

MUSIC CONNECTION

• 40 YEARS AND COUNTING •

6

Songwriters
Sound Off!

How to
Mount a
Charitable
Project

+ **Wand**
King Khan
Lil Pump
King Krule
Kevin Shirley
Prophets of Rage

EXCLUSIVE LIST:
Music Publishers

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Package
Yet?

Ty Dolla \$ign

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



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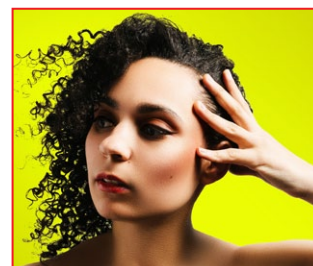
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Ty Dolla \$ign

This unique platinum-selling hip-hop artist, known for his smart, modern and impressively melodic music, discusses the insane work ethic (15 songs in a day!) that went into his latest album, Beach House 3.

By Dan Kimpel

Photos: Jory Lee Cordy



46 Shelita

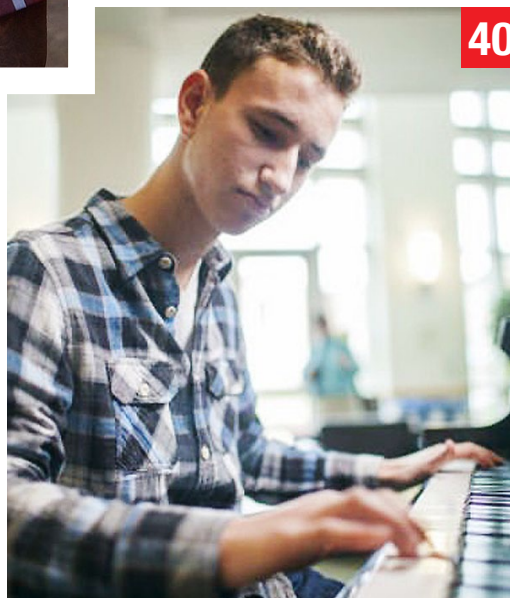
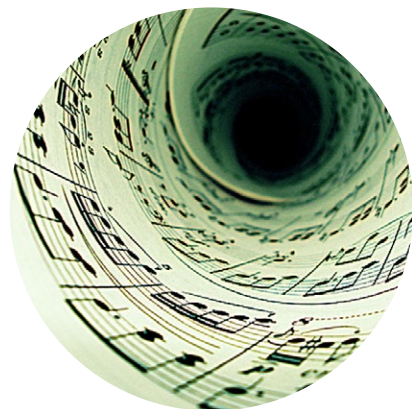
Find out how this former IT specialist is using cutting-edge techniques to make new fans and build a music career.

By Andy Kaufmann

Songwriters Roundtable

MC sits down with 5 prolific tunesmiths—and one "song whisperer"—to explore the special world they inhabit, especially how they work with music publishers, how they craft songs for other artists and where the money is today.

By Bernard Baur



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56 Directory of Music Publishers

Compiled By Denise Coso

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*Roundtrip latency was measured at 2.74ms, working at 96kHz with a 32 samples buffer on Logic Pro X, running on a Mac Pro and OS 10.11

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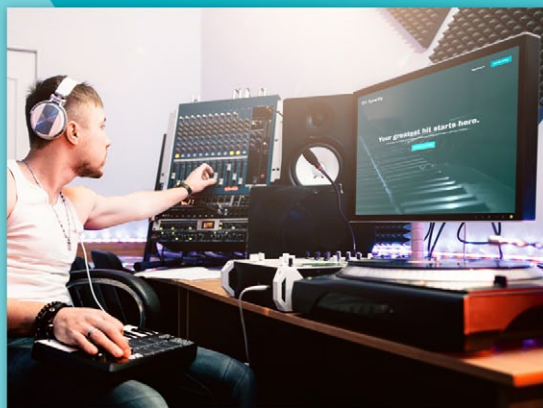
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Cubase: "Since its launch in 1989, Cubase has become our most widely used program for creating music," says Ondo. "It's designed for composers and songwriters who want versatility in editing and mixing." With millions of musicians, producers and sound engineers around the world using it, Cubase is one of the most popular digital audio workstations. Its pristine sound quality, intuitive handling and unrivaled range of advanced tools, make it the most complete DAW on the market today and sets the

benchmark for contemporary music production software. Cubase combines industry-leading sound quality, intuitive handling and a range of advanced audio and MIDI tools for composition, recording, editing and mixing.

The Three Tiers of Cubase: The best way to immerse into the Steinberg family of products is Cubase Elements, whose maximum flexibility and lightweight user interface makes it easy to harmonize and arrange music with the innovative and unique Chord Pads and Arranger Track. The next tier is Cubase Artist, whose

rich feature set is tailored to instrumentalists and songwriters and offers streamlined recording and editing tools, inspirational composing features, excellent virtual instruments, FX, amps and more. Next, the state-of-the-art mixing environment in Cubase Pro is unmatched in terms of flexibility, quality and workflow. VCA faders and Control Link Groups let you master even complex mixing situations. The 5.1 surround support makes Cubase Pro the first choice in many film studios worldwide.

See Steinberg.net



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William Rowe

Junior Sales Executive
Prism Sound

Prism Sound has appointed **William Rowe** as **Junior Sales Executive**. At Prism Sound, Rowe will be responsible for supporting the pro audio sales team and dealing with sales enquiries across the company entire range of products, which include high quality A/D D/A audio converters and interfaces. Rowe recently graduated from De Montfort University, Leicester, with a BSc in Audio and Recording Technology. Originally from Bristol, Rowe initially planned a career in music but became interested in the technical side of music production while studying at De Montfort. For more information on this appointment, contact Sue Sillitoe at sue@whitenoisepr.co.uk.



Kevin Weaver

President, Atlantic Records, West Coast
Atlantic Records Group

Atlantic Records Group has promoted **Kevin Weaver** to the newly created post of **President, Atlantic Records, West Coast**. Prior to this appointment, Weaver was President, Film & Television and Executive Vice President, Atlantic Records Group. In the new position, Weaver will collaborate with all of the company's departments, overseeing Los Angeles-based artist development projects and working closely with Atlantic's talent roster. Weaver will also continue to grow the scope of the company's content, film and TV businesses, while overseeing strategic alliances, media placements and licensing opportunities. Contact Ted.Sullivan@atlanticrecords.com.



Jeff Hawley

U.S. Marketing Manager
Allen & Heath USA

Jeff Hawley has been named **U.S. Marketing Manager** for **Allen & Heath USA** under the American Music & Sound (AM&S) umbrella. For over a decade Hawley was a leader in the Yamaha marketing team, focusing primarily on digital marketing, corporate branding and B2C initiatives. In his role as marketing manager for Allen & Heath USA, Hawley will leverage his extensive music industry and marketing background to further expand and enhance all facets of Allen & Heath marketing within the U.S. For more information on this appointment, contact Hawley directly at Jeff.Hawley@AmericanMusicandSound.com.



Darrell Vasquez

Business Development Executive
for North America
Celestion

Celestion has appointed **Darrell Vasquez** as **Business Development Executive for North America**. In his new role, Vasquez will work together with Celestion's sales and distribution partners in the U.S. and Canada to expand their offerings to new markets, as well as servicing their current clientele. Vasquez previously worked in Direct Sales and Consumer Relations at Fender Musical Instruments Corporation in Scottsdale. Prior to that, he held several roles with Best Buy Corporation, including positions in home theater sales, business account management and the musical instrument marketplace. Contact john.paice@celestion.com.



Sebastian Hentzschel

Chief Technology Officer
BMG

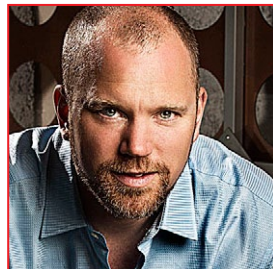
BMG has promoted **Sebastian Hentzschel** to **Chief Technology Officer**. In this position, Hentzschel will be responsible for the company's global infrastructure, application development and data analytics. Hentzschel is now also responsible for royalty processing for BMG's recordings business. He will continue to report to BMG CFO Maximilian Dressendoerfer. Previously, Hentzschel was SVP Group Technology and lead the development of BMG's MYBMG royalties app and portal. He joined BMG from parent company Bertelsmann in June 2009, just six months after the new BMG opened for business. For more, contact steve.redmond@bmg.com.



Robb McDaniels

Chief Executive Officer
Beatport

Robb McDaniels has been named as **Chief Executive Officer of Beatport**. In his new role at Beatport, McDaniels will focus on strengthening the company's position as the leading online music store for DJs and the global dance music community. McDaniels previously served as a Venture Partner for Dubai-based investment company TechInvest. In early 2016, he launched Faction Entertainment, a forward-thinking, technology enabled management services business with a client list including Thievery Corporation, Bonnie McKee, Slightly Stoopid, Phantoms and more. For more, contact Larry Solters at solters@solters.com.



Brian Nolan

Senior Vice President
Seventeenfifty

Brian Nolan has been named **Senior Vice President of seventeenfifty**, Capitol Music Group's in-house division focused on brand partnerships and sync licensing. In his new position, Nolan will lead the seventeenfifty team and expand its role in generating and maximizing revenue streams while playing a significant role in breaking new and developing artists and enhancing CMG's marketing efforts on behalf of its established stars. Brian Nolan comes to Capitol after 12 years at Columbia Records/Sony Music, most recently as Columbia's Vice President of International Marketing. For more, contact annie.imamura@umusic.com.



William Robillard-Cole

VP, A&R
Entertainment One (eOne)

Entertainment One (eOne) has appointed **William Robillard-Cole** as **Vice President, A&R** of their music division. Previously, Robillard-Cole founded WRC Management (Kaytranada, Pomo, Lou Phelps, and platinum-selling producers STWO and Sango). In this role, Robillard-Cole is responsible for signing artists to the eOne roster, and aiding artists in making globally competitive records. Robillard-Cole will continue to operate WRC Management as President and CEO. Robillard-Cole will be working out of eOne's Los Angeles and Toronto offices and will report to Taylor. For more, contact Giovanna.Melchiorre@entonegroup.com.



► MEE AUDIO M7 PRO IN-EAR MONITORS

The MEE Audio M7 Pro In-Ear monitors fit anybody and have two drivers: a 10-mm moving-coil subwoofer and a full-range balanced armature for the mid-range and high frequencies. They have a frequency range of 10Hz to 20kHz and a sensitivity rating of 96dB @1kHz. Sensitivity is a measure of loudness versus input power.

The M7 Pro in-ears come with two replaceable 1.3m cables: one regular stereo cable and another with an inline microphone and remote for use with phones. The M7 Pros In-Ears use MMCX connectors to attach to the cables for a solid and sturdy connection and are fast becoming the defacto standard for in-ear monitors.

I liked the Comply™ memory foam ear tips—you get two pairs of them plus five pairs of silicon tips. I also liked the MEE Audio M7 Pro's sound quality and their light feel within my ears. The M7 Pros are transparent and the cables seem well made plus the over-the-ear memory wire retains its shape to secure them to your ears.

You get everything in the kit: the aforementioned stereo audio and headset cables, protective carrying case, four pairs of silicone ear tips, 1/4-inch adapter and user manual.

The MEE Audio M7 PRO is covered by a 1-year warranty and sells for \$149.99 MSRP.
meeaudio.com/EP-M7PRO-CL-MEE/



◀ CREATION AUDIO LABS' HOLY FIRE

Holy Fire is an overdrive/boost guitar pedal that runs on an included 48-volt power supply. Why 48-volts?

One of the first considerations in audio amplifier circuit design is the power supply. With 48-volts to run Holy Fire, there is a tremendous amount of headroom available for transparent and clean gain along with a super low noise floor.

We found right away that high headroom makes the pedal more responsive to touch and playing dynamics. Play hard and the attack is harder and tighter sounding no matter what amount of distortion we used. Playing a Fender Strat into a Marshall half stack, my guitar player loved the various combinations and interactions between the controls.

The main three controls are labeled G, O, and D. G is makeup gain and master volume control while O, for Overdrive, sets the amount of soft-edge saturation. As you begin to overdrive and transition to saturation, yellow LEDs backlight the words "Holy Fire" cut into the pedal's metal front panel.

The D or Distortion knob controls hard edge clipping. It works like a compressor when the knob is turned past about 2 o'clock. There is also a variable high-cut filter knob that comes in handy to darken the overall sound and take some of the fizz and edginess off.

Compressing with the "D" control brought up the low frequencies instead of squashing them down like a lot of pedals. Trading knob settings between Overdrive and Drive offers a lot of tone choices with lower noise.

Also available in a 9v version, Holy Fire is a very musical pedal, great for guitar or bass. It sells for \$130 MSRP.

creationaudiolabs.com/holyfire



► CADLIVE WX3000 WIRELESS MICROPHONE SYSTEM

The WX3000 is a handheld wireless microphone system and part of the new CADLive Series that couples the Equitek studio heritage with CAD's live sound prowess.

The CADLive 3000 series come in two variants. The WX3000 (\$599) is an all-metal CADLive handheld microphone transmitter with CAD's D90 super cardioid dynamic capsule. The WX3010 (\$649) CADTone™ body pack transmitter has both a hi-impedance instrument (guitar) input and low impedance mini-XLR input for Equitek's E19 earworm and E29 lavalier mics (included).

Both of these systems come with a half-rack space, true diversity receiver that was an absolute breeze to setup and configure using the high contrast LCD displays on both the transmitter and receiver.

I received the WX3000 system for review and I started my setup with the receiver configuration. Both the receiver and transmitters are frequency agile. The first step in the process of setting up is to power up the receiver and let it do an environmental frequency analysis called ScanLink™.

Once a clear operating frequency has been selected, you're ready to sync or "pair" the handheld mic transmitter by allowing its IR Node to "see" the receiver's front panel IR Node. The receiver will send the current operating frequency to the transmitter. Both the handheld and body pack transmitters also include SoftTouch™ multi-function On-Off/Mute switches and the CADLive body pack transmitters are equipped with CADTone™ circuitry for accurate reproduction of high impedance guitar pickups and low impedance mic inputs.

Lastly, you can use up to 15 CADLive wireless systems per frequency band at a venue and the transmitter's two AA batteries last up to 15 hours.

Just an awesome kit I tried here in North Hollywood, CA. No problem getting great operation in about a 250-foot radius of my studio building. All amazing to me as at the end of my street are two cellphone towers, the NoHo police station and numerous possibly interfering radio sources!

cadaudio.com/products/cad-live/wx3000



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▼ MACKIE REDESIGNED MR SERIES STUDIO MONITORS

Mackie has their latest version of the MR Series powered, two-way studio monitors that are designed for home/project studios, small editing bays or for multimedia game/content production. The new MR Series now have a three-position Acoustic Space switch to adjust their low frequency response when positioned them close to walls. In addition, there is a high frequency filter for dialing in just the right amount treble to your taste. Both these features let you set the MRs to work in any room and accurately represent your mix as it really is. Once set up correctly, your mix's balance will "translate" more honestly and predictably outside of your studio.

Like the previous Mackie MRmk3 Studio monitors, the MRs are available in three sizes: 5-inch MR524 (\$209.99), the 6.5-inch MR624 (\$279.99), the 8-inch MR824 (349.99), and the 10-inch MRS10 Subwoofer (\$559.99). All prices are MSRP.

I received a pair of the MR824s and companion MRS10 subwoofer for review and from the moment I set them up and started my review process, I realized that the new MR Series are much improved over the previous MRmk3 series.

I liked using the MRS10 subwoofer bypass footswitch when playing music at subdued background levels. However for EDM, rap or hip-hop, turn the sub back on to get the party pumping! On their own the MR824s have loads of bass especially in smaller rooms. All three

monitors have 1-inch silk dome tweeters and redesigned woofers. All three sizes each use Class A/B power amplifiers—one amp each for the woofer and tweeter.

The Mackie MR monitors have an overall "smooth" look with a sculpted front panel, flat black matte finish and slick-looking woofer cones. Mackie's proven logarithmic tweeter waveguide provides an ultra-wide listening sweet spot and wider listening area, I found the speakers not to "beam" the highs so it is not necessary to be exactly on the centerline of the two MR824s to get stereo sound imaging.

I found these new MR Series to be solid workhorses and, by far, the "Best in Class." They will instantly improve the sound of any small studio, edit room or project studio without breaking the bank.

mackie.com/products/mr-series



► PEAVEY HP 2 GUITAR

Peavey Electronics® has the HPTM2 Guitar, a USA-made guitar with a carved top and an offset asymmetrical body made of maple for the top and basswood for the back. You can also get an all basswood body and there is a choice of trimming out the body in either cream or black-edge colored bindings.

The bolt-on neck and fingerboard are made from birds-eye maple and there is a graphite reinforcement bar and adjustable steel torsion rod. The oil-finished fingerboard is cut from the same piece of wood as the single-piece neck to keep the color and grain patterns consistent.

The HP2 has a 25-1/2-inch scale length, 22 jumbo frets and the 10-degree tilt-back headstock has Schaller® tuning machines with a choice of either pearloid or cream buttons.

You get two custom-wound Peavey humbucking pickups mounted directly on the body, plus a quality Switchcraft® 3-way toggle pickup switch. There are two push-pull knobs for volume and tone, with the ability to split the pickups individually.

You can choose either a Peavey/Floyd Rose® licensed, double-locking tremolo assembly or a Tune-O-Matic/stop tailpiece fixed-bridge.

peavey.com/news/article.cfm?action/view/id/903/cat/1/article.cfm



◀ NEXI INDUSTRIES DELAY PEDAL

The **Nexi Delay (DLY-01)** pedal is another design from Nexi's Vintage Analog Protection Squad and, like the other Nexi pedals in the line, runs standalone like any 9-volt guitar pedal or plugs right into any of the eight slots on the Nexi's Solution Pedal board. All Nexi pedals get their audio and power via its own DSub-9 connector mounted underneath.

Delay is a digital/analog pedal with a direct analog signal path and a Wet/Dry Level control. Other controls are: Time for delay times ranging from 35-ms to 598-ms and Repeat or feedback for slap-back style delay effects. Delay has the same cool lighted rim front panel like all the Nexi pedals.

Delay is a quiet, "meat and potatoes" effect pedal—most guitar players have at least one if not more delay pedals on their pedal board. Delay is a great first time pedal for any guitar player.

All NEXI pedals have true bypass and are great value for their \$105 MSRP each.

exi.eu/products/digi-ana-delay



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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Lindsay Rimes - Award-Winning Sony/ATV Musician, Producer, Engineer



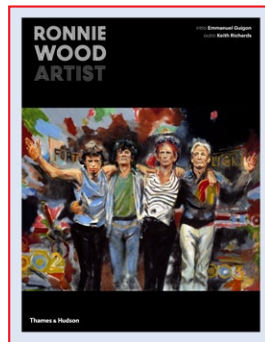
www.ADKMIC.com

BOOK STORE

Ronnie Wood: Artist

By **Ronnie Wood**
(hardcover) \$39.95

Rolling Stones member Ronnie Wood provides a glimpse into his "side project," his decades-long world of visual artistry, in *Ronnie Wood: Artist*. The publication features paintings of his personal life, watercolors of famous bandmates Mick, Keith and Charlie, and portraits of jazz

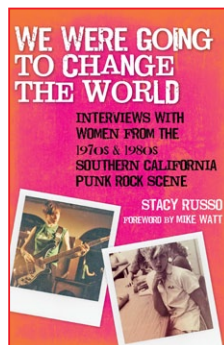


icons Miles Davis and Billie Holiday, and blues icons Muddy Waters and Howlin' Wolf. Wood writes about the freedom that comes along with art, and this collection of over 400 visual works exemplifies just that.

We Were Going to Change the World: Interviews with Women from the 1970s & 1980s Southern California Punk Rock Scene

By **Stacey Russo**
(paperback) \$16.95

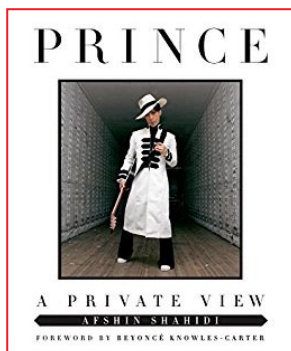
Recollecting on the era of punk rock in Southern California, Stacy Russo explores the impact this genre had on women. Russo captures the stories of women who were active in the punk rock scene, giving the genre an important voice in its cultural and musical record. See why they were so drawn to punk rock, what they witnessed and how their involvement has left an empowering and influential impact on the music.



Prince: A Private View

By **Afshin Shahidi**
(hardcover) \$35.00

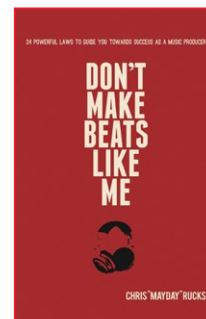
With unrestricted access to Prince through photography, Shahidi gives an interesting and unique inside look through a variety of staged, candid, in-concert and art-directed photos. With an honest and heartfelt foreword from Beyoncé, this book shows Prince to be beyond just an iconic legend.



Don't Make Beats Like Me: 24 Powerful Laws to Guide You Towards Success as a Music Producer

By **Chris "Mayday" Rucks**
(paperback) \$13.99

Combining the wisdom he earned in creating his own beats, along with successful insight from Grammy-winning producers, Rucks presents

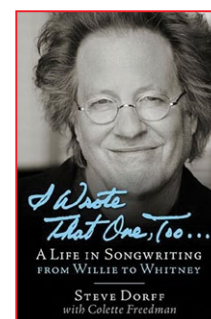


music producers with a practical guidebook to mastering the art of beat making. Ruck takes a dynamic look into the art of producing, showing how to navigate industry realities and he gives readers exclusive access to advice and testimonials from acclaimed producers such as DJ Khalil, Needlz and many more.

I Wrote That One, Too... A Life in Songwriting from Willie to Whitney

By **Steve Dorff with Colette Freedman**
(hardcover) \$29.99

Having penned over 20 top ten hits—writing for both pop and country artists, including Barbra Streisand, Celine Dion, Ray Charles, Whitney Houston, Dolly Parton, Cher and many more—Steve Dorff's memoir follows his childhood in

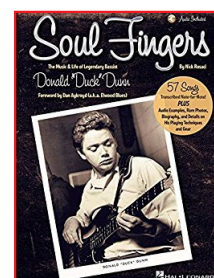


Queens to Manhattan to Nashville, with his eventual arrival in Los Angeles. The book recounts a personal timeline of Dorff's life, full of heartfelt stories and hard-earned wisdom, while also featuring behind-the-scenes stories that feature many esteemed singers, musicians and producers.

Soul Fingers: The Music & Life of Legendary Bassist Donald "Duck" Dunn

By **Nick Rosaci**
(paperback) \$24.99

Nick Rosaci explores the legendary life of Stax bassist, Donald "Duck" Dunn. In full detail, along with rare photos, stories, audio demon-



strations and much more, readers get a big picture perspective into Duck's life. With nearly 60 note-for-note transcriptions of iconic bass lines, readers also can play bass along with audio demonstrations performed by Rosaci, Jeff Dunn and Will Lee.

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toddsharpamps.com

Veteran Rock 'N' Roll Guitarist: Todd Sharp, founder of Nashville-based Todd Sharp Amplifiers, writes on his website: "When you plug in, it's not just about how you hear your guitar, it's about how you connect with your instrument." Sharp's own connection with his axe led him to a decades long career working as a touring and session guitarist with greats like Hall & Oates, Mick Fleetwood, Christine McVie, Bob Welch, Rod Stewart, Delbert McCClinton, Randy Meisner and Richard Marx.

His passion for electronics goes back to his early '60s boyhood, when he built his first ham radio. Frustration with a troublesome Vox AC30 led him to start repairing, and his growing reputation led him to launch Nashville Amplifier Service in 1996. This expanded into building amps, and the launch of Todd Sharp Amplifiers in 2016. Sharp's amps have generated an A-list clientele, rave reviews and a Guitar Player magazine Editors' Pick Award.



Clients include Vince Gill, Keith Urban, Steve Wariner and John Oates, among others. "My approach is simply to build the best possible guitar amp I can," he says. "Amplifier design by a real player for real players. 'I've been playing guitar for 50 years and running an amp shop for the last 20 so I know a good deal about this. Making beautiful sounding guitar amps is art to me."

