@verrents.com
Web: verrents.com

NEW JERSEY

FAV
 Ford Audio Video
 341 Rte. 168 S.
 Turnersville, NJ 08012
 856-374-9966

NEW MEXICO

FIELD & FRAME
 107 Tulane S.E.
 Albuquerque, NM 87106
 505-265-5678 Fax 505-255-2735
Email: fieldandframe@yahoo.com
Web: fieldandframe.com

NEW YORK

CP COMMUNICATIONS
 200 Clearbrook Rd., #148
 Elmsford, NY 10523
 914-345-9292, 800-762-4254
 Fax 914-345-9222
Email: aaron.segarra@cpcomms.com
Web: cpcomms.com

Additional locations:

3506 St. Valentine Way, Unit #8
 Orlando, FL 32811
 800-373-6827, 407-843-4225
Email: kevin.obrien@cpcomms.com
Web: cpcomms.com

West Coast:
 800-762-4254
Email: Brian.starkey@cpcomms.com
Contact: Brian Starkey

E C PROFESSIONAL VIDEO
 253 W. 51st St.
 New York, NY 10019
 212-333-5570
Email: info@ecprovideo.com
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 New York, NY 10011



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Web: audiovideonyc.com

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 New York, NY 10018
 800-251-4625, 212-594-0086
Email: info@lvrusa.com
Web: lvrusa.com
Contact: Ralph, Ian, Michael

MINERVA AUDIO VISUAL, INC.
 56-32 59th St.
 Maspeth, NY 11378
 866-843-0300, 718-366-0600,
 718-366-1148
Email: customerservice@minervaav.com
Web: minervaav.com
Contact: Chris Roach
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

PERCEPTION AUDIO-VISUAL SERVICES
 424 W. 33rd St., Ste. #LL30
 New York, NY 10001
 212-239-8187
Email: info@perceptionav.com
Web: perceptionav.com

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 New York, NY 10003
 212-631-0435
Email: info@prodcentral.com
Web: prodcentral.com
Contact: David

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 866-483-7692, 212-206-3730
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NORTH CAROLINA

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 4209 Stuart Andrew Blvd., Ste. I
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Web: oneeventservices.com

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4238 Piedmont Pkwy.
 Greensboro, NC 27410
 1-800-292-9700, 336-292-9700
 Fax 333-854-5282

OHIO

WOODSY'S
 135 S. Water St.
 Kent, OH 44240 800-468-1525,
 330-673-1525
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Web: woodsyst.com

Additional location:

110 W. Liberty St.
 Medina, OH
 866-545-8575, 330-725-8575
Email: greg@woodsyst.com

OREGON

CINEMAGIC STUDIOS
 6705 N.E. 79th Ct., Ste. 6
 Portland, OR 97218
 503-233-2141
Email: debbie@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Debbie Mann

GRASSVALLEY
 3030 N.W. Alcock Dr.
 Hillsboro, OR 97124
 503-526-8100
Web: grassvalley.com

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 Portland, OR 97232
 503-235-3456, 503-445-7877 F
 ax 503-236-2302
Email: info@pixthis.com
Web: pixthis.com

PENNSYLVANIA

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 106 Henderson Dr.
 Sharon Hill, PA 19079
 877-287-7676
Email: info@ampav.net
Web: ampav.net

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 4039 Comly St.
 Philadelphia, PA
 800-695-5943
Web: audiovisualrenting.com

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 215-667-6645, 800-659-5821
Email: scheduling@keystonepictures.tv
Web: keystonepictures.tv

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 200 Spring Garden St., Ste. C
 Philadelphia, PA 19123
 215-238-5070 Fax 215-238-5075
Email: info@videosmith.com
Web: videosmith.com

TENNESSEE

ONE EVENT SERVICES
 1443 Donelson Pike
 Nashville, TN 37217
 615-301-6740
Email: Nashville@ONEeventservices.com
Web: oneeventservices.com

Additional location:

3085 Directors Row
 Memphis, TN 38131
 901-969-0255
Email: Memphis@ONEeventservices.com
Web: oneeventservices.com

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 800-241-8994, 615-256-3542
Email: info@trewaudio.com
Web: trewaudio.com

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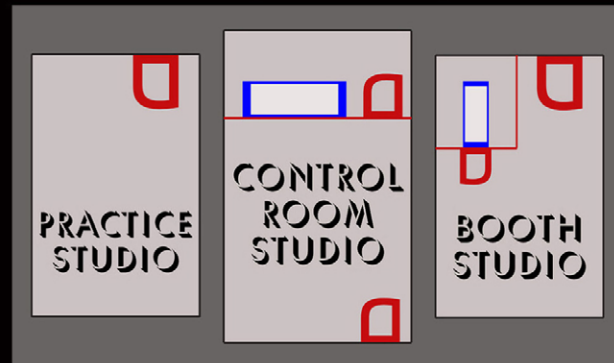
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The Do's and Don'ts of Breaking Into Video Game Music

You've got the best speakers you can afford, the latest plug-ins and you've spent years building your skills. You like the idea of writing music for games, but don't know how to get started. With so many choices and unknowns out there, here are game composer Chris Lines' top tips for what to do and what not to do.