The JOAT Amplifiers: Sharp's signature JOAT series—an acronym for Jack of all Tone—are available in 20, 30 and 45-watt configurations with Reverb/Tremolo and matched 2x12 cabinets. They offer a unique approach to vacuum tube guitar amplification with a guitarist's take on touch sensitivity—"from fingerboard to baffleboard," Sharp likes to say. The JOAT circuit jettisons the conventional tone stack (bass, mid, treble controls) for a useful set of rotary selectors: Attitude, Low Cut, High Cut and Bite—providing a more tailored approach to electric guitar gain and tone shaping. Also included are uniquely crafted Reverb and Tremolo.

Combo Version: Todd Sharp Amplifiers has just introduced a new combo version of its highly acclaimed JOAT Guitar Amplifier. The all-new single 12" JOAT 20W combo mirrors the original JOAT direct-coupled open-loop amplifier design. The JOAT Combo features Single Coil/Humbucking-tailored Inputs, rotary selectable Attitude, Low Cut, High Cut, three-position Bite Switch, Headroom Switch, Volume, Phase and Sharp's unique Tremolo circuit.

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▲ Wilson Tracks at United Recording

Brian Wilson completed "Run, James, Run," from the compilation album *Playback: The Brian Wilson Anthology*, at United Recording in Los Angeles. More than 30 vocal tracks were recorded for "Run, James, Run" and the harmony parts were all created by Wilson on the spot in the studio. For more, visit brianwilson.com. Pictured are (foreground) Brian Wilson and (l-r) Matt Jardine, United staff engineer Wesley Seidman, and assistant engineer Monique Evelyn.



▲ Smith's Studio Thrill

Sam Smith will release his long-awaited sophomore album, *The Thrill of It All*, on Nov. 3 through Capitol Records. Smith worked alongside close friend and long-time collaborator Jimmy Napes, plus Timbaland, Malay, Jason "Poo Bear" Boyd and Stargate. For more, visit samsmithworld.com.



▲ Movements Studio Feelin'

The Southern California four-piece, Movements, released their sophomore album *Feel Something* on Oct. 20 through Fearless Records. The album was recorded at Studio 4 in Conshohocken, PA. It was produced and engineered by Will Yip and mastered by Ryan Smith at Sterling Sound in New York, NY. For more, visit movementsofficial.com.

More Studio News

Full for Fall: All programs at the Harris Institute in Toronto, ON, Canada starting on Nov. 3 are now full. Applications are being accepted for March 26 and July 16 terms. An upcoming information tour with President John Harris is happening Wed., Nov. 1 at 6:00 p.m. RSVP at 416-367-0178 or email info@harrisinstitute.com.

API Legacy AXS Console Commissioned at MIME: A 32 channel AXS console has been commissioned in

Studio A at Made In Memphis Entertainment (MIME) in Memphis, TN. The new music venture opened its doors this past April, and serves not only as a studio, but also a music label, production company, and publishing group. MIME's CEO is Stax Records songwriter David Porter, who aims to revitalize the Memphis music scene by incorporating the creative principles that drove the city's golden era of music in the '60s and '70s.

Producer Playback

"Everyone's time is expensive and the more prep we can do, the more we can come in confident knowing we're here to have fun."

— Eric Lilavois (My Chemical Romance, Atlas Genius)





◀ Vance Joy on Music Connection Podcast

Aussie indie folk singer Vance Joy ("Riptide") appears in our studio on the latest episode of the Music Connection Magazine Podcast. Vance, who will grace our December cover, talks about his fast rising career and his high-stakes audition for the president of Atlantic Records, which led to his signing. Total running time: 45 minutes. To listen, visit bit.ly/2kGj1K. Pictured (l-r): Mark Nardone, Vance Joy, Arnie Wohl and Randy Thomas.

▶ Power Station New England Reborn

Power Station New England, founded in 1995 and located in Waterford, Connecticut, has commissioned a Neve 8068 MkII and an SSL 4064G+ console as part of a massive expansion set for a fall grand reopening. At the center of the 2017 rebirth is the main recording space with signature 35-foot dome, plus four isolation spaces and the historic control room A, which now features the vintage Neve. An entirely new Studio B mix room features the SSL. For more, visit powerstationne.com.



▲ In Studio with Maroon 5

Pop rockers Maroon 5 will release their sixth studio album *Red Pill Blues* on Nov. 3 through 222 and Interscope Records. The album was recorded at Conway Recording Studios in Los Angeles and executive produced by frontman Adam Levine and J. Kash. For more, visit maroon5.com.



▲ Fair Pay Fair Play Gets Support

The Recording Academy hosted District Advocacy Day where music creators from every state participated at about 300 congressional districts and talked to members of Congress about issues affecting the music industry, including performance rights, copyright overhaul and digital services. Industry luminaries met with Congressman Brad Sherman's District Director to express their gratitude for his support of The Fair Play Fair Play act and The Amp Act. Pictured (l-r): AFM & SAG-AFTRA COO Shari Hoffman, engineer Manny Marroquin, producer engineer Ross Hogarth, Concord Label Group President John Burk and LaPol Law attorney John Meller.

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KEVIN "THE CAVEMAN" SHIRLEY

Kevin "The Caveman" Shirley began his production and mixing career in South Africa when he was struck by a particular piece of music. He sold his few possessions and occupied a studio lobby until he was eventually offered a job. In 1986 he relocated to Australia where he worked with artists including Tina Arena and Baby Animals. When Baby Animals caught on stateside, he moved here but faced a number of challenges. Ultimately, though, he overcame them and was tapped to produce for Rush. He's since gone on to work with Aerosmith, Silverchair and the Black Crowes, among others. He now lives and works primarily in Malibu.

Recently Shirley produced Mindi Abair and the Boneshakers' *The EastWest Sessions*. Notably, tracking was completed in a mere five days. But such a remarkable turnaround time doesn't strike him as singularly impressive. "I've made a habit of it," he observes of his process. "I have a workflow that's a particular way and I manage to work with a bunch of musicians who trust me."

Virtually every producer and/or engineer uses strategies to draw the best out of an artist. Shirley employs a range of them, depending on a session's atmosphere. "Some days you're a school teacher," he explains, "some days you're a musician, others you're a babysitter. It all depends what you need on the day. There's a psychology to producing records. I like to make people feel good. I don't like confrontational sessions. But sometimes they're necessary, especially if you're trying to elicit a particular performance and you need some anger."

"I can get somebody like Joe Bonamassa, who's an incredibly gifted guitarist," he continues. "You have to discover what his patterns are, because sometimes laziness sets in because he can do so much. You have to find ways of bringing out things that he can play. I've done solos with him where I'll say, 'Start one bar before the solo' and not tell him what key it's in. This is so I can get a reaction rather than something prepared."

Over the years, the producer has faced various difficulties. The biggest, he finds is working with subpar musicians. "Average artists are the biggest challenge," he asserts. "If a drummer doesn't know how to tune his drums, then that makes an engineer's job very difficult. There are a lot of people making records who shouldn't be. They have a passion but not the ability. At some point it's a profession. An average drummer is never going to be better unless you put [the session] into Pro Tools and then it's going to sound like a computerized machine. I like editing but I don't like to computer-homogenize everything."

To optimize his workflow, Shirley has his Malibu configuration mirrored in his Sydney, Australia space and switches easily between the two. "I have them set up so that I can plug the hard drive into either [SSL Duality] console and get the same thing," he explains. "And it's all analog, not digital. I don't mix in the box. What people don't realize about recording on tape is that you always have to listen to what's coming off of it and make adjustments, EQ-wise, depending on the results because there's always a bit of tape compression or distortion."

Currently Shirley's booked through June, 2019. Bands on his slate include Inglorious, Iron Maiden and Cold Chisel. Shirley runs his "Mix With Caveman" workshop in Malibu regularly. Attendees range from newbies to seasoned professionals with dozens of records to their name.

Contact cavemanproductions.com, kevthecave@gmail.com

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

- Tenacity and single-mindedness. But only when you have a direction. If you want to achieve something, you have to push toward it.
- You never get what you're worth. You only get what you negotiate.
- The very nature of music is compromise. When you mix a record and turn something up, something else gets softer.

Capturing the Magic...

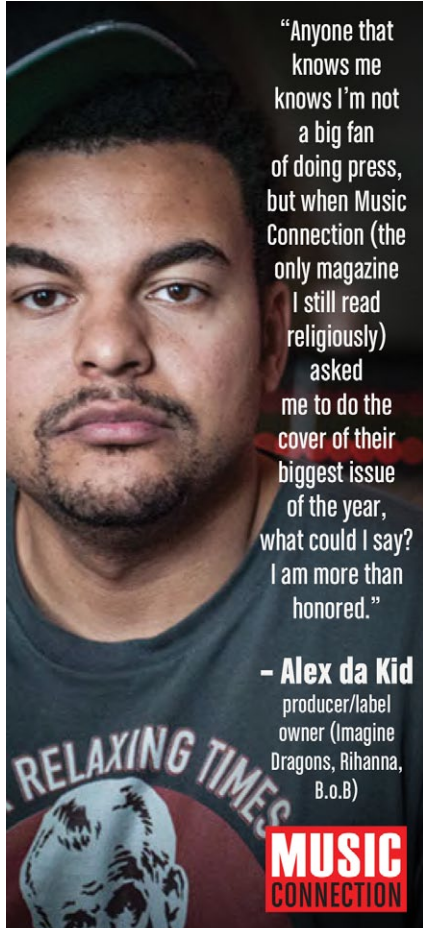
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"Anyone that knows me knows I'm not a big fan of doing press, but when Music Connection (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored."

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

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Patrick Moxey

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BACKGROUND

While at University of Chicago, Patrick Moxey explored deejaying and running a magazine, but it wasn't until he began putting on shows that he became serious about running a label. Moving from rap to dance, he created Ultra Music and over the course of 22 years amassed the ultimate EDM roster.

Warehouse Party Scene

I came to New York and started working in the warehouse party scene. A lot of buildings on the Lower East Side were abandoned. I would rent olive oil warehouses, Polish war veteran's homes, El Salvador refugee centers and throw these events. Payday was my hip-hop party and 100,000 Dollar Bar was my dance and electronic music party. We did the first show by De La Soul, the first show by Rob Base. In would walk Keith Haring, John Kennedy Jr. and Daryl Hannah, the Jungle Brothers... all these people. This was around 1989. It was a time of great experimentation and freedom.

I used to collect everything on Tommy Boy, on Celluloid, on Def Jam. Those label owners were my heroes and they used to come to my warehouse parties. It was amazing to see the energy around the club scene in Manhattan in the mid-'90s.

Pre-Internet Marketing

I started Ultra Records in 1996 with our first 12", Roger Sanchez Presents Transatlantic Soul. The label grew organically. I remember going down to the Winter Music Conference in Miami with boxes of white labels and somebody saying, "That's the DJ from Chicago. You should give him a record." "That's the DJ from Paris. You should give him a record." "That's the DJ from London." "That's the DJ from L.A." They took it home, played it and then orders started coming in.

From Hip-Hop to Dance

Before I had Ultra, I ran a hip-hop label called Payday Records. To that label, I signed a group called Urban Thermo Dynamics; one of the lead singers was Mos Def. I signed Jay-Z and Jeru the Damaja to that label. And DJ Premier from Gang Starr did a lot of production for that label, because I was managing him.

I noticed all the energy that was going on around Sound Factory, Twilo, Red Zone and Tunnel. That's when I decided to champion electronic and dance music. It was always my mission to make dance and electronic as big as possible.



"Even singer-songwriters are understanding that by adding a rhythmic element they can achieve more than if they just had a traditional acoustic arrangement."

The Raised Bar

The quality of songwriting has gone through the roof. In the early days of Ultra, I would try to attract great songwriters to write for the label and they would refuse. They said there's no money in dance music. Now, pop writers are working closely with dance and electronic music and even singer-songwriters are understanding that by adding a rhythmic element they can achieve more than if they just had a traditional acoustic arrangement.

[In terms of] quality now, the track needs to be A+, the vocal needs to be A+ and the song needs to be A+. Anything short of that, the record's not going to go. In the old days, you could get away with a great track but not so great a top line or voice on top in terms of dance. Now, dance and electronic records have to be super competitive.

Full Circle

We're generally happy to release singles. We're not married to the album concept. But whether it's an album or not is irrelevant. We're back to the excitement of the 50's and 60's - having a studio, cutting the record, pressing a 7" single and it's immediately released. That's close to what's happening now with the democratization of production. Everyone can have a laptop and a chance to come up with something great and release it quickly.

What to Submit

Artists should submit something as close to a final product as they can—something different that doesn't sound like 10,000 other records. Perhaps some sort of artwork or marketing concept along with it in terms of an image or vision for what something can be.

Think Outside Music

For better or worse, it really does help artists to think about their social media, to be thinking about not just the audio but other aspects of creation around that audio. My favorite artist is

David Bowie. I love the way he blends theater, video, costume design and photography along with music. That's something I want to see more of in artists.

Ultra Music Fest

Ultra Music Festival is the best electronic festival in the world. It's run by Russell Faibisch and Adam Rossakoff. We have an alliance with the festival and we work closely with them. They've done so well in Miami that it has been sort of the flagship event, but they've been quick to move the concept to South Africa, Brazil and Japan. We listen to who the local electronic and dance music artists are, incorporate those artists into the lineup and release albums generally about four or five weeks ahead of the festivals. In South Africa, we hit Number One on iTunes. In Japan, Number Nne. So we're having a ton of success synchronizing the festival and record releases.

Telling Stories

We have about 15 full-length documentaries and concert movies. We did Deadmau5 at the Toronto SkyDome. We did Kaskade at the Staples Center. We've just done a Kygo documentary. We've got other documentaries in the works. We really want to continue telling more than just the audio story of the artist; these artists are very compelling as people. The story of the music is more than just the plain audio file. We should use all this technology to tell the story to the fullest.

Syncing Syncs

We do hundreds of syncs every year. It's exciting to be in everything from *Fifty Shades of Grey* to Target commercials. We have synchronization teams in Los Angeles, Toronto and New York. We're often trying to blur the lines between musicians and music supervisors. It's the simplest thing to pitch music by just sending an MP3 or a link. But often we'll try to get supervisors out to a drinks thing by showing a documentary or something like that at SoHo House L.A. By bringing artists to actually meet the music supervisors, that's more exciting to have that connection. We've really tried to involve supervisors and artists in the process of getting the right music to fit the right image. It's an art to put the right piece of music to an image, so sometimes connecting the musician and the supervisor directly has great results.

Being Ahead of the Curve

We did a virtual reality video for Kygo featuring Julia Michaels with a song called "Carry Me." A company called MPC that did the animation for *Jungle Book* and *The Martian* helped us with that and it came out great. It was important to do that piece kind of the way David Bowie did the video for "Life On Mars?" in 1972. When Bowie did that, there was no point in making it. There was no Internet, no Vevo, no MTV, nothing. But he knew it was important to do. We know that VR video for Kygo will be a great piece through time.

We'll continue to look for those kinds of opportunities. We were the first to do DJ mix albums online with Ultra iDance and Ultra iTrance with Apple. We've got to continue experimenting and working with technology as it continues to change.

OPPS

You can be part of WikiTunes, a new music lover's website. Wiki is a Hawaiian word for fast. The website is all about being able to quickly access good and free music. Users of the website will be able to find free downloads sorted by genre, the name of the artist or just browse around. It's also a great way for artists to get their music out there. Artists can upload their own creations to the website with a small written article, about whatever they find relevant, along with pictures that they want to upload and any additional links to their posted videos. All the music is free and musicians welcome downloads. You can check it out at freemusicdownloadshq.com.

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Greg Jackson Media Group is considering new bands and artists who use Music Clout for management representation. The Media Group is a full-service agency dedicated to its clients. They strive to make their services the very best anyone may find. In achieving this GJMG has become one of the preeminent agencies in the world. The Media Group is currently accepting pop, rock and R&B tracks only. Go to MusicClout.com for details.

Orange County multimedia production facility Hybrid Studios has announced new online mastering services for clients worldwide. Engineers Billy Klein and Brian Frederick will provide mastering through Hybrid's recording studios using a combination of analog/digital processing and high-end gear such as PMC monitoring and Manley Mastering equipment. Hybrid's online services are "Mastered for iTunes," which means Klein and Frederick take into account how music will eventually interact with Apple Music and Spotify during the mastering process. For more information, you can visit hybridstudiosca.com/mastering.

Rock and blues radio station, Island 92 wants to feature new talent on their shows. They premiere many new artists and make a good test market since their listeners are all expatriates from Europe and North America. They also stream to 97 countries worldwide. You can go to island92.com for details and contact information.



▲ MIKE UNLEASHES THE LOVE

Legendary Rock and Roll Hall of Fame Inductee, Grammy winner, New York Times best-selling author, co-founder and chief lyricist of The Beach Boys, Mike Love, is set to release a special double album on Nov. 17 through BMG. Entitled *Unleash the Love*, the album will feature 13 brand new songs and 14 re-recordings of Beach Boys classics. The new tracks range from rock, gospel, R&B and pop and celebrate Love's connection to the teachings of Maharishi Mahesh Yogi and his journey to find personal love and peace. The album was produced by Grammy-winning producer Michael Lloyd. For additional details you can go to mikelove.com.

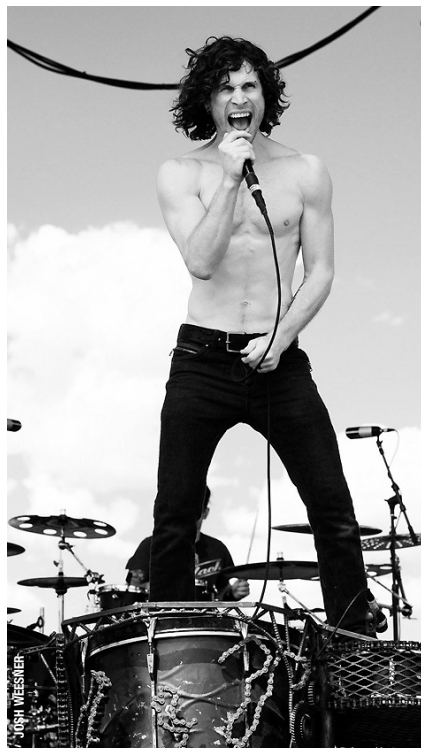
LABELS•RELEASES SIGNINGS

John Oates with The Good Road Band has partnered with Thirty Tigers for label services, Paradigm for booking and Sandbox Entertainment's Josh Matas for management leading up to his 2018 solo album, *Arkansas*. He will continue his longstanding relationship with Richlynn Group for marketing and publicity. A member of the Rock and Roll Hall of Fame and the Songwriters Hall of Fame, Oates embarked on a long-awaited solo career in 1999. He has recorded six solo albums and the 2015 DVD docu-concert *Another Good Road*. Influenced by R&B and folk music while growing up near Philadelphia, Oates was honored as a BMI Icon in 2008. In 2016, Hall & Oates received a star on the Hollywood Walk of Fame. In addition to his solo shows, Oates continues to tour with Daryl Hall, playing sold-out concerts around the world. For even more information, go to hallandoates.com.

New Found Glory has been taking their "20 Years of Pop Punk" Tour all around the world and recently filmed a live video to share with their fans. Featuring live footage of five songs from the band's recent show at O2 Forum Kentish Town in London, the video shot by Paris Visone, showcases

the band's seemingly unending energy on the stage echoed by the fans' non-stop sing-alongs. On the "Live in London" video, guitarist Chad Gilbert shares "Raw audio, raw footage, sick crowd! London we love you! NFG at the Forum in London. Been forever since we filmed our old *This Disaster Live* DVD there. So we had to play there again for the anniversary!" New Found Glory is also excited to be hitting the road again this Fall for the last U.S. leg of their tour. This tour will give fans two full albums each night from the band's impressive catalog including *Catalyst*, *Not Without a Fight*, *Self-Titled*, *Sticks and Stones*, *Resurrection* and *From The Screen To Your Stereo*. The tour will travel to cities like Brooklyn, Cleveland, Salt Lake City, Portland, San Diego and New Orleans before wrapping up in Nashville, TN on Dec. 3. For more info and tour itinerary, go to newfoundglory.com.

Multiplatinum-selling rock group Bush and frontman Gavin Rossdale have entered into new worldwide partnerships with BMG. The agreements include a new publishing deal for Rossdale's extensive songwriting catalog and the band entering into a new recording deal to release a remastered version of latest album *Black and White Rainbows* with bonus tracks through Zuma



◀ NOTHING MORE TELL STORIES

San Antonio-based rockers, Nothing More are celebrating the release of their new album, *The Stories We Tell Ourselves*. Known for their powerful message songs fortified with a barrage of head-banging killer riffs and groove, Nothing More has unlocked a captivating sound—blending elements of alternative, metal, and rock in a unique combination. Both emotional and progressive, they present a mixture of aggressive parts that showcase singer Jonny Hawkins' dynamic vocal range. The music, laced with intense lyrics characterizing everything from social critiques, love, sex, lies, and death, are lyrically profound, yet open to personal interpretation. For more, go to nothingmore.net.

Rock Records/BMG, with a CD to follow. Written, recorded and produced by Rosedale, the 17-track expanded edition of *Black and White Rainbows* includes two new tracks, “This Is War” and “Alien Language.” The band, rounded out by drummer **Robin Goodridge**, guitarist **Chris Traynor** and bassist **Corey Britz**, have been touring extensively in support, including a North American headlining run earlier this year and may wrap a string of European dates. Over the course of their career, Bush have sold nearly 20 million records in the U.S. and Canada alone. For more on Bush, visit bushofficial.com.

Country music icon **Dolly Parton** will be **EVERYWHERE**, including all over television, radio and digital platforms as she celebrates the worldwide release of her first-ever children’s album, *I Believe In You*. Dolly’s media blitz includes appearances on *TODAY*, *Fox & Friends*, *The View*, *The Chew*, *Sprout TV*, *Access Hollywood*, *E!*, *Entertainment Tonight*, *Huckabee*, *Voice of America*, *SiriusXM*, *The 700 Club* and more. The album will feature 14 new songs, all written and performed by Parton with the spirit and heart of children in mind. Proceeds from the album will benefit **Imagination Library**, which was established in 1995 to honor her father, who never had the chance to learn to read or write. For more on Dolly’s groundbreaking record, go to dolyparton.com.



▲ HEARTBREAKING: R.I.P. TOM PETTY

MC was there when Tom Petty and The Heartbreakers closed the 2017 edition of the KAABOO Del Mar Festival. Petty announced to an enthusiastic audience, “Tonight, I’m going to play this show like it’s a one-sided vinyl record—and we’re going to drop the needle wherever it wants to land.” Celebrating their 40th year on tour, the rock legend and his band performed an infectious 18-song sing-along featuring his classics such as “Free Fallin’,” “Learning to Fly,” “Mary Jane’s Last Dance” and “You Don’t Know How It Feels.” Petty and company truly brought a sense of unity to a grateful city by the sea. Rest in Peace Tom Petty: 1950 - 2017.

PROPS

Alternative singer-songwriter **Jennifer Hope** released her cover version of Linkin Park’s “My December” to raise awareness of and contributions for **Music for Relief’s One More Light Fund** in memory of **Chester Bennington**. A one-dollar donation received a download code, but additional amounts were appreciated. All donations went to the charity through the PayPal Giving Fund. To contact Hope, you can do so via her website at jenniferhope.com.

Rapper **NF’s** third studio album, *Perception* (NF Real Music/Caroline), has exceeded expectations to debut at No. 1 on the **Billboard Top 200**. Fan support hinted at something very special in the air, as NF’s *Perception* had **Capitol Music Group’s** fastest-selling D2C pre-order of the year. Today the Michigan rapper, singer and songwriter surprises the industry at large with the No. 1 album in the country, cementing *Perception* as a genuine underdog victory. You can feel all the buzz at nfrealmusic.com.

Richard Lynch and **MTS** won at the world’s largest Indie Music Awards held in Nashville. MTS Management Group announced that Richard Lynch received two 2017 **Josie Music Awards** at Nissan stadium in Nashville. Lynch was named Traditional Country

DIY Spotlight Adam Prince King

U.K.-based eccentric, pop powerhouse **Adam Prince King (APK)** has always been himself... unapologetically. With an outlandish fashion sense and a quirky moustache, he challenges people’s pre-conceived notions about gender and sexuality. He bravely puts himself out into the world in his own DIY fashion.

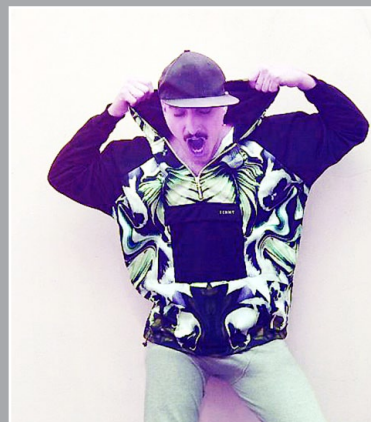
APK writes and performs infectious British pop tunes that make you want to dance, cry or go completely crazy all at the same time. He became a success practically overnight with his self-released debut-single “Flamingos” amassing over 100,000 views on YouTube in just over a month. That got the attention of a small indie label called Little Assembly, who offered him a deal.

Just in time for Halloween, “Witches” is his latest single off his upcoming self-titled debut EP. In the song, he pays homage to one of his favorite holidays with eerie and mysterious twists and turns that teasingly play with listeners’ minds and emotions.

Recently, he’s been featured on Spotify’s much-coveted “Hiptro-nix Fresh Finds” playlist, and is currently awaiting the release of his EP—due to drop in November.

Obviously influenced by the likes of David Bowie, Freddie Mercury, Madonna and Prince, Adam Prince King is ready to shake up the pop scene in his own unique style.

For more info, visit AdamPrinceKing.com.



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

Entertainer of the Year, and his song, “We’re American Proud” won Best Song Saluting America. MTS Management Group was also awarded as Best Promotion Company. The red-carpet event, presented by **The Josie Show** and **Country Blast Radio**, included award presentations, performances, meet and greets, and more. You can get additional information at mtsmanagementgroup.com.

Deadline is approaching for the 14th Annual IAMA (International Acoustic Music Awards). Established in 2004, IAMA is the preeminent musician awards for up-and-coming artists.

Past winners include **Meghan Trainor**, **Tim Schou** and more. There will also be an Overall Grand Prize winner awarded to the top winner worth over \$11,000, which includes radio promotion to over 250 radio stations in the U.S. and Canada. **Deadline to enter is Nov. 10.** For more, visit inacoustic.com.

century upgrade—and he’s got the perfect solution. **Chris Prendergast** believes musicians will learn to love the guitar again once it fits their modern lifestyle that lets them be online all the time. He plans to revolutionize the guitar industry with **JamStack**, the world’s first attachable guitar amplifier that connects to a smartphone. It’s different from anything on the market because it uses smartphone apps to layer effects, loop on the fly, play backtracks, record and share online. To learn more, go to jamstack.io.

BMG has announced that it has acquired Nashville-based independent powerhouse BBR Music Group (BBRMG), including its associated labels **Broken Bow Records**, **Stoney Creek Records**, **Wheelhouse Records**, **Red Bow Records** and its music publishing company **Magic Mustang Music**. The agreement includes the rights to a number of major country artists.

THE BIZ

Despite what you may have heard recently, the electric guitar is not dying. While sales may be in decline, one rocker/science teacher says the guitar just needs a 21st

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*.



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

Matthew Vander Boegh, TAXI Member

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

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



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

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



Date Signed: May 13, 2017
Label: Mutation Records
Band Member: Dominic Massaro
Type of Music: Lo-Fi/Psychedelic /Shoegaze
Management: Self-managed
Booking: chainsawrainbow.com/contact
Legal: N/A
Publicity: mutationrecords.bandcamp.com/contact
Web: chainsawrainbow.com / mutationrecords.bandcamp.com
A&R: Spooki Tavi

“Chainsaw Rainbow,” two provocatively juxtaposed words that blend jagged dissonance with multi-colored warmth. That essentially encapsulates the sound and intent of Los Angeles-based songwriter, guitarist and producer Dominic Massaro.

Massaro, who is also an abstract visual artist, is the veteran of several southern California indie rock projects such as Motordrone and Jetdog. “The last three or four years I’ve been vacillating between being experimental and being more song-oriented,” he expounds. “Half of the songs on my new record *Heavy Sad Love*, while warped and trippy sounding, employ more traditional sounding chord progressions while the other half are more abstract. I’ve come across a combination I like, at least for now.”

Looking to heighten his profile as Chainsaw Rainbow found Massaro associating with the Downtown L.A. underground music and arts scene.

“I give them my music and they put it out without trying to change it.”

As a performer and patron he met Mutation Records head Spooki Tavi. “Spooki is one of the partners in this D.I.Y. arts collective of musicians, filmmakers and writers called Non-Plus Ultra,” says Massaro. “They have a space where they do shows and are all about doing cool art for the sake of cool art. We found we were on the same page where I give them my music and they put it out without trying to change it.”

What is significant is that Massaro is releasing his new album online and on cassette only. It is a decision based on economics and practicality. “Tape has a natural compression to it that softens harsh guitar and electronics that are in my music,” explains Massaro. “Also, for a lot of people cassettes are an inexpensive and portable medium. The cassette tape market is, obviously, not huge, but it is growing.”

“Today, with Instagram and Twitter, it’s better than ever to find the particular people that like the same musical, cultural and artistic things that you do,” asserts Massaro on the challenges of connecting with your audience. “In the old days you’d put an ad in a magazine and it went out to everybody, but it might not reach who you want it to. Now, with these platforms, you can narrow down your audience where you can find each other. It may be a slow process, but I have modest goals. It’s not how big I can get. It’s about how can I do the music I like and get it to the people that like it.”

Chainsaw Rainbow’s new release *Heavy Sad Love* was released online and on cassette Sept. 12. — **Eric A. Harabadian**



Date Signed: June 2015
Label: Nexar Music
Type of Music: Pop
Management: Mike Karlsson, mike@nexarmusic.com
Booking: TBA
Legal: Christopher A Ott - Ott, Bielitzki & O’Neill PLLC, christopher@ottlawoffices.com
Publicity: Jodi Jackson - JJ Entertainment, joddith@aol.com, 323-356-0797; Howard Rosen (radio promotion) - Howard Rosen Promotion, howie@howiewood.com, 805-382-2200
Web: saraserena.com
A&R: Mike Karlsson

Nineteen-year-old Spaniard Sara Serena began her sojourn to stardom two years ago when she auditioned online for *Aim2Fame*, a web-based singing competition. The show was not unlike a combination of *American Idol* meets *Big Brother*. When Serena’s audition video made the top sixteen, a spark was ignited. But when she went on to win, that spark erupted into a deal with Nexar Music, the company that created and owns the show.

“It was really crazy, but it was [also] really fun,” Serena says of her experience with *Aim2Fame*. “When I won, that’s when everything started. We recorded my first single ‘Asylum’ in Stockholm. Then we started work on my album *Skyline* in Stockholm, London and Los Angeles. It’s been a fun experience and we got a lot of support on the show. We had the best coaches, people like JaQuel Knight and Chris Grant.” Both coaches have

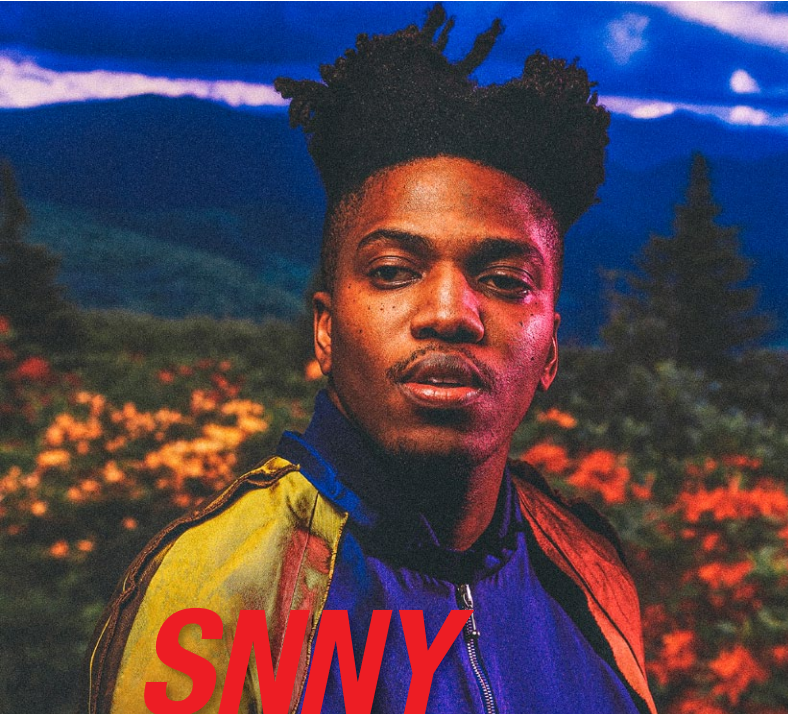
“The winners of shows like American Idol and The X Factor—they don’t really go anywhere.”

choreographed for Beyoncé in the past.

“I feel really good,” the singer continues. “I don’t think that a lot of artists my age can do what I have. When we started, I was 17. It’s been a special experience and very cool. I feel lucky.”

Serena’s manager Mike Karlsson conceived *Aim2Fame* when he perceived shortcomings in many of the other well-known singing competitions. “The winners of shows like *American Idol* and *The X Factor*—they don’t really go anywhere,” he observes. “They get a lot of exposure while the show airs. But once it ends, very little happens. So we hired the best coaches we could find for *Aim2Fame*, such as JaQuel Knight, who choreographed Beyoncé’s ‘Single Ladies.’”

Serena’s *Skyline* dropped in Europe last February and is planned for release sometime soon in the Americas, once a regional distributor has been chosen. Her single “Chasing Dragons” has earned more than two million YouTube views and has enjoyed substantial radio play, particularly in Spain. The singer has played a number of shows, some with audiences upward of a hundred thousand. Further touring plans are currently underway with an aim to kick off in March of next year. — **Rob Putnam**



Date Signed: April 2017
Label: Glassnote Records
Band Members: snny
Type of Music: Alternative
Management: Angel Reyes
Booking: N/A
Legal: N/A
Publicity: Lauren Resnick
Web: [instagram.com/snnyordie](https://www.instagram.com/snnyordie), [facebook.com/snnyordie](https://www.facebook.com/snnyordie), twitter.com/snnyordie
A&R: N/A

When asked to list his influences, new Glassnote signee snny reaches straight for the big guns: Bob Dylan, Prince, Michael Jackson, the Eagles and New Order.

But the combination of the five is important, because it speaks to the fact that snny's music spans genres and defies cookie-cutter definitions. That can be heard on the tracks "Arizona" and "Young Boy," which dropped this year, and it's highlighted to sparkling effect on the stunning EP *Learning to Swim*, released Sept. 8. Even the man himself struggles to define his sound.

"I think it's a blend of all the things that I like, in terms of inspiration and genres," snny says. "It's very eclectic and personal."

The artist started writing when he was 11 years old and attending middle school, as a means to help him teach English to his mom.

"I began writing because my mom didn't really speak English at home," he says. "We came from a French-speaking country (the Ivory Coast). I would teach my mom English and she would teach me French."

"I've always loved their roster."

My mom was always a big advocate of poetry and music. That led into songwriting."

The artist's *Learning to Swim* EP was written and just about finished when Glassnote Records came calling.

"I was working on a bunch of music, specifically an EP that I wanted to put out myself on Soundcloud or whatever," snny says. "Glassnote caught wind of it. They contacted us, and they're my favorite indie label—I'm not just saying that because I'm on Glassnote. I've always loved their roster and respected what they do. It's very organic."

The artist says that, while he initially had a list of expectations to hand over to his new label, that was unnecessary because Glassnote was already on the same page. For now, the label just has to put out the EP, and snny is excited to finally put it out. "It's a project that I finished last year," he says. "I've been working on a lot of new stuff too. I found that the material on this EP has lasted well. Usually I'll get sick of the songs, but this EP is really timeless. That's good. It's what I wanted to do with this project." — **Brett Callwood**

Date Signed: Dec. 21, 2016
Label: Suicide Squeeze Records
Band Members: Sade Sanchez, vocals, guitar; Irita Pai, bass; Ellie English, drums.
Type of Music: Punk Rock
Management: Andrew@TheHooleyGroup.com
Booking: Phil@SpaceAgencyBooking.com
Legal: Bryan K. Christner
Publicity: Nathan Walker, Nathan@riotactmedia.com
Web: [lawitch.tumblr.com](https://www.lawitch.tumblr.com)
A&R: David Dickenson

That was one of the worst shows we ever played," remembers Sade Sanchez, vocalist and guitarist for all-female punk trio L.A. Witch. It was the gig where they were introduced to David Dickenson of Suicide Squeeze Records. She was convinced they'd blown their opportunity.

To their surprise, they hadn't blown anything. The Seattle indie, known for singles by Elliott Smith and Modest Mouse, even extended their deadline to assure the deal happened. While a few other labels displayed interest, Suicide Squeeze was the one that displayed true excitement.

"A lot of labels want to have control over your sound or shape you a certain way," observes bassist Irita Pai. "What's cool about independent

"As long as you find someone who shares the same passion as you, you can't go wrong."

labels is they're not trying to do that." Adds Sanchez, "Suicide Squeeze was very persistent from the night they saw us."

Although their maiden signing was a frightening proposition, having another band they love and toured with, the Coathangers, also be on the label boosted their confidence. Further, the group admired the variety of artists the label champions. "A lot of their artists are very different," states Pai. "It's not just one sound." Beyond that, the artist-run label treats their roster like family, proven by gestures such as Dickenson treating everyone to a Dodgers game.

Yet the real benefit to signing has been access to funds. "One thing we struggled with when we started was having money to record," says Sanchez. "That's one reason it took us so long to put out our album." Recently, they wrapped filming on their video, "Drive Your Car". Along with that comes everything else—licensing, radio, PR and distribution.

Still, money isn't everything. "I think that's the last thing you should worry about," recommends Sanchez. "As long as you find someone who shares the same passion as you, you can't go wrong."

L.A. Witch's self-titled debut was unleashed on Sept. 8.

— **Andy Kaufmann**

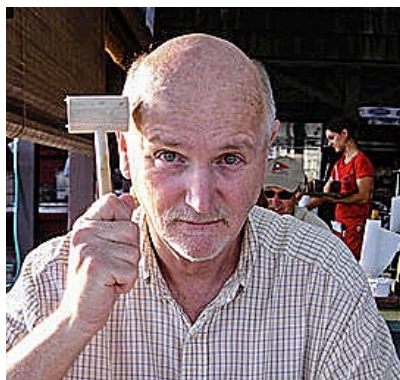


▲ ASCAP Women Honored

ASCAP hosted its 9th annual "Women Behind the Music" event at Bardot in Los Angeles. This annual occasion honors women for their work in the music industry, both artistically and in executive positions. Pictured (l-r): Honorees Ashley Calhoun, A&R at Pulse Music Group; Ericka Coulter, Epic Records' Senior Director of A&R; and KIRBY, singer-songwriter.

► Mark Mueller: Not a Quack

Songwriter Mark Mueller, who penned the much-loved theme song for Disney's *DuckTales* back in 1987, will have a new version of his song included for the updated version of the 21 episode series. The updated version of the theme is sung by Felicia Barton. More info at markmuellermusic.com.



▲ Harriet Schock on the Good Foot

Songwriter Harriet Schock—broken foot and all—hosted SNAP, Sunday Night at the Pavilion, in Los Angeles. Pictured are the show's performers (l-r) front row: Steven Neal Wagner, Freddie Weber, Harriet Schock and Jackie Fisk. Back row (l-r): Kevin Kelso, JDavid Hinton, Magda Lane, Laura Joy Gold, Alan August, Bill Berry James Hurley and Flo Oramasionwu.

ASCAP EXPO 2018 Dates

ASCAP has announced that its 13th annual ASCAP "I Create Music" EXPO will take place May 7 - 9, 2018 at the Loews Hollywood Hotel in Los Angeles.

The largest conference for songwriters, composers, artists and producers in the United States, ASCAP "I Create Music" EXPO offers a rare opportunity for aspiring music creators to learn from and collaborate with some of the most successful and creative people in the music industry.

Since its inception, the event has brought together some of music's biggest talents and most successful industry players. Previous keynote speakers include Justin Timberlake, Tom Petty, John Mayer, Katy Perry, Bruno Mars, Ludacris, Carly Simon, Sara Bareilles, Lindsey Buckingham, Randy Newman, Jackson Browne, Jon Bon Jovi, Richie Sambora and Jeff Lynne.

For a peek at the experience, check out a short ASCAP EXPO video at youtu.be/hvqOllpspwM, visit ascap.com/expo, follow EXPO on Facebook or at @ASCAPEXPO on Twitter and Instagram. Registration for the 2018 event will be announced at a later date.

Non-attendees can purchase access for \$99. See ASCAP.com.

Peermusic to Sub-Pub Big Deal Music

L.A.-based music publisher Big Deal Music has announced a new sub-publishing arrangement with fellow indie publisher peermusic that covers much of the world (excluding the U.S., France, Australia and Africa.)

Big Deal Music Group's repertoire includes the works of 10,000 Maniacs, Afghan Whigs, Beach House, the Black Angels, Brad Tursi, Brett Beavers, Dan Wilson, Dave Sardy, Ethan Johns, FIDLAR, Jim James, Ray LaMontagne, Sharon Van Etten, Sleater-Kinney,

St. Vincent; Sylvan Esso, Teddy Geiger and many more.

As sub-publisher, peermusic will work to maximize creative opportunities for Big Deal's clients in local markets as well as provide them with administration services.

Some of the top music publishers in the world rely on peermusic for sub-publishing services on a global scale, including BMG, Imaginem, ole, SONGS, and The Bicycle Music Company.

Big Deal Music Group runs offices in Los Angeles, New York, Nashville and London. See peer-music.com, bigdealmusic.com.

High School Hits Broadway

The National Endowment for the Arts is giving high school composers a chance to make it to Broadway. A new national competition, called the "Musical Theater Songwriting Challenge," seeks to find and develop young songwriters from around the country; the finalists will win a trip to New York to work with professionals in theater and compete for the top prize.

The competition is a cooperative venture between the national endowment, the American Theater Wing, Playbill and Disney Theatrical Productions. Last year, a pilot program was launched in Seattle, Dallas and Minneapolis. Judges, including the actor Norm Lewis and the composer-lyricist Anaïs Mitchell, chose the winner, Angel Rodriguez, from Washington State, who received a \$5,000 scholarship and a publishing contract for his song "Bleeding" on Sony/ATV.

Songs can be submitted on the National Endowment website between Oct. 2 and Jan. 5. In February 2018, six regional winners will be selected to come to New York for a weekend to participate in workshops with musicians, singers, songwriters and producers.

The finalists will receive scholarships and perform their songs in front of a panel to determine the

► Kurstin Has No Expectations

Songwriter and producer Greg Kurstin has launched No Expectations, a publishing joint venture with Sony/ATV to sign songwriters, producers and musicians. Additionally, Kurstin has extended his worldwide deal with the publishing company. Kurstin took four Grammys, including album, song, and record of the year for his work with Adele on 25. Among the other artists he has worked with are P!nk, Kelly Clarkson, Sia and Ellie Goulding. His recent projects include Foo Fighters and Beck.



national winner. Further information is at Arts.gov.

AMERICANAFEST in Nashville

Another successful AMERICANAFEST has wrapped in Nashville. The annual festival and conference brought together a record aggregate of more than 50,000 music fans and industry professionals for a jam-packed week of industry panels, special events and showcases. The addition of new venues and an increase in performances were instrumental in the overall spike, with AMERICANAFEST hosting 500 performances throughout the week (a jump over last year's 300) that sprawled across 57 venues and eight Metropolitan Nashville and Davidson County city council districts.

The event also filled expanded conference space in its new location at the newly opened Westin Hotel in downtown Nashville. Mark your calendars on Sept. 11 - 16, 2018 for the 19th annual event and visit americanmusic.org for updates and info.

Leonard Cohen Legacy

McClelland and Stewart has announced the publication of Leonard Cohen's final book, *The Flame*, which was completed in the months before his death in November 2016. *The Flame* includes a collection of Cohen's last poems, selected and ordered by the author in the final months of his life. Additionally, the book contains an extensive selection from Cohen's notebooks, which he kept in poetic form throughout his life, offering an unprecedentedly intimate look inside the life and mind of a brilliant artist and thinker. *The Flame* will also offer the full lyrics to Cohen's final three albums, as well as those written by Cohen for the album *Blue Alert* by his collaborator Anjani.

On Nov. 6, the celebration of Cohen's legacy will continue with "Tower of Song: A Memorial Trib-

ute to Leonard Cohen," which will take place in Montreal. The concert will feature artists including Elvis Costello, Lana Del Rey, Feist, Philip Glass, k.d. lang, the Lumineers, Damien Rice, Sting, Patrick Watson, and Adam Cohen, who is also co-producing the event.

Info on the book is at Penguin Random House Canada, Penguin randomhouse.ca.

Gary Miller Soars with Spirit

Spirit Music Group has appointed Gary Miller to Senior Vice President, Creative Services. Miller will be based in the publishing company's Los Angeles office and will report jointly to David Renzer, Chairman & CEO, Spirit Music Group, and Jon Singer, COO/CFO, Spirit Music Group. He will be responsible for leading the company's synch efforts across film, television, advertising and more.

Prior to joining Spirit, Miller worked at Universal Music Publishing Group for 18 years, first as Vice President, Film & TV Music, Clearance and Licensing before being named Vice President, Film & TV Music, Creative in 2007.

To date, Miller has placed music with major movie studios including Sony Pictures, Universal Pictures, 20th Century Fox, Warner Brothers and Lionsgate, as well as in video games with EA, Sony Computer Entertainment and Activision-Blizzard.

He also signed Grammy-winning songwriters Ian Axel and Chad Vaccarino of A Great Big World to UMPG and was instrumental in UMPG's signing of the Record Company.

Spirit Music Group is headquartered in New York with offices in London, Los Angeles, Nashville and the Netherlands. More details at Spiritmusicgroup.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.



▲ Benny Blanco Re-ups

Interscope Geffen A&M has announced that the company has extended its deal with the enormously successful producer, songwriter, musician and label head, Benny Blanco, which will keep his imprints Mad Love Records and Friends Keep Secrets at the label group well into the next decade. Blanco has worked with Ed Sheeran, Julia Michaels, Justin Bieber and many others. In addition to five BMI Songwriter of the Year awards, he received the Hal David Starlight Award from the Songwriters Hall of Fame.



▲ AIMP Hosts Dialogue

AIMP's "Jonathan Taplin: Move Fest and Break Things" event was held in Los Angeles. Jeffrey Boxer of the Content Creators Coalition moderated a conversation. Pictured (l-r): Michael Eames, AIMP President and President and Co-Founder of PEN Music Group; author Jonathan Taplin of the USC Annenberg Innovation Lab; Michelle Lewis, songwriter, Executive Director of SONA and ASCAP Board Member; and Jeffrey Boxer of the Content Creators Coalition.



▲ Turzio to SESAC

Urban Colombian artist Manuel Turizo, has signed to SESAC. At 16, the entertainer has released three major songs including "Vámonos" (Let's Go) and "Baila Congo" (Dance with Me). The single "Una Lady Como Tú" has received more than 280 million views on YouTube and has been streamed over nine million times on Spotify. Pictured (l-r): Celeste Zendejas, SESAC; Manuel Turizo, and Eliezer Ponc, SESAC.



▲ Nashville Loves Kesha

Hit songwriter and recording artist Kesha performed at the legendary Ryman Auditorium on her Rainbow Tour. Pictured (l-r): Ellen Truley, SVP, Corporate Relations, SESAC; ET Brown, Manager of Creative Services; SESAC affiliate Kesha; Kelli Turner, SESAC's EVP and CFO; and Jack Rovner, Vector Management.