Stop Buying Plug-Ins

You need your music to sound great, but if you go down the plug-ins rabbit hole, you truly will never come out. There are so many lovely EQ's, fx and sample libraries out there, it can be a full-time job just keeping up. Make sure you have the basics covered and then move on. Playing around with plug-ins is fun, but a huge distraction. And the worst part is, you'll think you're working hard.

Stop Hanging Out With Composers

Yes, you may have some friends who are composers, and maybe they want to work in games too. It can certainly be handy to swap tips and stories from the front line. I do this myself. But guess what, they aren't going to employ you! Your time would be better spent getting to know (and even be friends) with people in the video game industry. I know, right... scary. But just think about the sense it makes for a moment.

Educate Yourself

When you are offering your services as a composer in film, TV or games, you need to know something about the industry you are entering. Games are especially intimidating for new composers, either because they aren't gamers themselves, or because they are scared to death by the interactive music scores they've heard so much about. Guess what, there's a whole wealth of books, blogs and videos online to help you learn. And if you don't play games, you should start. You don't need to buy a console yet, download Steam and buy a few games you like the look of. As well as educating yourself, you'll start to develop a taste for what games you actually like.

Always Be Ready

Make sure you know what equipment you do have, and know it well. So you've never looked at Scarbee's Funk Guitarist that came with Kontakt? Well, spend an evening looking at the manual, watching some videos online and actually learn how to use it. Sure, you may only use it every so often (unless you write a lot of pop or punk), but you'll be thankful when the time comes. Equally, make sure your speakers are in-phase, you know how to export your music in various formats and that you are confident what comes out of your studio sounds good on lots of other systems. You want to be ready when the time comes without struggling with the basics of how to get things working.

Get Out Of Your Studio

Nothing is as valuable as meeting people in-person. Email is fine, but Skype is so much better, and the best is in-person. Getting away from your desk and meeting game developers in-person will help you no end. It will also boost your confidence as you'll slowly start to become part of the industry. Force yourself into your discomfort zone at least a few times a month. If you live anywhere near a major city, you have no excuse.

Learn On The Job

I see it a lot online, where composers are so worried about getting their

knowledge or skills up to scratch, they won't dare throw their hat into the ring until they are "ready." Yes, we all know video games can sometimes use complex music systems, but you don't need to know all this stuff on day one. There are plenty of small games out there being made which will need little more than a few looping tracks. The chances of you landing your first gig and having to work on a complex audio system are pretty small. And guess what, if you do somehow land a job scoring the next *Batman*, you can stay up for a week or two and learn the damn software you don't yet know.

Don't Default To One Style Of Music

This will differ depending on your musical path so far, but getting a gig scoring a game when you are brand-new is hard enough. I would argue that you are limiting your chances even more if you are going to say you will only write in a specific genre. You don't need to be able to write in every conceivable style, but try out a few styles you wouldn't normally write in. Apart from giving you the experience, you will also then have a starting palette of sounds for that genre should you be asked.

Actually Ask For Work

Every job I've ever got has been through directly reaching out to a developer whose work I've liked. It's hard work in the trenches—you have to get out there and HUSTLE! Pitch game developers all the time, and not just anybody—actually spend the time researching the games you like. You'll need to do it a lot; I have Excel files hundreds and hundreds of lines long with developers I've contacted. Most came to nothing, but some did! There is a silver lining to this approach too, the more potential clients you have, the less precious you will get about their replies.

Don't Default To Free

A lot of composers post adverts linking to their Soundcloud page and offering to work for free. If you offer your music for free, you'll probably be classed the same as every other composer offering free music—a commodity. In a way, you would stand out more being the most expensive. (I once heard a developer say this to a composer.) Now I'm not suggesting you should do

this, but hopefully you get the point. Act like a professional and charge what you are worth. It might be that a lot of developers walk away—fine, that's just the cost of being in the game (no pun intended!). Now free does have its place under very specific circumstances, but just don't feel that in order to work in games you have to be the cheapest.