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Randy & Dave: Teaming Up for Kid Stuff

It might seem an unexpected pairing: Dave Kinnoin—whose songs have been sung by Mickey Mouse, Kermit the Frog and Winnie the Pooh among other animated characters—and Randy Sharp, a Grammy-winning tunesmith for Emmylou Harris, Linda Ronstadt, Dixie Chicks and many others. With the release of their second full-length album, *Life On A Trampoline*, the pair interjects a zingy lyrical elasticity into a suite of smart children's songs populated by a cast of zany characters.

At Randy Sharp's studio the duo is surrounded by a vast collection of guitars and stringed instruments, among them a pedal steel, a Coral Electric Sitar and a 12-string bajo sexto. These musical tools are utilized to orchestrate tracks across Randy & Dave's broad stylistic spectrum: from Tin Pan Alley, to blues-rock to folk and beyond. "So many times people come in with a stack of how things are supposed to be and how they're supposed to be done," Sharp observes. "That can be such an obstacle. I like that we work at a place where that is not true—we don't assume it's not going to be right until we give it a shot."

Sharp had met Kinnoin at songwriter organizations and events. When Kinnoin hired out his studio the two began tinkering with songs. Sharp regarded children's music as an untapped genre. "Dave created an opportunity for me to go somewhere I had never been before."

Kinnoin, who has worked on assignment for Disney, Henson, and many other major entertainment companies, says that it was time for him to orchestrate a new career course. "I made few bucks. I am a certain age. I thought I'd like to be the genesis of projects."

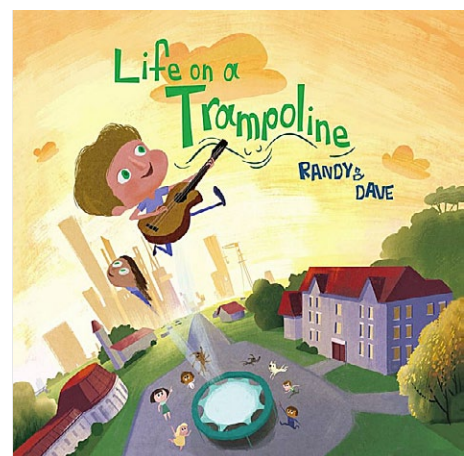
One of the teams' first co-writes, "Enormously Inconvenient," came from a phrase that Kinnoin brought into the writing session as he remembers. "Randy came up with the idea how enormously inconvenient it would be to not be able to be friends with somebody because of their ethnicity, or religion or something like that, and if you could just peel that away then you'd have a better life and you wouldn't be afraid of people."

As Randy & Dave, the two artists released their debut full length, *Calling All The Elephants* in 2015 and it won a Parent's Choice Gold Award among many other honors. The prolific duo has already completed all of the songs for their third project and is working ahead on a fourth collection.

Sharp emphasizes that although the end results might seem sometimes silly, he and his partner's shared dedication to the craft of storytelling is anything but. "We are both conscious of staying in the voice of our perceived character. We are not kids, but in the concept as the songs we stay in the mindset of a kid. It gives us freedom. Kids will use words wrong, or flip phrases over, and that expands our vocabulary. So we're talking in a world where other things are allowed." Adds Kinnoin, "Randy is a big believer in finding out what the song wants to be. As if we were puppets of the song and we have to conform to the bigger picture of the music."

Although Sharp plays many of the instruments on the tracks, the duo's projects have become family affairs with participation from Sharp's daughter, the accomplished songwriter, artist and saxophonist Maia Sharp, with additional vocals from his wife Sharon Bays. Kinnoin's two sons, Oliver and Grady, have contributed five-string bass and pedal steel guitar respectively. "Fortunately our family members are really good musicians," says Kinnoin.

Although both partners work on separate projects, they maintain a dedicated work schedule, convening twice weekly in the studio to summon forth songs that are a delight for their young listeners and certainly for their creators. "We are two songwriters who love writing songs, and we feel lucky that we ended up together," says Kinnoin. "We are so good at it and it's so much fun. I'm going to focus on the Randy & Dave thing and get it into the world as profoundly as possible. I will do the other work as it comes in, but this has become my passion, my job and my joy."




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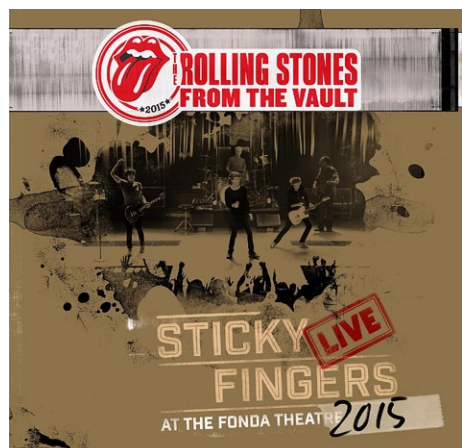
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DROPS

The **Dan Deacon**-scored avant-garde movie **Rat Film** recently became the inaugural release on the new **Domino Soundtracks** imprint. The score features Deacon's electro-acoustic compositions to back director **Theo Anthony's** unique film that tells, through science and history, the story of the rat crises in his Baltimore hometown while allegorically delving into the topic of race relations in the city. For the score, Deacon conducted a musical experiment with rats by setting up a group of Theremins to be controlled by rats moving around an enclosure. Deacon wrote the score using data and patterns collected from the rodents' movements. Domino Soundtracks is a new imprint created to provide a specific home and exposure for sometimes overlooked work. For more information, contact Caroline Borolla at Caroline@ClarionCallMedia.com.



The critically acclaimed **Game of Thrones Live Concert Experience**, featuring **Game of Thrones** composer **Ramin Djawadi**, is coming to arenas in Europe starting in May 2018 and returning to North America in fall next year. Using state-of-the-art technology and leading an orchestra, choir and soloists, Djawadi will bring the music from all seven seasons of the Emmy-winning **HBO** series to 45 cities in Europe and North America. The new dates will feature new music and footage from Season 7 as well as a new custom stage design and visuals. The inau-

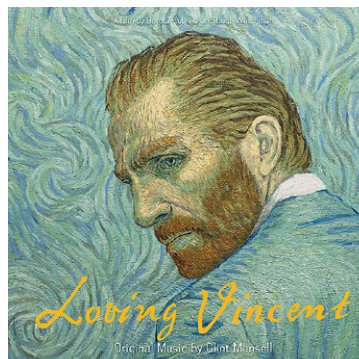


LUPE FIASCO

gural run kicked off in February 2017, three years after Djawadi originally had the idea. Tickets are now on sale. For more information, contact Luke Burland at Luke@BBGunPress.com.

The Rolling Stones Sticky Fingers: Live At The Fonda Theatre 2015 dropped this fall via **Eagle Rock Entertainment** on Blu-Ray, DVD and CD. The concert film captures the band performing their acclaimed 11th American studio album, released in 1971 with immediate hits including "Dead Flowers," "Moonlight Mile," "Wild Horses" and "Brown Sugar," in its entirety for the first (and only) time in the **Rolling Stones'** history. The 2015 performance at the Hollywood Boulevard theater came shortly after the album's reissue that year. Contact Carol Kaye at Carol@KayosProductions.com for more information.

Clint Mansell, the composer behind **Pi**, **Requiem For A Dream** and **Black Swan**, created a beautiful, somber musical backdrop to **Loving Vincent**, which is out now on CD, digital and vinyl formats. The animated, biographical film from newcomer directors **Dorota Kobiela** and **Hugh Welchman** hit theaters Oct. 6 and tells the story of the painter **Vincent van Gogh's** final days and the attempt by an acquaintance of his son to unravel the strange circumstances that surrounded his death. The film's 65,000 frames were entirely hand-painted with oil on canvas, using the same techniques as the illustrious artist. The soundtrack's vinyl edition includes packaging designed by Kobiela, a color LP and liner notes from Mansell. The soundtrack includes "Starry Starry Night," performed by **Lianne La Havas** and produced by Mansell. Listen to Mansell's "The Yellow House" via Soundcloud at bit.ly/2xznPbq and contact Geo@Terrorbird.com for more information.



Grammy-winning rapper and entrepreneur **Lupe Fiasco** and Hong Kong-based marketing & media executive **Bonnie Chan Woo** have teamed to launch the hybrid-modelled production outfit **Studio SV**. Operating out of both Hong Kong and Los Angeles (where Lupe is based), Studio SV is a multifaceted cross culture entertainment studio producing high-end, mainstream TV programs, digital content and films for global audience, with a mission to foster cross-border collaboration and inclusivity. The company aims to stray from the norms and traditional boundaries and maintain an edgy disruptiveness, consistent with Lupe's outspoken nature, to produce content with inspirational celebrities and influencers, introducing fans to personal passions, which are mind expanding. Contact cblackmon@rogersandcowan.com for more details.

Alcon Sleeping Giant Records, **Epic Records** and **Warner Bros. Pictures** released the **Blade Runner 2049** soundtrack on Oct. 5, just one day before the awaited film hit theaters and two days after acclaimed composers **Hans Zimmer** and **Benjamin Wallfisch** exclusively revealed the track listing via Facebook Live. Described as "hypnotic and haunting," Academy-winner Zimmer (**Inception**, **The Dark Night**, **The Lion King**) and Emmy nominee Wallfisch (**It**, **Hidden Figures**, **Annabelle: Creation**) collaboratively worked their magic to bring originals and classic compositions to the sci-fi noir film. A special two-disc pre-order of the album, limited to 2,049 copies, is sold out. Contact Chandler Poling at Chandler@WhiteBearPR.com for more information.

OPPS

Convicts, a digital media brand based in New York and a newly opened Los Angeles office, is looking for a video editor for a three-month,

unpaid internship in Venice Beach. The company creates mini documentaries on subjects including music, art, fashion, human interest, pop culture, food, travel and design, and the intern will work with the editorial team to produce stories on the web and social media platforms. Candidates should know how to edit Adobe Premiere and use Adobe After Effects and Photoshop as well as a variety of audio and digital equipment. Learn more about the company at Convicts.NYC and apply by sending a resume, links to work and short email about yourself to mdkrt-6340712463@job.craigslist.org.

Disney is casting for three musical theatrical productions, including *Aladdin*, *The Lion King* and *Frozen*. The company is looking for singers and dancers for each of the famous Disney productions. Details for applying to each can be found at DisneyonBroadway.com/Casting.

rare footage from the **National Geographic** archives. Director **Brett Morgen** said he wanted *Jane* to be like a “cinematic opera,” and that led him to Oscar-nominated composer Glass. Glass recorded the score—which contains baroque influences—with a full orchestra, and features several woodwinds and harp soloists. The soundtrack is out now digitally and on CD, and a portion of the premiere ticket sales went to the Jane Goodall Institute. Contact Ray Costa at RCosta@CostaComm.com for more information.

It's been a landmark year for music in television as well as women: this year's Emmy Awards offered its first-ever Music Supervision award, which went to **Susan Jacobs** for the season finale of the HBO series *Big Little Lies*. The series soundtrack was a hit with several tracks on Billboard's monthly Top TV Songs Chart last

Out Take



Joel Beckerman
Producer/Composer,
Founder of Man Made Music

Web: joelbeckerman.com
Contact: Stephanie Van Sasse,
Svansasse@kruppnyc.com

Leading sonic-branding expert Joel Beckerman has scored more than 50 television programs and received, multiple times, ASCAP's “Most Performed Compositions on Television” award. But perhaps his most innovative project is Man Made Music, a studio specializing in sonic branding that has helped define episodes and programs on HBO, Disney, *Anthony Bourdain's No Reservations* and ESPN's *30 for 30*, among others. So what exactly is sonic branding?

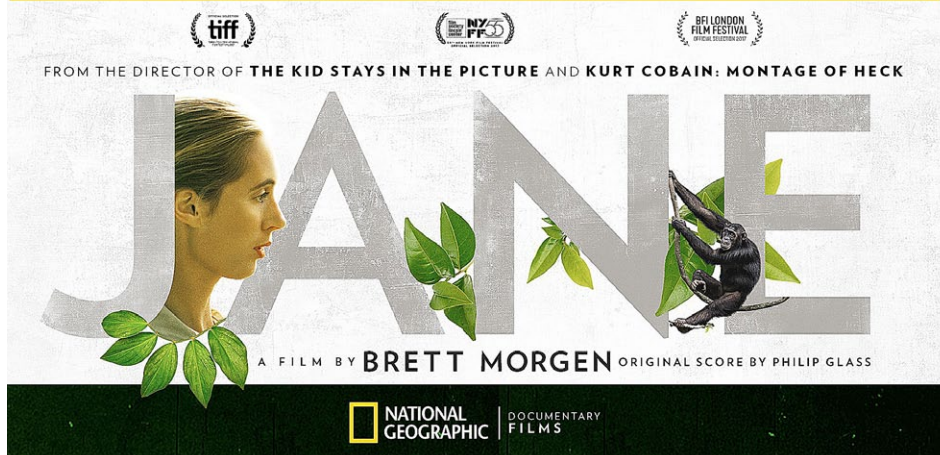
“Think about automobiles. The Mustang is a car that's as famous for its sound as much as anything else. It's different from a pickup or a Lamborghini. Their sounds are very much part of the experience and in a lot of ways becomes the personality of the vehicle,” Beckerman says. “If you look at our senses, we respond quicker to sound than any other, including touch.”

This fact was fodder for the book he authored in 2014, *The Sonic Boom: How Sound Transforms the Way We Think, Feel and Buy*. In writing it, Beckerman sought to explore how people respond to and rely on sound, how it influences their thoughts and actions, and the concept of sonic identity—ideas that are at the crux of his work at Man Made. Beckerman wanted to find ways to trigger the recognition of a sound while still creating sounds that are unique. Fast Company, a leading business media brand, named Man Made one of its “Most Innovative Companies” in music.

As a Society of Composers and Lyricists board member and head of its New York steering committee, Beckerman also contributes to a mentorship program for industry newcomers to help them start their careers and have long ones.

“I hear sometimes people complaining that things are not what they used to be. Some people convince themselves there's not as much work, or work that doesn't pay, and I guess I just don't believe any of that,” he says. “I think that what we all have to do as creative people in a business world is make sure we're really embracing what we love and are most passionate about—and just be super curious about who needs that.”

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Literary Agency Film/TV Rights Internship: This New York-based opportunity is a unique, if not well-paid, foot-in-the-door opportunity to learn about licensing rights in the film and television industry. The company works mainly with writers, directors, producers, managers and occasionally publishers, and has sold projects produced with Brad Pitt at Warner Bros., a No. 1 New York Times Bestseller at Dreamworks and a hit Netflix series. The three-month, two-day-per-week internship includes a \$20 daily stipend and involves Internet research, reading manuscripts and screenplays, and creating submission lists with directors, actors and producers. Send a cover letter and resume to vfpnr-6340664509@job.craigslist.org.

PROPS

Jane, a **National Geographic** documentary film that tells the story of one of the greatest conservationists of our time, **Jane Goodall**, premiered last month at **The Hollywood Bowl** in Los Angeles accompanied by a live performance of **Philip Glass'** score with a full orchestra. The film details Goodall's revolutionary research on chimpanzees and contains

spring. The award category had 90 nominations vying for five nominee slots. Jacobs was behind such titles as *Silver Linings Playbook*, *American Hustle*, *Wild* and *Little Miss Sunshine*.

It takes some doing to thrive in an age of unprecedented competition and always-evolving digital business models. Some professionals, however, have figured out how to thrive in it and are seeing career growth and success by building their professions online



by using an indie distribution platform, **Soundrop**. Soundrop is designed for YouTube-generation artists and creators and has collected nearly \$600,000 in streaming and downloading revenue since the beginning of 2017. The majority of that revenue has come from video game music and cover songs, whose creators earn from \$15,000 to \$70,000 a year, according to spokespersons. Soundrop offers distribution to digital outlets, integrated cover song licensing, and automatic royalty splits. Contact Lex@RockPaperScissors.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.

► Depeche Mode Spirit Tour

As part of their Global Spirit Tour, electronic rockers Depeche Mode performed at the Santa Barbara Bowl in Santa Barbara, CA on Oct. 4. The show was an array of touching tributes, new and old hits, and smooth dancing from frontman Dave Gahan (pictured).



SARAH GOETTE

▲ Miller Returns Home

Jake Miller ended his "Back to the Start Tour" in Fort Lauderdale, FL, his hometown. Although the venue was small, the energy was through the roof with his fans, family and friends supporting him.



▲ R.P. Backstage with W.K.

MC feature writer Rob Putnam (left) visited backstage with Andrew W.K. (whom Putnam profiled recently) when the rocker played Los Angeles. Check out the interview at musicconnection.com/producer-crosstalk-andrew-wk.



▲ Human Nature Signing Party

Australian-based pop band Human Nature celebrated signing a U.S. label deal with Legacy Recordings, a division of Sony Music Entertainment, with a Sony NYC rooftop performance and party. Pictured (l-r): Human Nature's Mike Tierney and Phil Burton; Tara Master, Associate Director, Marketing, Legacy Recordings; Adam Block, President, Legacy Recordings; and Human Nature's Toby Allen and Andrew Tierney.



THOMAS LONG



▲ SRDF at the SAG-AFTRA Convention

The third SAG-AFTRA Convention drew national officers, national board members, local presidents and member delegates including L.A. local board member and *The Young and the Restless* actress Kate Linder. We caught Linder at the SAG-AFTRA Industry Sound Recordings Distribution Fund (SRDF) booth. The SRD Fund will be distributing royalties to SAG & AFTRA members from direct licensing agreements for vocal performances that appear on certain digital broadcasts starting in 2018. Pictured (l-r): Linder with SRDF Research Associate Christopher James.

▼ Grohl's Rock Party

In celebration of their ninth studio album, *Concrete and Gold*, Foo Fighters frontman Dave Grohl curated his very own rock festival in San Bernardino, CA. Cal Jam 17 featured performances from Queens of the Stone Age, Cage the Elephant, Liam Gallagher, Royal Blood and many more. For a full recap, visit musicconnection.com/cal-jam-17-2



FOO FIGHTERS

CAGE THE ELEPHANT



PHOTOS BY HEATHER KOEPP

► Miller & Monáe at Lucky Strike!

Gussie Miller recently performed at Lucky Strike LIVE in Hollywood and had a surprise when Janelle Monáe came up to duet with him and his all-star band. For more details on Miller, check out gussiemiller.com.



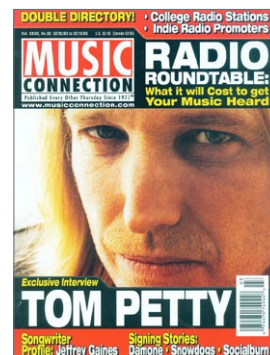
MUSIC CONNECTION

Tidbits From Our Tattered Past



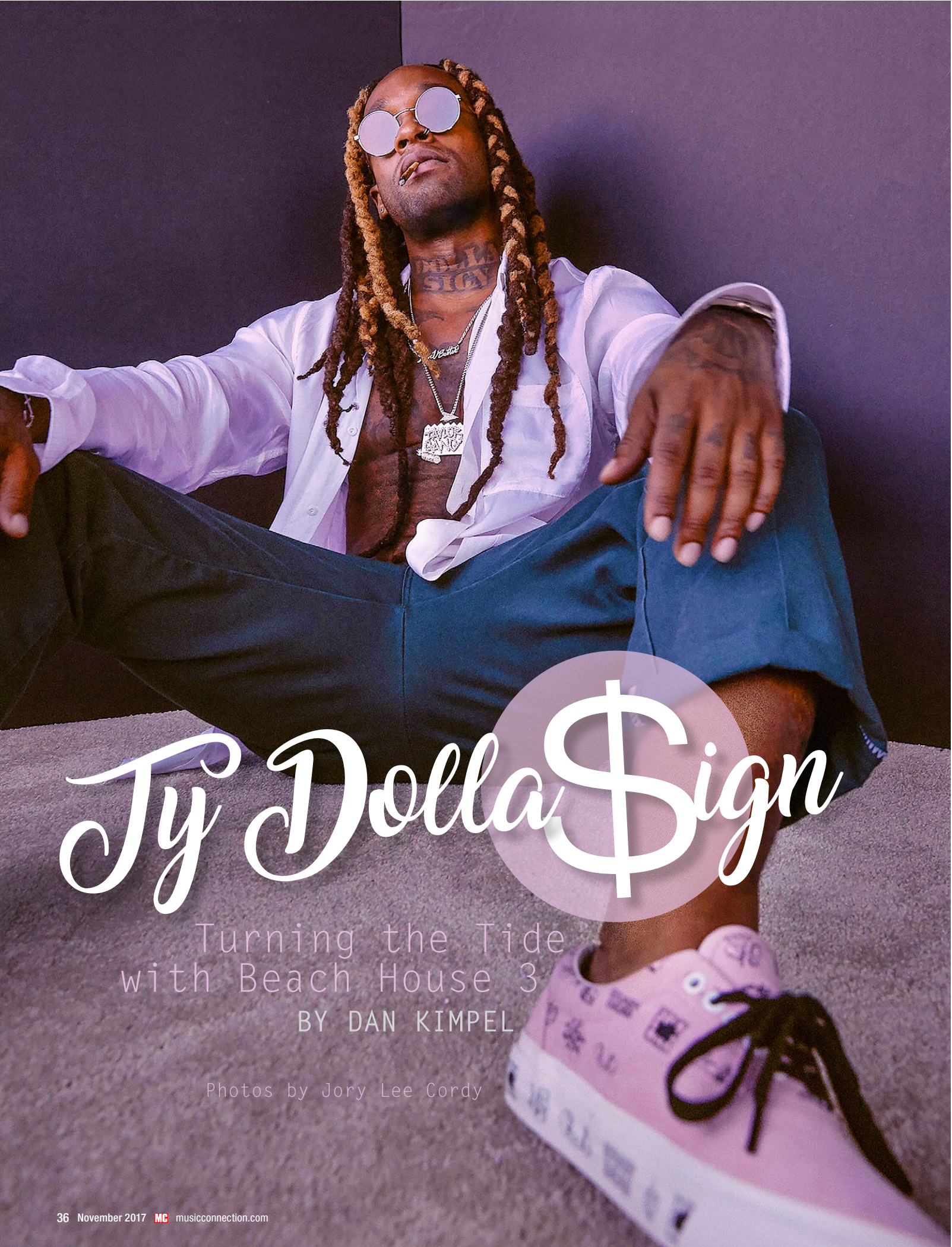
2002–India Arie–#20

Innovative acoustic-soul artist India Arie graced the cover of this issue and discussed her growth as a recording artist: "I'm learning how to communicate in the studio, how to say 'I don't like that.'" Also in this issue are profiles of Tonic, Euge Groove and Gary Jules, who was acting as the booker for the recently opened Hollywood venue, Hotel Cafe.



2003–Tom Petty–#03

Music Connection featured the great Tom Petty several times over the years. In this cover story, Petty gave insights about songwriting: "If you can't get your song over on a single guitar or a single piano, you ain't got a song," and his belief in handshake agreements: "There's no need to have anything else, because if your manager doesn't dig you he is going to leave, and [vice versa]."



Ty Dolla \$ign

Turning the Tide
with Beach House 3

BY DAN KIMPEL

Photos by Jory Lee Cordy

Autumn is a stage of transformation, the harbinger of winter to come, and right now, the season of Ty Dolla \$ign. To use one of his favorite expressions, Ty Dolla \$ign is “lit.” With *Beach House* 3, his long awaited and much anticipated full-length, the Los Angeles-born artist, songwriter and producer steps into a brilliantly luminous and expertly focused spotlight.

He has parleyed his visibility since his last full-length, *Free TC* in 2015, by guesting with artists including 2 Chainz, Jason Derulo, Meek Mill, Gucci Mane and Wiz Khalifa. Among his other collaborations: platinum certified “Paranoid” feat. B.o.B; 3x platinum “Or Nah” feat. The Weeknd, Wiz Khalifa and DJ Mustard; and 2x platinum “Sucker For Pain” with Lil Wayne, Wiz Khalifa, Imagine Dragons, Logic feat. X Ambassadors from *Suicide Squad: The Album*. As ranked by Spotify, Ty Dolla \$ign is currently the 25th most streamed artist in the United States.

The feature tracks from *Beach House* 3 are smart, modern and impressively melodic. “I kept reading comments when people would say, ‘We love it when you sing,’” says \$ign. “I did a lot more singing. I’m excited.”

Music Connection: The lead single from *Beach House* 3, “Love U Better” ft. Little Wayne and the Dream, unites three very distinctive voices. What was the genesis of the song?

Ty Dolla \$ign: DJ Mustard sent me a bunch of beats. When it came time to record, my A&R asked me, “Who do you want to work with?” I always wanted to work with the Dream—I had a chance to meet him when we were doing *The Life of Pablo* with Kanye West. So, for my project, the Dream came through for three days of sessions.

In the first two days we did 15 songs. He didn’t show up on the third day—he said we had enough! The third song we did was “Love U Better.” It’s my first single off the project—it’s one of the songs I love, and my DJ homie says that’s the one, so we went with it.

MC: How is it possible to do 15 songs in two days?

TDS: The Dream is a monster, and I’m a monster. We go back and forth and it’s “On to the next beat, let’s go.” I don’t want the engineer to fix it or to do anything. It’s just “Let’s get all of it that we can get.” So out of the 15 tracks one was the first hit.

MC: The song “So Am I” features Damian Marley and Skrillex—a mix that unites R&B, electronica and reggae into a hybrid form.

TDS: I love reggae man—my dad (Tyrone Griffin Sr. of the ‘80s R&B band Lakeside—ed.) was always into it. I couldn’t record with Bob Marley, but I got Damian Marley. I did the song with my brother Poo Bear—who is all throughout the album—and Skrillex, and then we got Damian involved later on. It’s one of my favorite songs ever. The beat is crazy, the writing is crazy. It feels good when it comes on. I’ve been performing it lately and the crowd goes crazy.

MC: What was the collaborative chemistry like, working with Skrillex?

TDS: Skrillex surprised me. Because a lot of these producers you work with nowadays—once the paperwork and all that shit happens, you’ll find it’s like five dudes on one beat. What the fuck? With Skrillex, he’ll come in and do the beat right in front of you, all those edits, all of those crazy Skrillex sounds. The Kendrick remix (“Humble”) he dropped? It’s all him. Then he wants to mix himself. I’m okay, that’s dope. Of course I had my opinion, and (engineer) James Royo came back and we all did it together. Skrillex is one of the most talented producers that I’ve worked with in this space in time. He deserves all of the praise. He’s one of those real dudes that just does it hands on. It’s not like five dudes. I’m not saying there’s anything wrong with collabs as long as the songs are good, but I just respect him. Me and him are cool.

“You come
to my shows and
you will see everyone there:
white people, black people,
Asian people, Latin people,
Indian people, straight people,
gay people. It’s everybody
getting lit. It’s all
about love.”

MC: We were checking out your Twitter, and there’s an interesting quote that you share: “The two most powerful warriors are patience and time.”

TDS: Yeah man. Time and patience are the biggest things. It’s the biggest battle. If you have that, you can get through anything. Some people just rush through shit and if you do it the hard way it’s fucked up. You have to take the time and do it the right way—I believe in that very strongly.

MC: Were you patient as a young man?

TDS: When I was very young, no. I had to learn the hard way. My mom used to say, “You can learn the easy way or you can learn the hard way.” When you rush, it’s the hard way for sure. You’ve got to dot the i’s and cross the t’s and take your time.

It’s funny we’re having this conversation, because I’ve been on my team. Everybody wants the music to come out like “It’s time.” And I’m, “No—If you just put something out it can get blocked.” People think you can just put something out online. It’s just not how it is. You have to tap in with the attorneys, tap in with the label.

MC: We understand that you have quite a collection of instruments—especially basses. Are you a Fender guy?

TDS: I love Fender for sure, but I love all kinds of basses: Kramer, Gibson. All types of guitars, drum sets, pianos, Rhodes, all kind of shit.

MC: And the MPC and the Korg were the entrée into creating music for you?

TDS: Yeah, the MPC was my first love, actually. It’s just the first thing that I learned. When I was coming up it was the hottest drum machine, because you could sample and MIDI up the keyboard and just go crazy with it and come up with whole tracks. I learned to produce on there. The first song that was really successful for me, “Toot it and Boot it” with YG and other songs from *Beach House* and *Beach House 2* we did on the MPC as well. Actually, I recently did a song with Kodak Black; it’s like my old style, recorded in my old crib in Hollywood, from my old set up. And he picked that beat out of every beat that I had, and I thought, “Okay, the MPC is with it.”

MC: What mixes and vocal processors are you using?

TDS: I like the Sony C-800. I kinda hate reverb, but sometimes I’ll let it slide in if we can come with a cool little vibe to go with a song. Lately we’ve been using—I forget what it’s called—but it will make my voice sound “chipmunky” but clearer. Or a Vocoder, that you have to play with keys and sing through. Or Autotune—God knows I can sing in tune, but it’s just for the vibe.

MC: In addition to your voice, there are deep vocal arrangements on the new project, plus feature performances.

TDS: I want listeners to come back to *Beach House* 3 three or four months later and discover more songs—like they didn’t hear that the first time around. That’s one reason I put features on it. I’ll have an artist come in and use his voice like an instrument.

You know how on a piano keyboard there are all kinds of sounds? Maybe instead of using string or a guitar for chords, I’ll call someone in and use the harmonies from their voice. I like surprises.

MC: Do you play instruments when you write lyrics?

TDS: When the beat comes on we just usually say what comes to us first. Sometimes it works. Sometimes I might come up with just the lyrics in my head, on when I’m on the road or in the shower or whatever. Or I might have a beat already, or someone plays the beat and the song comes, or I might be on guitar and someone else is on guitar and it just comes. It’s different every time.

MC: Do you write these lyrics down?

TDS: Most times I like to hop on the mic and record because it saves time. To write it down and go into the booth and do it again is a waste of time. I like to go straight in, but sometimes if I’m not at the mic and the ProTools isn’t set up, then I’ll write it down so I can remember it—because I am a stoner, and I might forget. In my phone I have mad song ideas.

MC: Do you write and record every day?

TDS: I write every day unless I’m doing family

shit or promo shit. If I'm not doing that, I'm in the studio working. I was in the studio last night, I did three songs, I keep it lit. Right now I'm going to a meeting, then I've got a red carpet event, then I'm going right back to the studio. I talk to my other homies who say they take a couple days off. I'm like, "all right, I'm going to go back to the studio to do my shit." I don't got time to take off until I can't do this shit no more.

MC: Looking at the Urban Charts right now, you are everywhere, not only with your new tracks, but also guesting with other artists. What determines your availability for recording for other artists' projects?

TDS: I guess it's the beat and having artists and producers texting me to record with them. Collaborations are cool. People like to throw little hints like "You've got so many collaborations, it's a bad thing." It's music. If I were building a fucking house I would have to collaborate with people. I make music and I collaborate—it doesn't matter—a good song is a good song.

MC: You've been playing some huge shows. How was the Wireless Festival in London?

TDS: It was lit—one of the funnest shows ever, there were so many people in the crowd. When Future brought me out at Coachella it was crazy. The Governors Ball in New York was crazy. I love those festivals, they really pay off, like "Blessings (Reprise)" with Chance the Rapper? That was a fluke. We were in some studio out here in Hollywood. I went in on a lucky day. I came in with that whole song and then to perform that song for a hundred thousand people in the crowd singing that shit?

"I'm hands-on with every mix. I have to be so psycho. It's just how I am. And it pays off."

Same thing with Wireless, when I did all my classics. I love live shows, it's a payoff from being in the studio all of the time and working hard.

MC: Talk about the stage dives.

TDS: Oh man—I'm the stage dive king! Shout out to my fans who let me land on them and carry me and all of that shit. They keep me safe, thanks to God. Hopefully, I will be stage diving as long as I can. My mom is always scared. "Aww don't get hurt." And I've seen a couple of different artists get in bad situations. But I'm not going to do it the wrong way. I definitely get them ready for it, and then I do it.

MC: We enjoyed seeing you open the recent *VH-1 Hip-Hop Honors* doing "This is How We Do It" in the old-school music medley.

TDS: Man that was super fun. I won't lie—I was a little nervous because I didn't want to fuck up a classic. I had to remember all those words. I grew up on the song, but I never really dove into every single word. So I focused all day. Then there was this funky little choreography at the beginning, but when I did it I didn't do none of the choreography—I was trying to remember all of the words. We got through it. Everybody said I did a great job. I'm happy. Working with Warren G—he's one of my idols, being from L.A., so that was an honor doing his part—I didn't fuck it up, either. Thanks be to God.

MC: You've referenced that you are a fan of '80s and '90s production, especially the work of the great Jimmy Jam and Terry Lewis.

TDS: I was in at Mr. Chow's in Malibu, and Terry Lewis walked up to me and said "Hi" and got my number. We haven't linked up yet, but I for sure want to get that in. Crazier than that: And I'm doing this film to go along with *Beach House 3*. One of the people on my team was like, "Yo, you should watch *Purple Rain* by Prince." I'd never watched it. I fucking discovered that Jimmy Jam and Terry Lewis were in that group The Time with Morris Day. And I was like, "Oh shit." He's simply amazing.

MC: Do you listen to contemporary radio?

TDS: Most times I'll turn on my music, especially now, because I've been in album mode, but I do listen to the radio when I get in the car.



ASSOCIATION OF INDEPENDENT
MUSIC PUBLISHERS

CELEBRATING 40 YEARS

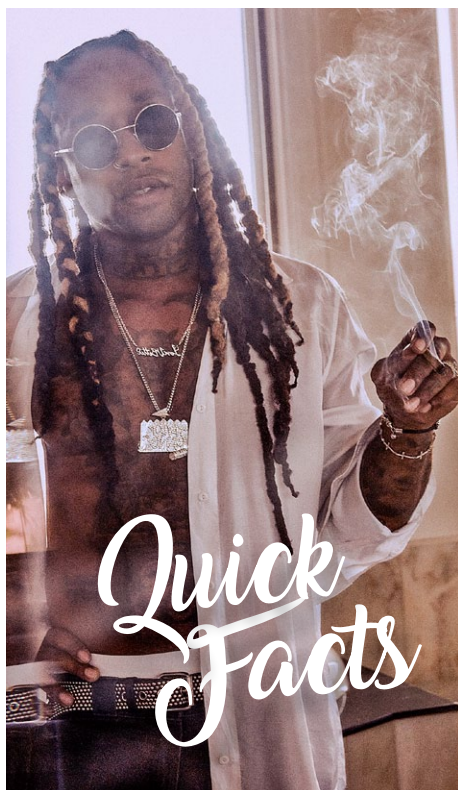
The AIMP was created in 1977 by a group of Los Angeles indie music publishers who believed that indies needed a voice in the issues of the day. 40 years later, that voice still rings loud and strong. The AIMP educates and informs the music community with vibrant chapters in Los Angeles, New York and Nashville. Please join us at our special chapter events below to celebrate the past, present and future of the AIMP and the Indie Music Publishing industry.

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LOS ANGELES
Thu Dec 7
Candela La Brea
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RSVP: www.aimp.org



If something that I like is on, then I let it keep on playing. Sometimes they'll hit something back to back to back, but I listen to a lot of KCRW because they play a lot of stuff you don't hear—I like hearing shit that I've never heard.

MC: You are referencing the public radio station 89.9 that broadcasts from Santa Monica College (kcrw.com). It's such a Los Angeles Institution. Which DJ's do you follow?

TDS: I used to listen to Garth Trinidad, who is one of my favorites. I don't know how I found Anthony Valadez, but I first started listening like four years ago, and ever since then I've been his biggest fan.

MC: *Beach House 3* has an impressive number of tracks. Lots.

TDS: There's 20 tracks on *Beach House 3*. Some of them are interludes that I made like songs, but they're like a minute. These songs—produced by Skrillex and our engineers—are amazing, as well.

MC: Are you involved in the mixing process?

TDS: I mix on every single one of my songs, with James Royo, Andy Barnes, Jaycen Joshua... I'm hands-on with every mix. I have to be so psycho. It's just how I am. And it pays off.

MC: Is it a perfectionist drive?

TDS: Yeah, it's like coming up in the house with my pops, that's how he is. Dad's on the new album; he came in and did all of the horn parts. He got busy!

MC: These are turbulent times we're in—do you think your music has the power to heal?

TDS: It's definitely got a power. You come to my shows and you will see everyone there: white people, black people, Asian people, Latin people, Indian people, straight people, gay people. It's everybody getting lit. It's all about love.

Contact Aishah White, AKW PR,
aishah@akwpr.com

- His father Tyrone Griffin's Sr.'s group, Lakeside, is best known for their funk-filled 1981 No. 1 Billboard Hot Soul single "Fantastic Voyage." It was sampled by Coolio for a song with the same title in 1994.
- Among Ty Dolla \$ign's writing and producing credits are Chris Brown's No. 1 hit, "Loyal," Kanye West's "Real Friends" and "Fade," and Fifth Harmony's "Work From Home."
- The late bassist Jaco Pastorius was an influence on Ty Dolla \$ign's bass technique.
- In an unlikely collab, Ty Dolla \$ign contributed to Rihanna's "FourFiveSeconds" with Kanye West and Beatle Paul McCartney.
- "Young, Wild & Free" by Wiz Khalifa & Snoop Dogg featuring Bruno Mars won a Grammy. Ty Dolla \$ign (as Tyrone Griffin) is listed among the songwriters.
- The artist's debut studio album, 2015's *Free TC*, is dedicated to his brother Gabriel "TC" Griffin who is serving 67 years to life on a first degree murder charge. An accompanying documentary film, *Free TC* directed by Daniel Kaufman, maintains that police intimidation influenced justice in the case.
- Dolla Sign OG Kush is a super rare indica dominant hybrid strain of cannabis named in the artist's honor.

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SONGWRITERS

ROUNDTABLE

BY
BERNARD
BAUR

SONGWRITING IS THE FOUNDATION of the music business. And as the business has changed, it has also evolved. Unlike yesteryear when one or two writers wrote a song, now it's not uncommon to have multiple writers and publishers sharing royalties. Additionally, digital distribution and streaming services have adversely affected income. Naturally, those changes caused a shift in focus—not to mention a change of attitude—for many professional writers. To understand what it's like to write songs for a living today, we spoke with five prominent songwriters and a publisher, who is known as “the song whisperer.”

▼ SHELLY PEIKEN

shellypeiken.com
wearesona.com

Shelly Peiken is a multiplatinum Grammy-nominated songwriter best known for her No.1 hits “What a Girl Wants” and “Come On Over Baby.” She earned a Grammy nomination for the song “Bitch” recorded by Meredith Brooks. Peiken has also written for or with Britney Spears, Natasha Bedingfield, Keith Urban, Celine Dion, Cher, Reba McEntire, Miley Cyrus, Ed Sheeran, Aaliyah, Selena Gomez, Idina Menzel and Demi Lovato. Additionally, she is the author of the book *Confessions of a Serial Songwriter*.



“Dare to suck...
Even a bad idea
can turn out to
be wonderful.”

You've been writing for decades—how has the business changed?

There are very few people pitching songs now. It's become more self-contained, especially with so many producer-generated projects. Today, a manager might be more important than a publisher to get you where you need to be.

How many publishing deals have you had?

I was with Hit & Run for 10 years. Then I signed with Peer Music and, later, with Kobalt.

Why so many different publishers?

You need to be loved and admired. You need someone who's really going to move your career along. And new people with a new environment can spark creativity.

What should you look for in a publisher?

Look for one that really listens and pays attention to your songs and your career. Someone who can hook you up with the right collaborators and artists. And, most important, one that collects and pays royalties in a transparent way.

What's the most critical thing you've learned about songwriting?

Dare to suck... One needs to share the idea that nothing truly sucks. Even a bad idea can turn out to be wonderful.

You're a co-founder of SONA (Songwriters of North America).

What's the purpose of that organization?

We're trying to improve royalty rates and eliminate outdated regulations. Currently, royalties are based on antiquated laws that haven't changed in 75 years, and never anticipated the digital world and streaming services. There's no other profession that's regulated like ours. Because of that, new writers can hardly survive.

How has your career changed?

It's a different kind of machine. After the book, I still wanted to write—but only with people I enjoy. I'm also working on my one-woman show, where I'll do a book reading and play songs.

Any advice for aspiring songwriters?

Learn how to analyze and deconstruct a song. Then if you really want to do it—do it. But, you have to believe you can do it. If there's any question... move on. •

▼ TONY SHIMKIN

noble-music.com

Tony Shimkin is best known for writing chart-topping songs with Madonna, Taylor Dayne, Cathy Dennis and Junior Vasquez as well as for his vast production work on multiplatinum recordings and remixes for Madonna, Whitney Houston, Prince, Nine Inch Nails, Seal, Aretha Franklin, Tina Turner, Janet Jackson and Paul McCartney. His songs and productions have been featured in films from Paramount, Universal, Lionsgate, Tri Star and Disney. Shimkin currently has a publishing deal with LoveCat Music.



"Film, television and commercials [is] where the money is."

What does your publisher do for you?

They cultivate relationships with music supervisors for placements in film, television and commercials. That's where the money is. The valuation of music has decreased, and placements with artists are less important because sales aren't what they used to be.

What do you want a publisher to do for you?

I want my publisher to cultivate relationships with music supervisors for placements in film, television and commercials. That's where the money is. The valuation of music has decreased, and placements with artists are less important because sales aren't what they used to be.

You also produce.

I'm also an engineer, so I always produced what I was doing. And I like working with new artists to help them find their voice and their sound.

What advice do you have for artists looking for their sound?

Find someone you're comfortable with. Don't be afraid to give up some control. Try not to be closed-minded, and have fun doing it.

What is your opinion of producer-generated backing tracks and the use of topliners (vocal melody and lyrics)?

It's the way a lot of songs are done today. I like collaborating, but the song splits have to be fair. Times have changed. Today, you have more people working on a song than before.

Any advice for aspiring writers/producers?

Collaborate as much as possible. Don't be afraid to be open. The more you put out, the more options you'll have. •

▼ SOPHIE ROSE

sophierose.com

At just 17, Sophie Rose is signed to a publishing joint venture between Ester Dean and Dr. Luke's Prescription Songs. She has written close to 500 songs and has been working with Steve Aoki, Charli XCX, Louis the Child, Serayah and more. Rose is also focusing on her own artist project, and her song "Limitless" with Sam F (with over 10 million streams across all platforms) and has just entered the Billboard Dance/Mix Show Airplay chart. Sophie co-wrote and is featured on the Sam F & TastyTreat single "Wavy" just released on Steve Aoki's label Dim Mak. She self-released a solo single called "Two Young Lovers" on Friday, Oct. 20 that she wrote and produced by herself.

How did you get noticed by high-profile publishers?

I met Ester Dean at an AIMP panel she was speaking on in 2013 and I gave her the CD of original songs I had at the time. I have been to dozens of panels, songwriters expos, and showcases and have handed my CDs to hundreds of people with no response, so I honestly did not expect what happened after I met Ester. Thirty minutes after we left the panel, Ester's sister emailed me saying Ester loved the CD and wanted to set



"Celebrating the small victories really helps keep me going."

up a phone call with me. We talked that day about doing a deal together, and about two months later, Ester called me in for a session with one of her writers to "test" me. After the session, Ester came in and told me she and Dr. Luke were setting up a joint publishing company and wanted me to be the first sign. The next day we went to Malibu and had a three-hour meeting with Ester, her sister Deandria, Luke and the president of Luke's publishing company and record label at the time, Beka Tischker. The thought of working with these incredible people, who have always inspired me, felt like a dream come true.

What does your publisher do for you?

As a writer, my publisher sets up writing sessions, pitches and places my songs, registers my songs, and collects publishing revenue from placements. As an artist, Prescription is really supportive and heavily involved in helping me choose songs for my project, build my team, and promote my music.

Today, there are typically multiple writers on a song. How do you feel about that?

I love collaborating and feel that when each writer brings their own creative style into a session, something magical can happen. Not all co-

writes create something great, but finding people you love to work with and working with them frequently is really important. I also write a lot by myself, but I think co-writing is the most effective way to get songs placed because the more writers and publishers involved, the more people there are working to find a home for the song.

How would describe your collaboration with artists like Steve Aoki, Serayah and others? What's the work method like? Can you give examples?

Collaborations with artists can happen in many different ways. Sometimes I will write or co-write a song that is pitched to an artist, and the artist will then record the song if they like it. Other times, I will have a writing session with an artist and we will write for their project. With DJs, most of the time I will write or co-write a song to a track they have sent me, or pitch them a cappella's.

You aspire to be not only a songwriter, but also a performer. Can you talk about how your publishing deals are maybe helping you realize that ambition?

In my experience, my publisher is incredibly supportive of my artist project, which has been very helpful in realizing my vision. Prescription is hands-on with their songwriter-artists, whereas some other publishers only care to pitch songs and do not help their writers on the artist side.

Any advice for aspiring songwriters? What to do, what not to do?

My advice would be to make sure you are having fun and enjoying being a songwriter, because this business is extremely hard. Celebrating the small victories really helps keep me going, and it is important to love the journey. If you believe in yourself and feel that being a songwriter is what you are meant to do, remember that it is a long road to success. As long as you love what you're doing, keep doing it. •



HARRIET SCHOCK
harrietschock.com

Harriet Schock, a former staff writer for Colgems-EMI, is a multi-talent: singer, songwriter, teacher, author and actress. She recorded three albums, all notable for their lyrical approach and musical incisiveness, for 20th Century Records, scoring gold and platinum awards for her Grammy-nominated "Ain't No Way to Treat a Lady." Schock was twice awarded Cashbox's Best New Female Artist. And, as a result, other artists began to interpret her work, including Roberta Flack, Smokey Robinson, Syreeta, Nancy Wilson, Manfred Mann, and Jeannie Kendall, to name a few. Currently, Schock has moved into teaching and soundtrack work.

How did you become a songwriter and recording artist?

I played any place that would have me and developed a following. That got me some industry attention.

How did you get your first deal?

I met an executive from Screen Gems Music who took me to a record label and got a deal. It was a little easier in those days.

Your songs have been covered by a lot of artists. How did that happen?

As a recording artist, I was popular enough to get a nice amount of airplay. In fact, it was just enough to get other artists interested in my songs. Once well-known artists were singing my songs, it got better and better.

What is your opinion of streaming services?

They're faulty. Not only are they unjust and unfair, they're killing the golden goose. Their royalty rates are embarrassing.

You do a lot of film and TV placements.

They pay well. But, you need a good music supervisor who has a lot of projects going on.

Any advice for aspiring writers/artists?

You should do music because you love it—not because you want a career. Do it because it's your life and you have to. You can eventually make a living with enough placements in film and TV.

Your opinion of publishers today?

I'm not anti-publisher. If they really do their job, they are invaluable. •

MICHAEL POLLACK
warnerchappell.com

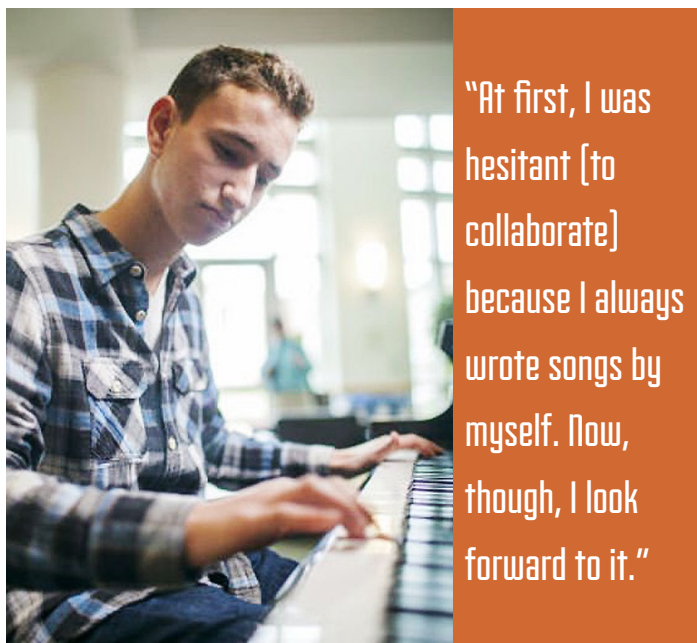
The youngest of our songwriters, Michael Pollack was a freshman at Vanderbilt where he attended a Billy Joel concert, in which Joel did a Q&A session. The Long Island native (and big Joel fan) raised his hand and asked if he could play with the music icon. After a pause, Joel said yes. Pollack jumped on stage and accompanied him on the song "New York State of Mind." The video of Pollack's impromptu performance ([youtube.com/watch?v=zxLjtx8wukQ](https://www.youtube.com/watch?v=zxLjtx8wukQ)) went viral and led to a whirlwind of press and interviews that included CNN, *The Today Show*, Sirius/XM Radio as well as publications like *Rolling Stone* and *The Huffington Post*. Currently, Pollack is working under a publishing deal with Warner/Chappell as a songwriter.