Take Big, Bold, Daily Action

Thinking, planning and dreaming have their place, but these activities aren't going to get you where you want to be. What's the thing you're most scared to do, the bravest action that would mean you taking the bull by the horns? That's probably your next best step. It could be posting your music online for everyone to hear (although this is unlikely to get you anywhere). More likely, it's contacting game developers directly, letting them know you exist and that you're available for hire.



CHRIS LINES has over 20 years experience in the music industry. He has written music for a number of games, most notably *The Haunt*. He also has a site to help composers trying to break into game music: gamecomposeradvantage.com.

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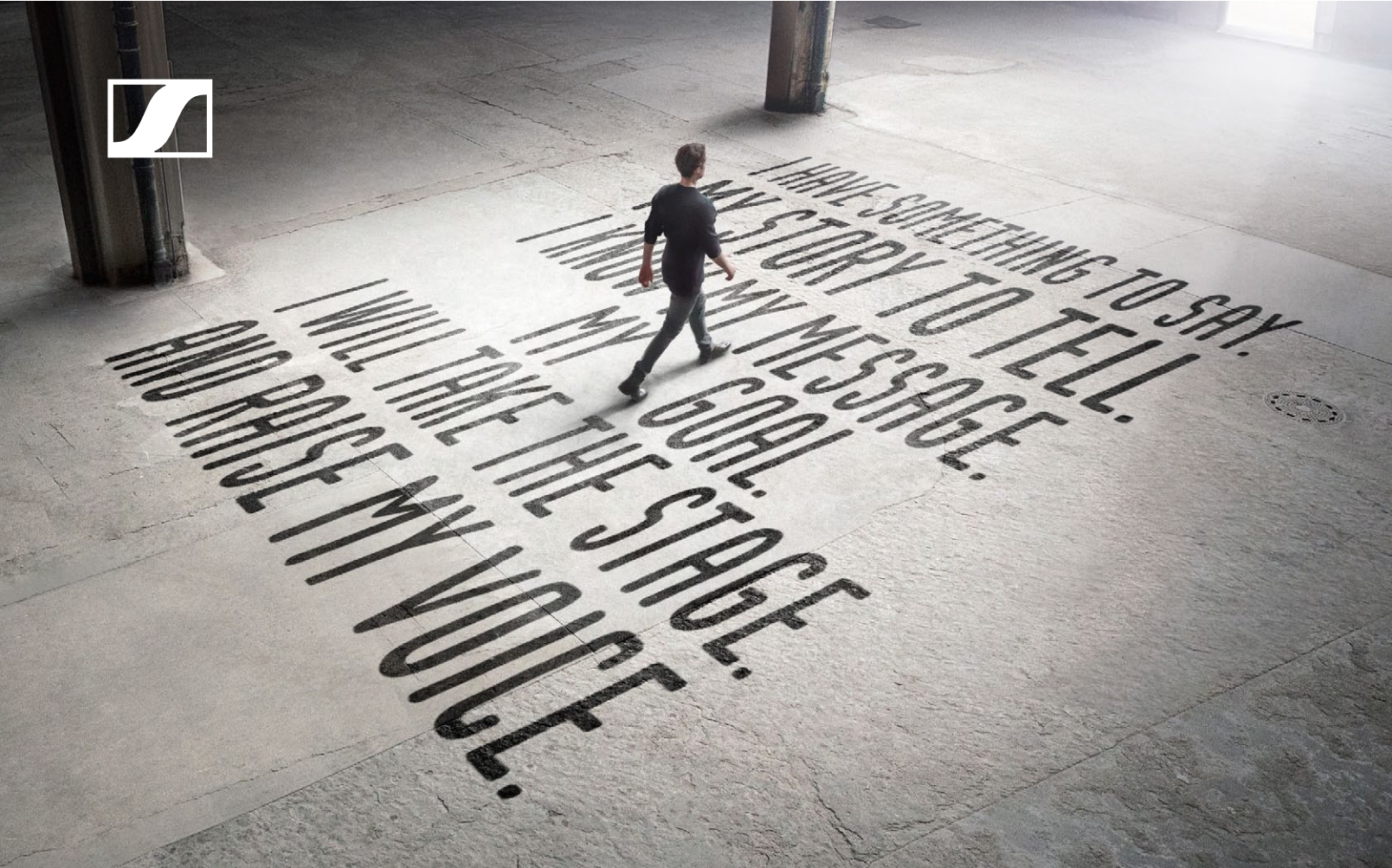
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