Your performance with Billy Joel was so flawless that some have alleged it was planned.

Actually, it was totally spontaneous. If you watch the video you'll see that I was nervous when I asked the question. But, when I got on stage those nerves disappeared.

How did the video's popularity (over 2.5 million views) affect you?

It changed my life in a big way. All of a sudden everyone knew who I was, which created opportunities I didn't have before. And that eventually led to a publishing deal with Warner/Chappell as a songwriter.



It's been reported that you don't like singing your own lyrics.
That's true. I always thought of myself as a piano player. I didn't have as much confidence in my voice. Ultimately, I got over it and put the two together.

What does your publisher do for you?

They set up collaborations with other songwriters. At first, I was hesitant because I always wrote songs by myself. Now, though, I look forward to it. They also help to place songs with major artists. In fact, I just worked on two songs for a Kelly Clarkson LP.

You started as a performer—is that still a goal?

I've put that on hold for now. I just started my career as a songwriter and I want to focus on that. I'm still learning, and the process is a lot of fun.

Today, there are typically multiple writers on a song. How do you feel about that?

That's just the way it is, and many times it's justified. Even producers, who may not write but help craft a song, should get credit. They can be just as much a part of it as the writers.

That's an enlightened attitude.

I believe there's always gonna be another song to write. So, it's not something I worry about.

Your Internet presence (other than a couple videos) is sparse. Why is that?

I'm so focused on what I'm doing now that I just let it go. I even gave up my website. Eventually, I'll get to it but it's not a priority for me right now. •



 **SUZAN KOC**
suzankoc.com

Suzan Koc coaches, develops and nurtures songwriters. Some call her "the song whisperer." She is also an international publisher who started her career at Warner/Chappell in Paris, where she signed the Swedish pop band Ace of Base. Later, she was hired by English publishing company Hit & Run Music to work in their New York office. Eventually, Koc was transferred to Los Angeles where she was instrumental in developing the careers of many songwriters (including Shelly Peiken), placing songs with a variety of stars, such as Christina Aguilera, Brandy, and Jessie J, among others. She currently teaches Music Publishing at the Musicians Institute in Hollywood.

What should an artist look for in a publisher?

Somebody who connects with them. Someone who is going to push them, encourage them and inspire them.



JOIN SONGWRITERS OF NORTH AMERICA

wearesona.com

SONA is a grassroots advocacy organization founded in 2015 in response to the abysmal licensing rates being paid to songwriters by music streaming companies.

Since then, SONA has assembled some of the most fiercely passionate and hardworking people from all corners of the songwriting world to educate, strategize and mobilize.

SONA believes that streaming media and songwriters can and will live happily together. The organization is dedicated to getting the rate right for today's songwriters and for future generations. And, SONA wants a seat at the table. If songwriters can't make a living, who will write songs?

What advice do you have for aspiring songwriters?

Listen to a lot of music. Read poetry, pick up things by ear. Do it because you have to—like it's a terminal disease. And, most important, do not give yourself a deadline.

What do you look for in a song?

I look for the truth. I need to believe it. I want to be touched and hear things I haven't heard before. I listen for fresh sounds, syncopation, the musical note and the emotional note. It all has to come together.

Where is the revenue for songwriters today?

It used to be radio airplay and album cuts. Now, it's more about placements in film, television and commercials.

What do you consider to be the most important issues in publishing deals?

The MDRC (Minimum Delivery and Release Commitment). That's a certain number of songs you have to release. Not just anywhere, but through major distribution. That logic is 30 years old and still hasn't changed. There are a lot more indie labels doing quite well. And, co-writes could be affected if the MDRC is based on 100% of a song. Lately, they're making it even more difficult by putting minimum sales numbers as a condition of the MDRC.

Additionally, make sure there is a clear "reversion" clause so you can get your songs back after a certain period of time. And, be sure to have a good attorney negotiate the conditions under which reversion will occur, and how your MDRC will be applied.

Many artists are multi-talented—songwriters, performers, producers, even actors. Is that an advantage?

You should always write songs. But, if you do other things as well, don't try to do it all at the same time. Something will almost always get lost when you do that.

Many songwriters feel that royalty rates (paid by Performing Rights Organizations, i.e. ASCAP and BMI) are too low and unfair.

They're right. It's no different than when songwriters got screwed with player pianos. It's all based on something called the "Consent Decree" that established rates and regulated who can negotiate them. But that Decree is over 70 years old. It's time for a change. Songwriters, artists and publishers should work together to correct this problem. It's horrible. •

Mounting an All-star Charitable Project

Guitarist, composer, producer, author and radio host Brian Tarquin is a jack of all trades and a master of many, as well. The New York City born and bred auteur is a multi-E Emmy Award winner who has composed and produced music for numerous television shows and films such as *All My Children*, *The Simpsons*, *Frasier*, *Dr. Phil*, *Maury* and many others.

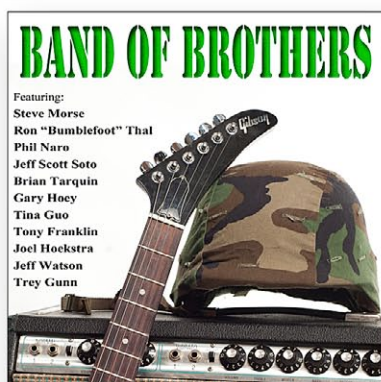
He's also helmed the Guitar Masters series of album compilations for his own BHP Music imprint. These albums featured original as well as licensed tracks by legends like Jeff Beck, Jimmy Page, Steve Vai, Carlos Santana, B.B. King and Joe Satriani. He also gained notoriety in 2008 for his *Fretworx* album that featured new recordings by heavy-hitter guitarists and bassists like Steve Morse, Billy Sheehan, Frank Gambale and Andy Timmons. That release

three years ago," says Tarquin. "I wanted to live in a different place. A lot of it came down to the schools because I have three kids. And the schools are really good here. Also, drummer Reggie Pryor is someone I've used for over 20 years and he lives in Orlando. Steve Morse lives around here too. I work with him on various projects. There is a lot of talent in Orlando."

Tarquin is an artist who has an innate sense of community and a strong belief in helping others through his art. And he has done that with the aforementioned *Fretworx* project, Wounded Warriors veterans tribute and his two latest compilations *Band of Brothers* and *Orlando in Heaven*. *Band of Brothers* has an all-star cast of players featuring vocalists Phil Naro and Jeff Scott Soto, guitarists Steve Morse and Gary Hoey, bassist Tony Franklin and others. A portion of the proceeds will go

called in some of the best players for this one. I always compose all of these projects from the ground up, with real players. I still record everything to tape and then transfer it to digital. And it was nice to get some new guys on there too. There is this cello player, Tina Guo, who did this song called "To Fight A War I Don't Understand" on *Band of Brothers* which was great. She had a solo album called *Cello Metal*, where I'd discovered her, and asked her to guest on the *Band of Brothers* album."

Tarquin expounds on his approach to crafting these compilations and casting the stars that play on them. "I like to have a cause for these records," shares the auteur. "I don't wanna just release a compilation and let it go to the wind. I try to tie them with some cool cause. I've always liked the veterans, so I did a couple like that. I'm very passionate about



"I don't wanna just release a compilation and let it go to the wind. I try to tie them with some cool cause."

was significant as one of Tarquin's earliest charitable projects where a portion of the profits benefitted The Friends of Firefighters 9-11 Foundation. Tarquin has also composed and produced a number of tribute compilations that have saluted Bob Marley, Led Zeppelin, Jimi Hendrix, Stevie Ray Vaughan and Eric Clapton.

From original smooth jazz and hard rock recordings, to commercials, compilations and film music, Tarquin opened up his Jungle Room Studios in the early 2000s to serve a variety of music industry needs. But he came up in the business the hard way by interned at recording studios in NYC like Electric Lady and jingle houses like Look & Company. Unhappy with the music scene in New York he relocated in the early '90s to Los Angeles and broke into the studio world there. He did whatever he could to stay in the game; working in the office at Restless and Virgin Records, playing with various bands, and so on. Eventually he found his niche composing for various music libraries like Jim Long's One Music, Sonoton and Killer Tracks.

Currently Tarquin and his family make their home in the Orlando, FL area. "I moved here

to the Fisher House Foundation who supply housing for veterans' families while they are hospitalized. *Orlando in Heaven* is a project dedicated to benefit victims and families directly affected by the Pulse nightclub tragedy that occurred in Orlando in June 2016. For that album Tarquin arranged an equally impressive array of world class talent such as the late great jazz guitarist Larry Coryell, guitarists Mike Stern, Chris Poland and Will Ray and jazz keyboardist Bobby Baldwin.

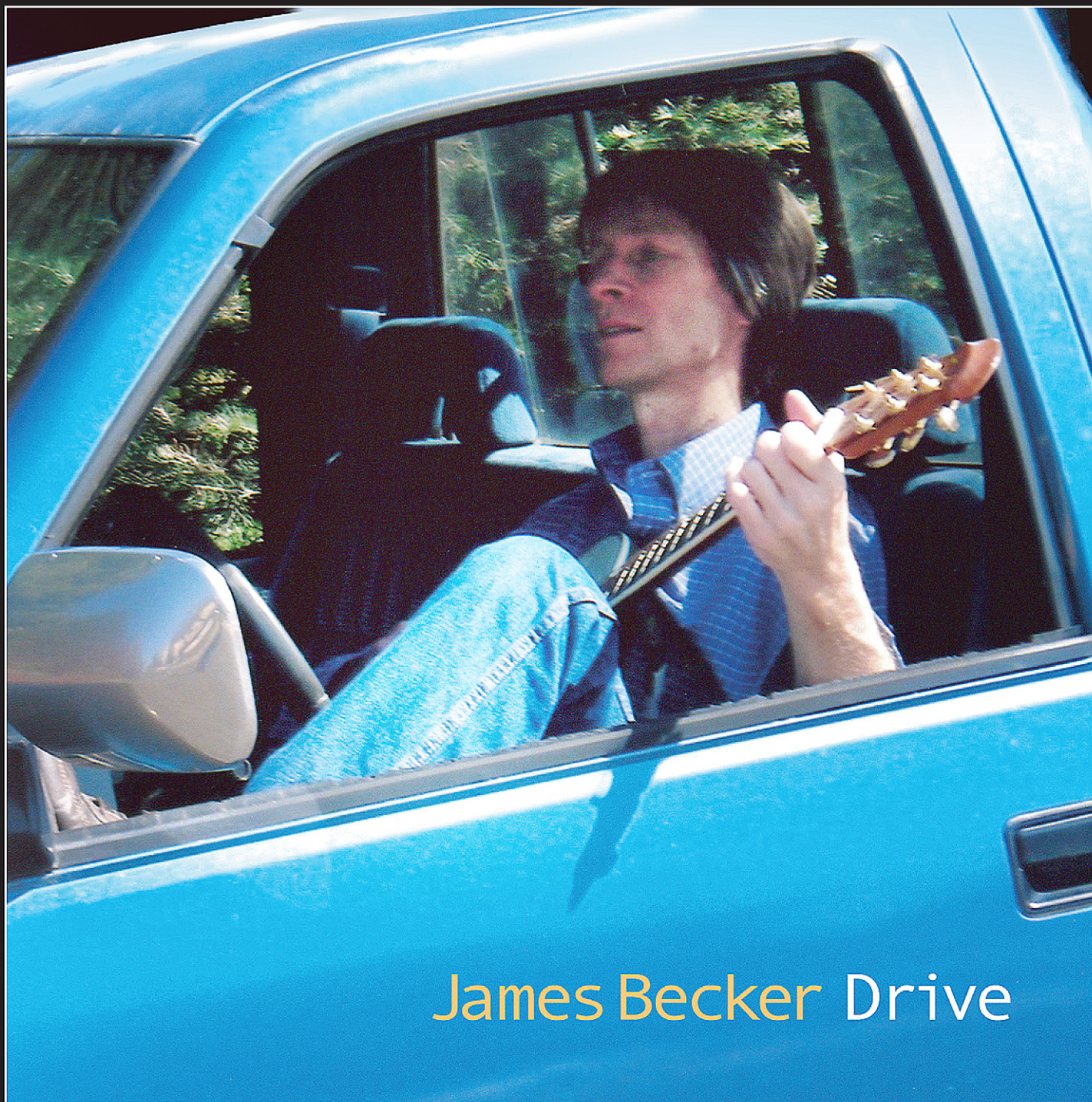
"Band of Brothers came first and was gonna be an instrumental hard rock record," says Tarquin. "But I hooked up with Phil Naro from Talas and it worked out so well that we added some vocal songs on it. *Orlando in Heaven* really hit home for me because I live near Orlando in Coco Beach. It rocked everyone to the core over here. I wanted to do something in remembrance of those who lost their lives in that awful tragedy. I was lucky enough to get Larry Coryell who lived near Orlando. He's since passed away, but we did two songs, 'Metropolis' and 'Pulse 49.' It was a real pleasure because I'm a jazz fusion guy. I

these this. Luckily the musicians I use are passionate as well. It's a very rewarding thing. I've built these relationships over the years where I can call people up. When I am working on these records and composing I always try to get the appropriate guy for the right song. I'll be thinking 'maybe this one would be good for Mike Stern or Tony Franklin.'"

Tarquin gets comments through social media from people who really like these projects, especially the veterans. "With the veterans," he says, "the biggest thing is them having to get back on target with their lives when they get home. I don't think there are enough people thanking veterans. Both albums are going to college radio right now. Cleopatra Records is the label I'm with and they have always been supportive of things I've done."

Tarquin informs us that the albums have done well at radio: *Band of Brothers* (#21 Metal Contraband Charts-Commercial radio & college radio) and *Orlando in Heaven* (#16 on Relix Jam Band Charts).

Contact bhpmusic@gmail.com



James Becker Drive



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Shelita Burke

Innovative Career Strategies that Work

When Scott Page, best known for playing saxophone and guitar with Pink Floyd, Toto and Supertramp, first met Shelita Burke, it was all about business. The blossoming songwriter noticed Page had followed her on Twitter, recognized his involvement in the music technology space and requested a half-hour of his time. After meeting over coffee, Burke appeared on his radio show, *Business Rock Stars*, then started working for his company, Ignited, writing algorithms for his app. “She’s a genius,” exclaims Page, who began “pseudo managing” her.

Burke started her first business at 12 and is an expert on artificial intelligence. Despite becoming a senior software engineer and data scientist for Microsoft, about a year ago she quit that job to make music her full-time pursuit. At that time, she had just 200 Twitter followers.

Now, she’s up to over 250,000. She held the number one and number two spots on Hype Machine, simultaneously. And on Spotify she’s racked up over 3 million plays. All of this done without a label. Suggesting Burke isn’t your typical artist is an understatement. So how did this young performer reach such an enviable position?

One way is by inventing a unique hack—utilizing sites like Meetup.com and Couchsurfing.com to generate audiences for

“I study data and the behavior of the audience. That’s something every artist should do.”

markets before she visits them. Another is by seeking superfans who’ll host house parties in territories she’s already touring, making the journey a twofer. “Super fans become like marketers for you,” she concludes. “They spread the word.”

Burke is all about creating direct relationships with people, even those who listen to entirely different genres. Specifically, she cites metal heads as a demographic she targets. If somebody’s listening to her music online, she’ll comment with a note of thanks. “You’re establishing a connection with that person,” she observes. “And that registers with fans because they want to be noticed.”

Another manner in which she creates bonds is by live streaming her practice sessions, something she used to do once per week but these days does only monthly. “In the beginning, I was getting between fifteen and a hundred people watching,” she admits. “Eventually, I had 13,000.”

She even does something similar while performing, actually writing songs on stage. Doing so provides an intimate glimpse into the creative process that builds rapport with consumers. “I learned to do this by studying data and the behavior of the audience. That’s something every artist should do. The more you acknowledge your audience, the more

successful you’ll be.” As she puts it, connecting with your audience means making it about them, not about you.

Subsequently, she measures a successful song by the number of times it’s shared, not how many times it’s liked. Further, it’s imperative to move beyond the family and friends bucket. “You need to start getting objective points of view,” she points out.

Burke began by busking on the streets of Seattle, yet as she started playing venues the quality of her work began diminishing. This caused a conscious decision to refocus on writing and rehearsing. After all, an artist is only as good as her product. To that end, she writes three or four songs every day. Along with her producer, Marcus Bell, she releases new songs every three months, allowing her a constant stream of material with which she can engage on social media. Notes the twenty-something, “The more music I put out, the more people gravitated toward what I was doing.”

Inspired by Miles Davis, who reportedly locked himself in a room until he had an original sound, Burke imposed a listening ban on herself until she did the same. Before doing so, she gorged on performers like Duke Ellington and Nina Simone. She only knew she’d hit upon something unique when Page and Bell both told her she’d done so. Her fans expressed how much they loved her “weird and unique” sound but, “When you have someone telling you that from the music industry,” she opines, “it must be true.”

Burke’s musical voice also reflects her personality—technical, analytical and unrelentingly savvy. Employing the science behind ASMR (Autonomous Sensory Meridian Response) she places sounds commonly reported as pleasurable within her songs.

“Everybody has certain frequencies of sound and movement that trigger what I like to call a brain tickle or a brain orgasm,” she instructs. “I figured out which frequencies and notes do that to people.” The response has been to engender responses in crowds that go beyond mere approval. “The audience always tells me, this really touched my body, this touched the back of my brain. They’ll describe to me physically what they felt.” She was even able to achieve this result at a country western bar, despite her music being “a total 180 degrees from country western,” as Page puts it.

The rapidly evolving music marketplace demands innovative strategies and Burke’s achievements have caused others to take notice. She recently spoke at UCLA, as well as Social Media Marketing World, where metrics showed her outperforming major stars. For those interested, she teaches a course on these matters, dubbed Audience Academy. Page declares, “She’s going to be one of those people who leads the revolution on how this stuff goes down for independent artists.”

Burke’s debut EP is now available.

Contact Scott Page, 818-489-3098,
iamscottpage@gmail.com



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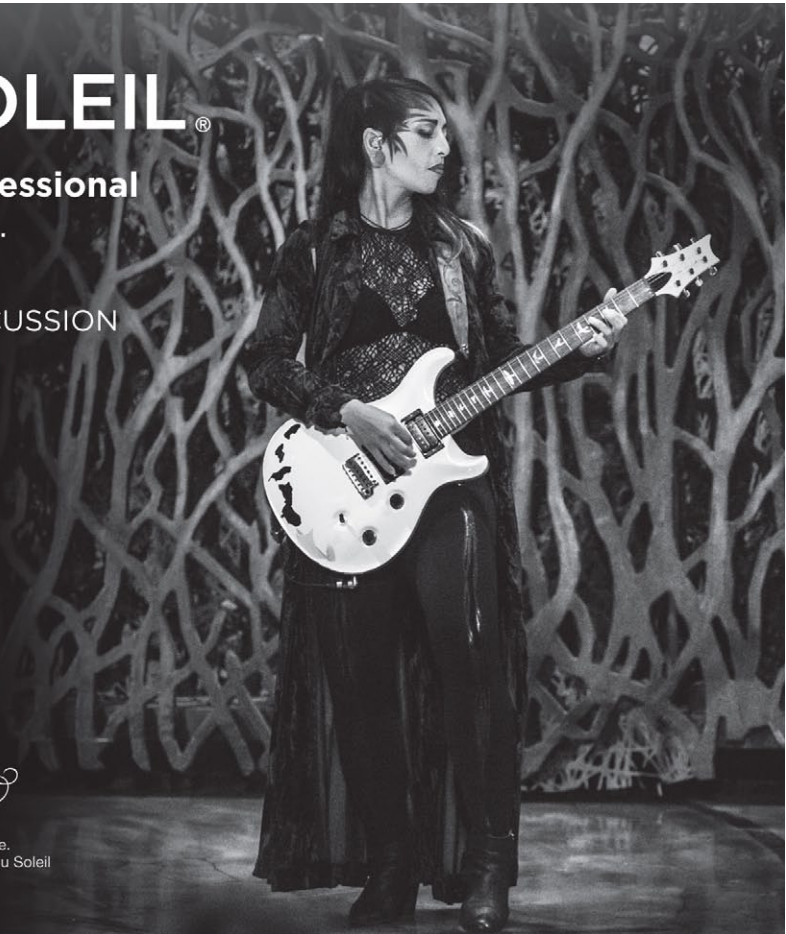
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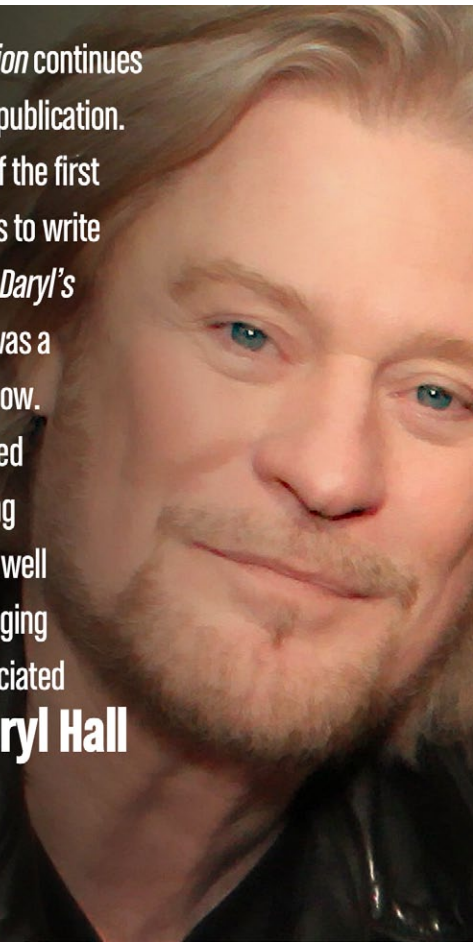
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"Music Connection continues to be a relevant publication. They were one of the first music magazines to write about Live From Daryl's House, when it was a fledgling web show. They have adapted with the changing music scene, as well as the ever changing technology associated with it." – **Daryl Hall**

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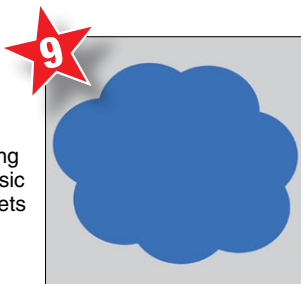
WAND

Plum

Drag City Records

Producer: Wand, Daniel J. Goodwin

Trippy rockers Wand bust out of the starting gate with "Setting," which recalls '60s classic "Pictures of Matchstick Men," and it just gets better from there. This release combines and freshens influences from Neil Young, Jerry Garcia, Television, Sonic Youth and Stereolab, but retains a creamy and dreamy center of its own. Cory Hanson's slightly adenoidal vocals recalls Jeff Buckley's phrasing, and their newly expanded lineup is a delight. Selections range from electronic interludes to heartfelt ballads to extended rave-ups, and the production captures the ever-shifting dynamics. Best psychedelic release of 2017! Yes, you DO want this now! — **David Arnson**



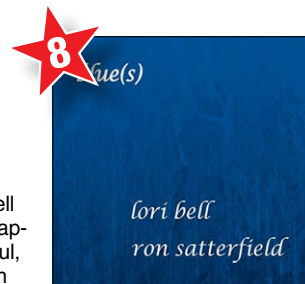
Lori Bell & Ron Satterfield

blue(s)

Lori Bell Music

Producer: Lori Bell

Celebrating a 25-year partnership that has run parallel to their multi-faceted solo careers, veteran SoCal jazz greats Lori Bell (flute) and Ron Satterfield (guitar, vocals) apply their virtuosity to an intimate and soulful, rhythmically diverse and improvisation-rich landscape grounded in the blues. Satterfield's acoustic lines and Al Jarreau-like voicings provide perfect harmony and counterpoint to Bell's often graceful, always dynamic and joyfully unpredictable excursions. True to the album concept, all nine tracks—including reimaginings of classics by Miles Davis, Thelonious Monk, Bill Evans, McCoy Tyner and Joni Mitchell—have "blue" in the title. — **Jonathan Widran**



King Khan

Murder Burgers

Khannibalism/Ernest Jennings Record Co.

Producer: Greg Ashley

Arish "King" Khan is an artist and producer who has an extensive resume in the indie-rock world. He's crafted records by acts like the Black Lips, the Royal Pundeltons and many others. With this, his first official solo release, it appears Khan has applied many production and songwriting tips he's adopted along the way and whipped them up in a vintage musical blender to deliver a product that's solid, albeit uneven. Tracks like "It's a Lie," "Born in '77" and "Born to Die" have a '60s/'70s-fueled soul and attitude that set this disc on fire. However, some of the other tracks are decent, but don't possess the same lyrical energy or hooks. — **Eric A. Harabadian**



Lil Pump

Lil Pump

Tha Lights Global/Warner Bros.

Producer: Various

Miami's Lil Pump, an up-and-rising rapper from the Soundcloud viral wave, spares no enthusiasm in his self-titled debut project, displaying his strengths through a string of straightforward songs that are filled with simple, infectious hooks combined with aggressive yet focused productions. However, though it is hard to find a dull moment on this project, its simplicity and repetition make it feel shallow. Some highlights: the addictive "Gucci Gang," the filthy "Smoke My Dope" with Miami rapper Smokepurpp, and the headbanger "Back" with Lil Yachty. Overall, Lil Pump's debut is a good go-to for anyone looking for an extra pump, nothing more. — **Don Q. Dao**



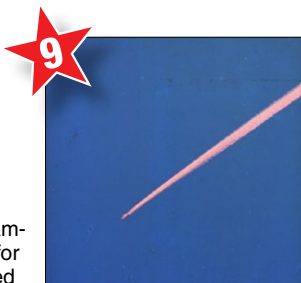
King Krule

The Ooz

XL Recordings

Producer: Dilip Harris and Archy Marshall

Arriving four years after his previous release, King Krule's sophomore album, *The Ooz*, delivers a concoction of punk, ambient, jazz and bossa nova that makes for a dark mixture of charismatic layers coated with complicated textures. Higher paced than his debut record, King Krule's new 19-track album (including "True Color," "Dum Surfer," "Half Man, Half Shark") is brutally honest, rough, vulnerable and at times, lonesome. With an emphasis on jazz triplets played on the ride and fluid interludes throughout the album, listeners glide right through the density and grit of *The Ooz*. — **Whitney Levine**



Carol Welsman

For You

Welcar Music

Producer: Takao Ishizuka

For six-time Juno Award nominated jazz interpreter extraordinaire Carol Welsman, the title *For You* isn't simply pointed at all of her worldwide. It's a celebration of the power that fans who supported her two week social media campaign had in selecting the set list of this exquisitely arranged and produced 16 track set. With only piano (and some acoustic guitar) accompaniment, the inviting sensuality of Welsman's vocals takes emotional centerstage on a generous mix of Songbook standards (some wondrously expressed in French), pop gems and a Jobim bossa nova classic. Her fans chose well. — **Jonathan Widran**



Prophets of Rage

Prophets of Rage

Fantasy Records

Producer: Brendan O'Brien

Rebels with a cause is the rap/rock supergroup Prophets of Rage, comprised of members of Rage Against the Machine and Audioslave, Public Enemy and Cypress Hill. Edgy, poignant and hardcore, this debut hits listeners with facts about our government and how its controlling ways affect our lives. The opposite of what rap/rock sounds like today, *Prophets* reminds us what's at stake if we don't stand up for our rights. In a time where America looks dismal, in part being led by an unfit, unprofessional, un-presidential, so called Leader of the Free World, Prophets of Rage wants us to wake up and MAKE AMERICA RAGE AGAIN! — **Adam Seyum**



P!nk

Beautiful Trauma

RCA Records

Producer: Various

P!nk has been in the music scene since the '90s, and definitely hasn't stopped surprising people with each album release. For her seventh record, *Beautiful Trauma*, gone is the party-rocker persona and in replacement is a fiery but emotionally vulnerable version of P!nk. With singles like "What About Us," "Barbie" and "But We Lost It," P!nk transports us into her personal diary of love, disappointments and regrets. The piano and acoustic driven record is perfectly mixed with the artist's powerhouse vocals. Be sure to grab some tissues before listening to this album, because it's definitely a gut-wrenching roller-coaster! — **Jacqueline Naranjo**



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.



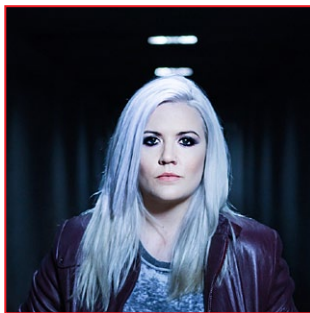
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Antiwave

Contact: hpuddles@gmail.com
Web: facebook.com/Antiwave
Seeking: Booking, Film/TV
Style: Indie Pop

Self-produced Antiwave demonstrates an ability to offer more than one dimension in her work. On the song "Holiday Heart" it's immediately clear that she's got a strong, sexy voice that dovetails well with her arrangement's flourishes of icy synth tones. We like the exotic strings, as well. With its moody, catchy chorus ("Summertime, you used to be a friend of mine") the song is a real contender for placement on an edgy teen series like *Riverdale*. Antiwave switches things up a bit on "Agent of Sleep," quickly putting the catchy song into a propulsive, uptempo fast lane. Our only qualm on this one is that the trebly recording could benefit from having more of an overall bass presence.

Production 8
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



Mayten

Contact: mayten@mayten.audio
Web: mayten.audio
Seeking: Booking, Distribution
Style: Ambient, Deep House

Seattle-based Mayten loves retro-vintage computer sounds and he weaves them frequently into the fabric (or techno tapestry, as it were) of his compositions. With musical skill he invests each theme with a deft hand for smooth transitions that occur almost without the listener noticing. "Hive" starts with a mood of mystery before gently morphing into something lighter and uplifting. It's a balanced composition, subtly rendered. "Detours" has a similar aural footprint and uses one of the composer's favorite "clickety-clack" sounds as a motif. "828" is bouncy and playful, with lots of "boops" and "beeps." No, Mayten's work does not deliver drama and dynamic impact, but it is consistently pleasing.

Production 8
 Lyrics x
 Music 7
 Vocals x
 Musicianship 9

SCORE: 8.0



Kevin Fisher

Contact: steven@mcjamesmusic.com
Web: beerme.hearnow.com
Seeking: Booking, Distribution, TV/Film
Style: Country

Husky-voiced hophead Kevin Fisher shows an uncommon obsession with suds on three clever and crafty songs. "Beer" is a spirited tune whose chorus ("Beer, that's why we're all here!!!") is custom-brewed to get a rowdy roadhouse crowd on their feet. Fisher gets all sad and sorrowful (and a tad serious) on "Beer Blue Sky" where the singer moons over the loss of an old flame. He rebounds, however, with "I Wish You were Beer." It's his most interesting number as it depicts a couple, totally over each other, as they mope listlessly through their tropical vacation. The song's Jimmy Buffet glow comes complete with Caribbean flavors and festive South of the Border trumpets. Fisher is not to be underestimated.

Production 8
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



Jesse Terry

Contact: terry.jesse@gmail.com
Web: jessejerry.com
Seeking: Label
Style: Americana, Singer-Songwriter

Jesse Terry's sensitive, calming voice invests his "Stargazer" with the perfect tone to convey the song's lullaby message of encouragement and inspiration. Backed by a string section, and spiced with an ambient twang, the song's luxuriant arrangement conjures a sweet, gentle vibe. The straight-ahead, mid-tempo folk-rocker "Dangerous Times" bears Terry's catchiest hook, one that exudes a Tom Petty-meets-Jason Isbell quality. We feel that the artist's voice is not as strong as it could be on "Woken the Wildflowers," though we like the idea of the song's ascending vocal line. All in all, Jesse Terry is a likeable artist whose recorded work shows a higher quality in its production than in its material.

Production 9
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 8

SCORE: 7.8



Radio Stranger

Contact: woody@woodymoran.com
Web: radiostranger.com
Seeking: Film/TV
Style: Eclectic Acoustic Pop

Radio Stranger (Woody Moran & Kelly Brightwell) will appeal to grown-ups, especially those who like to kick back (at a winery perhaps) with meaningful music that touches the heart and soul. Brightwell's voice exudes a sweet, romantic resonance on "Bare Boards," perfectly conveying the song's sweet nectar of nostalgia. Moran's confident rasp is effective as vocal support, but is less appealing in the spotlight on "Anybody's Everything." Still, it's a love song that produces an appealing light and lift. Brightwell's voice exudes an impressive amount of sass on "Take It Or Leave It." All in all, these seasoned players are captured by pristine production that enables Radio Stranger to deliver humanist messages.

Production 8
 Lyrics 7
 Music 7
 Vocals 9
 Musicianship 8

SCORE: 7.8



Voice of Addiction

Contact: johnnyxwbp@gmail.com
Web: voiceofaddiction.com
Seeking: Label, Booking, Film/TV
Style: Punk/Rock

Chi-town band Voice of Addiction come at you with a jackhammer punk-rock energy elevated by prog-rock sensibilities—and the musicianship to pull it off. We're talking gnarly guitar tones and dynamic drumming that, as in "Dead By Dawn," navigates tricky transitions and tempo changes. Interestingly, the band's caustic vocal style sometimes features harmonies ("Rustbelt"). The consistent drawback we find with the band's recordings, however, is a fatal tendency to do too much, invest each song with a complexity of elements that stray from the tune's basic core. We find "Petty Schemes" to be the band's most successful outing—it is less ambitious; it's fun, rebellious and stays pure and unclouded to the end.

Production 8
 Lyrics 7
 Music 7
 Vocals 7
 Musicianship 8

SCORE: 7.4

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



The Harper Conspiracy

Contact: suziharper@msn.com
Web: theharperconspiracy.com
Seeking: Label, Booking
Style: Indie Rock

The Harper Conspiracy have a throwback folk appeal (with a hint of jazziness), a mostly acoustic sound that seems to value organic, unadorned musical values. "Journey" is typical of the band's work—a pair of female vocalists supported by musicians who can soar, particularly on the saxophone. The electric guitar that embroiders "Wayfinding Through Time" is quite impressive, too, as is the dexterous drumming. A song of self-reliance, "Carry Me" is the combo's most impactful outing. All in all, the band's singers would fare better with just a bit of production support (reverb, perhaps?) For now, the Harper Conspiracy will need more memorable material to move beyond the coffeehouse circuit.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2



Funkzilla

Contact: funzillaofficial@gmail.com
Web: soundcloud.com/user-249436465
Seeking: Label
Style: Funk Rock, Jam Band

U.K. quintet Funkzilla delivers what is essentially a Brit-flavored jam-band experience that shows promise. The lengthy (6 min.) "On A Dream Boat" melds jazzy scat-style singing, breezy fingersnaps, and even some Eagles-like background vocal crooning. The song's fx'd guitar solo is dandy and the bassist also gets to work the neck with consistently compelling results. The band jacks up the energy and fun on "Quasmatric" with a Chili Peppers funk-rock influence and, on "Phacefunk" we hear hints of a Rage Against The Machine type of aggression. These guys can play, and their compositions are entertaining. Lead vocals are the weakest link—they must improve to give the band a stronger impact.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2



Nicc Angeles

Contact: niccangeles@gmail.com
Web: niccangeles.com
Seeking: Film/TV
Style: Electronic Dance, Pop, R&B

Nicc Angeles knows the value of a hook, and he features one prominently in each of his recordings. "Over This" is probably his best, overall. The song starts with a pensive, moody piano that rides atop a dramatic bed of strings to tell the story of a relationship gone bad. But while his catchy "I'm over this" chorus makes an impact, we're split on the merits of his vocals—some of us feel his voice sounds dull and lifeless. We all agree, however, that he undermines his potentially memorable chorus by including too many tangents. It would be better to trim out the excess and emphasize the song's hook. Keep it simple and direct. The synth-fueled "Want You More" seems well suited to this artist's strengths.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 7.0



Leo Wilde

Contact: contact@leowildemusic.com
Web: leowildemusic.com
Seeking: Label
Style: Hip-Hop/Rap

Artist Leo Wilde melds pop, hip-hop and R&B in a way that is sometimes compelling, sometimes not. "Murica a Dying Love" is his socio-political statement that features soulful vocals amid a moody, downbeat maelstrom of sound. Though the song's chorus has a pop vibe, the tune is ultimately not that memorable. The artist sings and raps on "Time Like This" whose simple, acoustic guitar treatment reminds us of classic Everlast. We hear the most promise in "Right Here," which has a pop vibe and a cool, stuttering beat. Wilde is loose and offhanded in his delivery and we like the descending chords. We just wish the song didn't go on so long. The monotony sabotages what is potentially a cool track.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 7.0



Kris Greer

Contact: teampotp@gmail.com
Web: soundcloud.com
Seeking: Booking
Style: Hip-Hop

Kris Greer has cool ideas in his recordings, but they somehow don't always gel in a satisfying way. We like the featured vocals on "Trouble" on which he states "I been burned. Your love is trouble!" but we feel that Greer's own vocals seem muffled. Best part of the recording is the combination of handclaps with a funeral-like organ—a great juxtaposition. "Reflections" generates good momentum and a piano melody that's memorable, and his rap accelerates with real emotion, but the background elements are distracting, mixed too high. For bookings, we see no reason to deny this artist the mic. As a recording artist, we'd like to hear him eliminate the gap between his good ideas and uneven execution.

Production	6
Lyrics	7
Music	8
Vocals	7
Musicianship	7

SCORE: 7.0



Lucid

Contact: lucidmusic95@gmail.com
Web: soundcloud.com/user-249436465
Seeking: Label
Style: Alternative Rock

On these sunny, dreamy, stripped-down tunes ("Front Door," "While Ago" and "Glad I Met You") Lucid makes it clear that he needs to put in more hours to raise the level of his work above basic demo quality. His lead vocals, in particular, are eccentric at best, but inept at worst. The high notes—and there are plenty in these songs—are a consistent hurdle for Lucid. He just can't hit 'em. Meanwhile, there are occasionally pleasant surprises in these recordings—such as the unlikely clarinet that comes in unexpectedly on one song. Another upside is Lucid's rare ability to nail the low notes, so maybe in his future songwriting he could work to emphasize and show off that strength? We urge him to give it a try.

Production	7
Lyrics	6
Music	6
Vocals	5
Musicianship	6

SCORE: 6.0

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.

The Study *Hollywood, CA*

Contact: the.sick.mystic@gmail.com

Web: sickmystic.com

Players: Ethan Jeffrey Whitaker, lead vocals; Zhenya Pro, drums; Robert Ochoa, bass; Sam Eggenchwiler, lead guitar.

Material: Los Angeles-based alternative rock band Sick Mystic is, for lack of a better word, new to the music scene. The band used their recently released demo to introduce themselves to a diverse audience. Their recordings give off a slightly harder version of the Black Keys mixed with classic rock vocal elements (i.e. KISS, Black Sabbath). But don't let their recordings fool you; it's a pleasant surprise to find out that their live performance leans more toward grungey hair metal than grungey indie-folk.

Musicianship: Sick Mystic gives off an at-ease togetherness that's unusual for such a new band. Frontman Ethan Whitaker has mentioned that they tend to be very open and honest with each other as bandmates and treat their group as a relationship, which clearly translates into their live show.

Performance: Performance-wise, you'd never believe that the band has existed for less than a year. Their physical aesthetics perfectly matched the music during this intimate show. While the turnout wasn't large, each and every member of the band worked the stage as if they were playing for a wall-to-wall crowd—something that was appreciated by the attendees.

The Study is more of an indie- or pop-rock



kind of place, so Sick Mystic's style felt a bit out of place but refreshingly rebellious. From beginning to end, the entrancing growls of the guitar and bass, and the energetic beats of the drums perfectly fused with Whitaker's tortured angel-like vocals.

Their setlist not only appeals to the modern alternative listener (Avenged Sevenfold, August Burns Red), but also to those who appreciate the classics (Alice In Chains, Soundgarden, Metallica).

Summary: Sick Mystic is a newly formed band, so it's a bit difficult to see what lies ahead in their career. However, their stage

performance exudes a camaraderie that feels as if they've been playing together for years instead of months. That kind of immediate, natural chemistry is rare, but it's a positive thing nonetheless and a good enough reason to keep your eyes on this band.

Combine that with their ability to reach a broad music demographic and they've got themselves a recipe that can potentially give them a fighting chance in the competitive Los Angeles rock scene.

— Heather Allen

The Other Door *North Hollywood, CA*

Contact: dawn@pressedfreshpr.com

Web: cityofunionmusic.com

The Players: Matthew Campbell, vocals, piano.

Material: On one end of the spectrum, Matthew Campbell from City of Union plays music in such an aesthetically pleasing manner that it is deserving of a larger stage, like that of Lollapalooza. And on the other hand, perhaps the best environment for a Matthew Campbell song is in your living room, with a couple of friends dancing around, a six pack of beer and an acoustic guitar. His music is a kaleidoscope for the ear lobes. Twisting alternative rock and post-grunge into a new rendition, where music notes of all types are accepted. A place where original pop-rock songs can freely merge with hip-hop covers and vice versa.

Musicianship: Campbell's musicality can be attributed to a plethora of music lessons he took as a child. But his greatest instruments are his ability to switch cadences vocally and the creative way in which he blends opposing genres of music so smoothly. Those are artistic qualities that cannot be taught. And that is why his songwriting capability separates him from most artists.

"My goal as a musician is to write honest lyrics in my best attempt to say things that some people are afraid to say," said Campbell.



Performance: City of Union managed to deliver an imaginative show, which put Campbell's range as an artist on full display, without any special effects whatsoever—just an acoustic guitar. That was most impressive. On stage, the artist was composed, very relaxed, interactive and extremely likeable.

Summary: The many facets of Campbell from City of Union are as plentiful as the blades on a swiss army knife. And every artist that he has been influenced by shows...as if they were shiny knife blades, sticking out and cutting

through the barriers that once separated genres of music in the '90s and early 2000's. He's Matthew Campbell, a 22-year-old from Missouri, who grew up taking voice lessons, piano lessons and guitar lessons as a kid. But it wasn't until he reinvented himself, as a young man living in Melbourne, Australia, that he later became known as City of Union. Call him a solo artist in the vein of Beck, and also a performer whose honest feel pulls on your heart strings, as if he were Eddie Vedder from Pearl Jam.

— Miguel Costa



Great Scott Boston, MA

Contact: juice@itstimeforjuice.com

Web: itstimeforjuice.com

The Players: Daniel Moss, guitar; Chris Vu, keyboards; Rami El-Abidin, bass; Miles Clyatt, drums; Ben Stevens, lead vocals; Christian Rougeau, violin, vocals; Kamau Burton, acoustic guitar, vocals; Michael Ricciardulli, guitar.

Material: Formed at Boston College in 2014, this eight-piece collective begins with funk

as their base, then swirls into rock and R&B, finally topping everything with a sprinkle of extreme violin and rapping for taste. Lead singer Ben Stevens' soulful chirping digs its hooks into the listener's nervous system. While group harmonies deliver memorable choruses that get the audience chanting, it's their relentless energy that makes them jump.

Musicianship: The mark of any great act is an ability to work in concert with one another, forming a unified whole rather

than parcels of separate, competing parts. Juice's achievement in this area pays high dividends considering the number of musicians. Despite this, they aren't afraid to highlight individual players and their proficient wares—ripping guitars, booty shaking keyboards and take-no-prisoners violin all get dramatically spotlighted with extensive bridges.

Performance: While mentioning their website, merch table and forthcoming EP, Stevens failed to name-check his brothers in sound. Nor does the group display any evident branding. Yet this matters little as Juice wins over its listeners with musical acumen and sheer bigness. Juice also displays an enticing stage presence, physically grooving with infectious enthusiasm. Rarely does one witness a crowd so ignited over a performance that the floor literally buckles. Disappointingly, the common scourge of improper vocal balance marred the otherwise flawless display.

Summary: With certain acts, it's obvious they're destined for higher status. The fanaticism displayed by Juice's fans proves their trajectory will ultimately place them on far larger stages. Indeed, they've already opened for acts like Ludacris and DNCE. And, on top of sold-out shows, they won 2016's Land The Big Gig competition, which came attached with a \$20,000 prize. Although a few minor quibbles dulled their shine, to even mention these correctable elements seems uncharitable. Funk never left; it just has a new name. Drink up.

— Andy Kaufmann

The Roxy Theatre Los Angeles, CA

Contact: achalmgmt@gmail.com

Web: gazi.world

The Players: A.CHAL (Alejandro Chal), vocals; Wiss Ghorayeb, guitar.

Material: Originally from Peru, singer-songwriter Alejandro Chal, better known as A.CHAL, relocated to Los Angeles to pursue his dreams. In 2013, he released his debut EP, *Ballroom Riots*, which was met with some success. Two years later, A.CHAL reinvented himself with the chill yet slick "Round Whippin," which was too met with good reception, especially from other artists including Drake and A\$AP Rocky.

Musicianship: A.CHAL's music is a unique combination of R&B, hip-hop, chillwave, and pop with a twist of dark undertones. His new project, *ON GAZ*, is a hazy yet soulful 11 track album that highlights his variety. For example, the wavy, bouncy "Love N Hennessy" has an infectious chorus that reminds the listener of acts such as PartyNextDoor and the Weeknd while the chill anthem "Matrix" sets you in a speeding sports car in the middle of the night.

Performance: Performing on his home turf, A.CHAL did not spare any enthusiasm with his energized performance. Quickly setting the mood, the suave performer started the night off with the hit single "Round Whippin," which was met with well-deserved excitement. As the night continued, there was no doubt



that A.CHAL understands his fans as he continuously found ways to keep energies high in the Roxy. For example, with "Matrix," he engaged his fans with a contest to see which area of the venue could sing the loudest, then went into a hyperactive frenzy during the performance of "To the Light." The night ended on a good note with a passionate performance of "Love N Hennessy," followed by a demanded encore performance of "GAZI." It is safe to say fans were not disappointed.

Summary: Overall, it was a fun experience watching A.CHAL perform. He clearly understands how to control the energy of the audience as he constantly interacts with them, keeping them engaged. His passion and enthusiasm for the art is evident in his performance, which translates into a more captivating show. It is safe to say A.CHAL has proved that he has what it takes to become a star.

— Don Q. Dao

Don't Tell Mama *New York, NY*

Contact: gregorytoroian@me.com

Web: gregorytoroian.com

The Players: Gregory Toroian, musical director, piano, vocals, arrangements; Renee Toroian, vocals; Tom Hubbard, upright and electric bass; Tony Tedesco, drums; Janelle Rintrona, backup vocals; Sydney Feldner, guest artist.

Material: Traversing a vast musical terrain in their cabaret show *P.S....I Love You*, Gregory and Renee Toroian look at love from various points of view, from the "forever" scenario to the unrequited. Though all their material emanates from a jazz-based trio, the husband and wife duo did not adhere to the blueprint, instead, choosing songs and employing arrangements that did not lock them into that format. They kicked off the set with George and Ira Gershwin's "Mine," then moved on to the show's title song, "P.S....I Love You" (Gordon Jenkins and Johnny Mercer), and took a 360-degree turn to the Police's "Message In A Bottle."

Musicianship: The backing trio was exceptionally tight, and Gregory's many hours of musical directing have paid off. He is able to lead without looming too large in the mix, always providing supportive accompaniment to the singers. Renee's voice leans toward lyrical, shaping the material with thoughtful and intelligent phrasing. Hubbard on bass



GREGORY AND RENEE TOROIAN

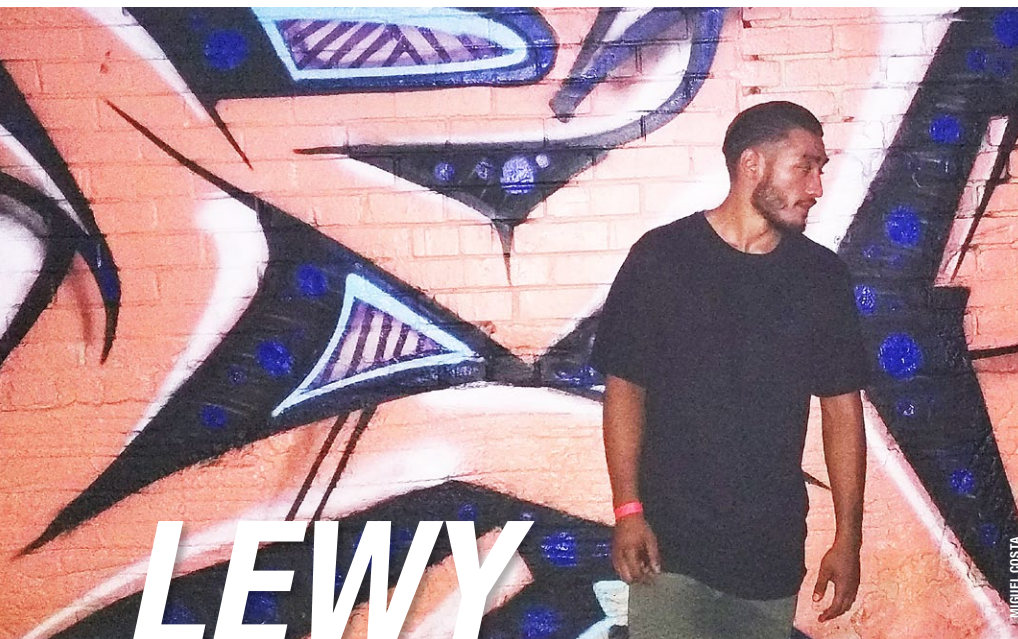
switches effortlessly from upright to electric and Tedesco on drums maintains a strong foundation throughout the ever-changing musical landscape. Rintrona's backing vocals add texture that is needed in spots, blending well with Ms. Toroian.

Performance: One of the most salient things about this show was the obvious amount of thought that went into it. The dialogue and song selections played well off of each other, and though the show

was scripted it still had a natural feel. The Torioans periodically exchanged good-natured digs as married couples often do, but still projected an underlying mutual admiration for each other's abilities.

Summary: *P.S....I Love You* gives both Toroians the chance to showcase themselves while pooling their individual strengths. As a husband and wife who entertain, there is still more fertile ground to explore.

— Ellen Woloshin



The Marke *Los Angeles, CA*

Contact: jade@bloodstreampublicrelations.com

Web: lewymusic.com

The Players: Lewy (aka Lewis Gonzalez), rapper, singer.

Material: Perhaps a stereotype was meant to be shattered by a non-conforming rapper/singer from Los Angeles. And perhaps the name of that rapper is Lewy. After all, he is

a rare "social conscious" emcee amid the current trap rap era in hip-hop. Lewy is a rapper who sings well, but he sounds nothing like Drake. He's also a Cuban-American artist who sounds nothing whatsoever like Pitbull. His music is a mixture of lyrical style rap with a complementary touch of a vocal range that is very reminiscent of '90s R&B.

Musicianship: In hip-hop, life experiences, inspiration and "the mind" serve as the emcee's primary instruments. A rapper's imaginary

symphony never stops. And in that respect, Lewy was very well equipped to make his most recent masterpiece, an album called *Through My Eyes*. Lyrically, his subject matter is reminiscent of J. Cole's recent material, while he raps in a tone similar to G-Eazy. But his most astonishing gift is his vocal range as a singer, which is similar to Jon B. and Robin Thicke.

Performance: Lewy performed two songs, "The Way You" and "One Too Many." The club was jam packed from wall to wall. And the stage, on which he performed, was also crowded with several other artists (who had no association with him). Nevertheless, Lewy was confident and charismatic, as the crowd reacted very positively when the DJ played his track and began to rock the mic.

Summary: Like a slowly rising tidal wave of new music, trap rap began to gain momentum with the emergence of 2 Chainz and Chief Keef in 2012. Since then, the genre has drastically changed the entire landscape of hip-hop and pop culture. Leaving very little space in the limelight for backpack rappers, (social) conscious rappers and lyrical rappers such as Lewy. "Music, lyrics and hip-hop, has changed so much. I feel the true definition of rap gets lost," said Lewy. "There's not many people keeping it real. And the people that are, like J. Cole, Kendrick Lamar (and) Drake, are only a handful of people. I want to be known for making a mark in hip-hop." And he just might. A man of convictions, who isn't in the rap game for the money, women, houses and cars, is a rarified find these days. Especially the ones who can belt out soulful melodies, in several octaves, just as well as they can rap.

— Miguel Costa



Sherman Oaks Street Fair Sherman Oaks, CA

Contact: groovemartiniofficial@gmail.com

Web: groovemartini.com

The Players: Aiyem Almas, vocals; Sara Santilli, vocals; Zach Nazar, percussion; Tristan Hurd, trumpet; Lemuel Clark, drums; Brandon Valerino, alto sax; Hugo Shiboski, Tenor Sax; Avelino Ramirez, pianist/keyboardist; Nipun Nair, bass guitar; and Leo Goh, lead guitar.

Material: Cover bands are often relegated to a sub-division, among the heavy hitters in the

music industry, because their lack of originality in appearance and material. Nonetheless, Groove Martini has been mowing down misconceptions and implications of an identity crisis for nearly a year and a half now—with raw talent. And with the upcoming release of their first original single (called “Unite”), they might consider shedding the label of cover band, for an indie band moniker in the not too distant future.

Musicianship: Nipun Nair (bass guitarist) and Leo Goh (lead guitarist) co-founded

Groove Martini in 2016. Since then, this duo from Southeast Asia has compiled a 10-piece band, featuring two lead singers from Europe and an “All-American” musical ensemble to serve as their backup band. The highly spirited chemistry of their horn section is so enjoyably funky, that they easily evoke comparisons to UB40 in their late 1980’s heyday.

Performance: Lead singers Aiyem Almas and Sara Santilli switched in and out of vocalist duties, as if they were a tag team wrestling twosome—welding their track list into a delightful spectacle for their onlookers. Santilli danced all over the stage as if she were channeling her inner Gwen Stefani, while the soulful vocal range of Almas served as the perfect compliment.

Summary: Whether it’s hip-hop, rock & roll or pop, if history has taught us one thing about the best bands, it’s that they don’t last for very long. A formula with big egos, money and good music usually results in a laboratory explosion that leaves nothing in its path—except solo careers, internal feuds and a bunch of “what ifs.” Nevertheless, as Groove Martini continues to break the mold for what a cover band should be, the notion that they may have a short shelf life looks to be yet another misconception that they will trample with ease.

– Miguel Costa

The Pike Long Beach, CA

Contact: info@chasethetcomet.com

Web: chasethetcomet.com

The Players: Nika Comet, vocals; Alex Mishustov, guitar; Elliott Samson, drums.

Material: The story of Chase the Comet is an interesting one. According to legend (or, in fact, their own online bio), Nika Comet and Alex Mishustov had a band in Moscow called MyRockBand, but they decided to relocate to Los Angeles in search of glitz and glamor, fame and fortune. For now, they’re having to settle with regular gigs at The Pike, the Long Beach bar and restaurant owned by Social Distortion’s Chris Reece, but it’s as good a place to learn your chops and earn your stripes as anywhere. Chase the Comet has a sound that sits somewhere between radio-friendly hard rock and contemporary pop-punk, so on the surface it’s certainly marketable. The big issue is that there are few tunes here that are easy to remember after the set.

Musicianship: Mishustov is a skilled guitarist, able to do the simple things very well when the punkier songs require, but he’s also well capable of a bit of intricate riff-work, or some metal power chords. He also seems to be the guy responsible for the not inconsiderable programming, constantly fiddling with the laptop that sits on stage beside him. Meanwhile, Samson is an impressive powerhouse drummer, generally keeping time (there’s no bass player to complete the rhythm section with him), but allowed a few elaborate flourishes from time to time.



Performance: It’s a strange thing to judge. On one hand, frontwoman Nika Comet (obviously intended to be the center of attention) appears confident and ready to be the rock star that she so clearly wants to be. She’ll writhe and gyrate between lines of lyrics, she’ll engage members of the audience directly, and she’ll move all over the room to distract the attendees who are in fact just there for a beer and some food. On the other, there’s something a little awkward about it all. It’s as if she’s already decided how this whole evening is going to go, and if anything veers off of that

path, she’s not sure how to respond. When the sound goes a little wonky (a common occurrence at bar shows), she has a very visible and public fit at Mishustov. Little lesson: nobody needs or wants to see that.

Summary: Chase the Comet is a talented trio and there’s a lot to work with. New single “Hollywood” is probably their best song, and they need a few more that are equally as good. They also need to work on the live show, and bars like The Pike are probably the perfect places to keep learning. – Brett Callwood

The major and indie publishers in this MC directory promote, exploit and collect payments for their songwriters' music. All info is updated for 2017 with info supplied by the listees. Please respect those who do not accept unsolicited material.

3 RING CIRCUS MUSIC

Nashville, TN
Web: 3ringcircusmusic.net
Contact: Darrell Franklin, General Manager

ABET MUSIC

411 E. Huntington Dr., Ste. 107
Arcadia, CA 91006
626-303-4114
Email: info@abetpublishing.com
Web: abetmusic.com
Styles: easy listening, chill, rock, world music, alternative
How to Submit: submit via website

AIR DELUXE MUSIC GROUP

23 Music Sq. E., Ste. 301
Nashville, TN 37203
615-726-1204
Email: bob@airdeluxemusic.com
Web: airdeluxemusic.com
Contact: Robert W. Berg
Styles: country, pop and blues
How to Submit: no unsolicited material

ALFRED PUBLISHING

P.O. Box 10003
Van Nuys, CA 91410-0003
800-292-6122, 818-628-1528
Email: customerservice@alfred.com
Web: alfred.com
How to Submit: no unsolicited material

ANOTHER VICTORY, INC.

346 N. Justice St., 5th Fl.
Chicago, IL 60607
312-666-8661 Fax 312-666-8665
Web: victoryrecords.com, anotherictory.com
How to Submit: no unsolicited material

AVATAR PUBLISHING GROUP, LLC

2029 Hyperion Ave.
Los Angeles, CA 90027
323-906-1500
Email: info@avatardigi.com
Web: avatardigi.com
Styles: R&B, hip-hop, rap, pop, Latin, electronica
How to Submit: unsolicited materials accepted

A WRITER'S PARADISE

Nashville, TN
615-852-8297
Email: stacy@awritersparadise.com
Web: awritersparadise.com
Contact: Stacy Hogan
How to Submit: no unsolicited material

BEST BUILT SONGS

1317 16th Ave. S.
Nashville, TN 37212
615-585-4466
Email: larry@bestbuiltsongs.com
Web: bestbuiltsongs.com
Contact: Larry Sheridan
How to Submit: no unsolicited material

BICYCLE MUSIC COMPANY, THE

100 N. Crescent Dr., Ste. 323
Beverly Hills, CA 90210
310-286-6600 Fax 310-286-6622
Email: Jake@bicyclemusic.com
Web: bicyclemusic.com
Contact: Jake Wisely
How to Submit: no unsolicited material

BIG FISH MUSIC (BMI)

CALIFORNIA SUN MUSIC (ASCAP)
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Valley Village, CA 91607-1421
818-508-9777
Email: clisag21@yahoo.com
Web: facebook.com/bigfishmusicbuilding
Contact: Chuck Tennin, Lora Sprague
All Styles: physical therapy music, country, pop, ballads, up-tempo, adult contemporary, gospel, Film/TV, orchestral, classical, instrumentals, rock, new age, jazz, blues, alternative
Notes: Visit nimbitmusic.com/bigfishmusic to check out the kind of music you are looking for.

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705 2nd Ave., S.
Nashville, TN 372120
615-327-0808
Email: randy@bluwatermusic.com
Web: bluwatermusic.com
Contact: Randy Patton, Mgr., Licensing & Admin.
Published: see web
How to Submit: no unsolicited material

BOK MUSIC

Calabasas, CA

818-222-1727

Web: bokmusic.com
Contact: Monica Benson
Styles: all styles
How to Submit: No phone calls. Unsolicited material accepted. Include lyrics. See website for guidelines

BOOSEY & HAWKES, INC.

229 W. 28th St., 11th Fl.
New York, NY 10001
212-358-5300
Email: composers.us@boosey.com
Web: boosey.com
How to Submit: no unsolicited material

BOURNE CO. MUSIC PUBLISHERS

5 W. 37th St.
New York, NY 10018
212-391-4300 Fax 212-391-4306
Email: info@bournemusic.com
Web: bournemusic.com
Styles: entire music spectrum
Published: Nat King Cole, Nas, the Rat Pack, Crazy Frog, Al Jolson, Rod Stewart, Barbra Streisand
How to Submit: No unsolicited material

BRENTWOOD BENSON

101 Winners Circle North
Brentwood, TN
800-846-7664 Ext. 1, 615-309-8827
Web: brentwoodbenson.com
Styles: CCM, Gospel
How to Submit: no unsolicited material

BUCKHORN

P.O. Box 120547
Nashville, TN 37212-2105
615-327-4590 Fax 615-327-4639
Email: jwilkin@mac.com
Web: buckhornmusic.com
Styles: Country, Gospel
How to Submit: no unsolicited material

BMG CHRYSALIS

BMG Chrysalis US
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New York, NY 10019
212-561-3000
Email: info.us@bmg.com
Web: bmg.com/us
Styles: all styles
Published: T-Bone Burnett, Snow Patrol, Ryan Adams, Wilco, Nick Cave & the Bad Seeds, Los Lobos, Iggy Pop, Pete Townshend, Spoon, the Guess Who, Talib Kweli, Calixto, Thievery Corporation, Corinne Bailey Rae, Jamie Foxx, M. Ward, Tegan and Sara, Sean Garrett, the Faint, Kings of Leon, Craig David, of Montreal, Lady Sovereign, John Prine, Ani DiFranco, Fischerspooner, the Estates of Willie Dixon, Muddy Waters, Stevie Ray Vaughan, Johnny Cash, Fred Ahlert, Del Shannon, Townes Van Zandt, Gram Parsons, Woody Guthrie, Badfinger
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Additional locations:

6100 Wilshire Blvd., Ste. 1600
Los Angeles, CA 90048
323-969-0988
Email: info.us@bmgchrysalis.com

29 Music Sq. E.

Nashville, TN 37203
615-329-3999
Email: info.us@bmgchrysalis.com

BUZZART ENTERPRISES, INC.

611 1/2 Ocean Park Blvd.
Santa Monica, CA 90405
424-216-6105
Email: info@buzzartinc.com
Web: buzzartinc.com
Contact: Arthur Berggren
Styles: Rock
How to Submit: no unsolicited material

CARAT RECORDS

P.O. Box 12746
Lahaina, HI 96761
808-214-6910
Email: mail@lo-boy.com
Web: caratrecords.com
Contact: Alvin "Abbey" Brazley
Styles: pop, prog, rock, metal, R&B, hip-hop, folk, punk, classical, Hawaiian
How to Submit: Accepts unsolicited material. Call or email first. Also does artist development & runs studio and label.

CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING

102 E. Pikes Peak, Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@clrl.net
Web: oldpants.com, newpants.com
Contact: Robert Case
How to Submit: unsolicited material accepted. Call before sending demos.

CHRISTMAS & HOLIDAY MUSIC

26642 Via Noveno
Mission Viejo, CA 92691
949-859-1615
Email: justinwilde@christmassongs.com
Web: christmassongs.com
Contact: Justin Wilde
Styles: Christmas, Hanukkah, Halloween and other holiday music only.
How to Submit: see website for information. Do not call the office

COMPLETE MUSIC USA

Lipservices Music Publishing
9 Prospect Park W., Ste. 14B
Brooklyn, NY 11215
718-989-1181
Email: jilpius@lipservices.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

COPPERFIELD MUSIC

1400 S. St.
Nashville, TN 37212
615-726-3100 Fax 615-726-3172
Email: ken@copperfieldmusic.com
Web: copperfieldmusic.com
How to Submit: no unsolicited material

CORNELIUS COMPANY, THE

Gateway Entertainment
9118 16th Ave South - Suite 4-92
Nashville, TN 37203
Attn: A&R Department
615-256-9253
Email: newartistsubmission@gatewayentertainment.com
Web: corneliuscompanies.com, gatewayentertainment.com
Styles: country, rock, alt., folk
How to Submit: Please send submissions by MP3 format or songs links - 3 songs Max per submission.

CRUTCHFIELD MUSIC GROUP

1106 17th Ave. S.
Nashville, TN 37212
615-321-5558
Email: jcrutch@crutchfieldmusic.com
Web: crutchfieldmusic.com
Styles: country, pop
How to Submit: contact before sending materials

CUPIT MUSIC

P.O. Box 121904
Nashville, TN 37212
ATTN: Artist/Writer Submission
615-731-0100 Ext. 13
Email: music@cupitmusic.com
Web: cupitmusic.com
Styles: country, country Christian, gospel
How to Submit: see website for guidelines

CURB GROUP, THE

48 Music Sq. E.
Nashville, TN 37203
615-321-5080
Email: licensing@curb.com
Web: curb.com
How to Submit: no unsolicited material

DEEP WELL RECORDS

1750 Vine St.
Los Angeles, CA 90028
Email: info@deepwellrecords.com
Web: deepwellrecords.com

DEFEND MUSIC, INC.

5631 Hollywood Blvd., Ste. C
Los Angeles, CA 90028
323-305-7315
Email: greg@defendmusic.com
Web: defendmusic.com
Styles: all styles
Published: songs recorded by Sharon Jones & the Dap Kings, Kaskade, Robert Glasper Experiment, Eli Paperboy Reed

DELICIOUS VINYL

6607 W. Sunset Blvd.
Los Angeles, CA 90028
323-464-7467

Email: contact@deliciousvinyl.com

Web: deliciousvinyl.com
Styles: hip-hop, reggae, rock

DEL ORO MUSIC PUBLISHING

10700 Ventura Blvd., Ste. H
Studio City, CA 91604
818-308-6829
Email: bud@deloromusic.com
Web: deloromusic.com
Contact: Bud Anderson
Styles: pop, R&B, dance, rock, Latin, reggae, gospel, jazz, world
Published: David Longoria, CeCe Peniston, Juliet B. Rock, Eric Gold, Darren Sanner, 2 Much Caffeine, April Diamond, Bino, David Keough, Gerina DiMarco, 5 Star
How to Submit: contact our office and request to submit your materials.

DE WALDEN MUSIC GROUP

5507 Carpenter Ave.
Valley Village, CA 91607
626-763-6995
Email: zigwel@pacbell.net
Web: dewaldenmusic.com
Contact: Christian de Walden
Styles: pop rock, Latin pop, Eurodance
How to Submit: call before submitting material

DIMENSIONS GATE (BMI)

Cleopatra Records
11041 Santa Monica Blvd., Ste. 703
Los Angeles, CA 90025
310-477-4000
Web: cleopatracorecords.com
Contact: Brian Perera
Published: Cleopatra Records artists only
How to Submit: no unsolicited material

DISNEY MUSIC PUBLISHING

54 Music Square E
Nashville, TN 37203
615-244-4900
Styles: pop
How to Submit: no unsolicited material

DON WILLIAMS MUSIC GROUP, INC.

9425 Santa Ana Rd.
Ventura, CA 93001
805-649-8790 Fax 805-649-7207
Email: info@dwmg.com
Web: dwmg.com
How to Submit: no unsolicited material

DRAKE MUSIC GROUP

1300 Division St., Ste. 301
Nashville, TN 37203
615-297-4345
Web: petedrakemusic.com
How to Submit: no unsolicited material

EARWIG MUSIC COMPANY, INC.

2054 W. Farwell Ave., Garden Unit
Chicago, IL 60645-4963
773-262-0278
Email: info@earwigmusic.com
Web: earwigmusic.com
Contact: Michael Frank or Rita Warder
How to Submit: no unsolicited material

ECS PUBLISHING

1727 Larkin Williams Rd.
St. Louis, MO 63026
800-647-2117, 636-305-0100
Email: office@ecspub.com
Web: ecspub.com
How to Submit: no unsolicited material

EJ GURREN MUSIC

P.O. Box T/14312 Yellowstone Dr.
Pine Mountain Club, CA 93222
661-242-0125 Fax 661-242-8334
Email: gbrmusic@frazmtn.com
Contact: Eddie Gurren
Styles: R&B, hip-hop, gospel, country
How to Submit: unsolicited material accepted

EMI CMG MUSIC

P.O. Box 5085
Brentwood, TN 37024
615-371-4400
Email: licensing@emcmgmusic.com
Web: emcmgmusic.com
Styles: CCM, Worship, Gospel
How to Submit: no unsolicited material

EMI MUSIC PUBLISHING

(see Sony/ATV)

ESPY MUSIC GROUP/ BOB-A-LEW MUSIC

P.O. Box 869
Cedar Creek, TX 78612

512-308-1593 Fax 512 308-0920
Email: info@espymusic.com
Web: espymusic.com
Contact: Ronda Espy, Kim Espy
Styles: pop, country, blues, alternative
How to Submit: no unsolicited material

FIRST ACCESS ENTERTAINMENT

Los Angeles, CA 90048
Email: LA@firstaccessent.com
Web: firstaccessent.com
Styles: Pop, R'n'B, Dance, Hip-Hop, EDM, Soul, Reggae, Blues, Rock
Clients: Rita Ora, Zayn, The Invisible Men, Winnie Harlow, Nicola Roberts, Travis Mills, Kara Marni, JHart, Algee Smith, Soleima, Conor Maynard, Team Salut, India Gants, Kwamie Liv, Elle Goulding, Thank You X, Naations, Bebe Rexha, Madison Beer, Leon Else, Leon Babe
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New York office
Email: ny@firstaccessent.com

London office
Email: london@firstaccessent.com

FIRSTCOM MUSIC

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 Santa Monica, CA 90404
 800-778-1574, (local) 310-865-4477
Email: info@firstcom.com
Web: firstcom.com
How to Submit: Call before submitting material

Additional location:

1325 Capital Pkwy., Ste. 109
 Carrollton, TX 75006
 800-858-8880, (local) 972-446-8742

FOUR JAYS MUSIC

443 S. San Pedro St., Ste. 304
 Los Angeles, CA 90013
 213-236-9222
Email: info@fourjaysmusic.com
Web: harrywarrenmusic.com
Styles: standards, film music all styles (except country 1926-1960)
How to Submit: no unsolicited material

FOX MUSIC PUBLISHING

10201 W. Pico Blvd.
 Los Angeles, CA 90035
 310-369-2541 Fax 310-969-1359
Web: foxmusic.com
Styles: all styles
How to Submit: no unsolicited material

FRETBOARD PUBLISHING

Nashville, TN 37212
 615-292-2047
Email: soundcontrol@aol.com
Web: soundcontrolstudio.com
Contact: Mark and Donna Moseley
How to Submit: no unsolicited material

FUNZALO publishing

P.O. Box 571567
 Tarzana, CA 91357
 520-628-8655
Email: dan@mikesmanagement.com
Web: funzalorecords.com
Contact: Dan Agnew
Styles: all styles
How to Submit: accepts unsolicited material, prefers CD's

GAMBLE-HUFF MUSIC

Philadelphia International Music
 75 Rockefeller Plaza
 New York, NY 10019
 215-985-0900 Ext. 200
Email: chuckgamble@gamble-huffmusic.com
Web: gamble-huffmusic.com
Contact: Chuck Gamble
Styles: R&B, jazz, soul
How to Submit: no unsolicited material

GENE AUTRY MUSIC GROUP, THE

(Golden West Melodies, Gene Autry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Autry Music Company)
 4393 Colfax Ave.
 Studio City, CA 91604
 818-752-7770
Web: geneautry.com
Published: Vintage music catalog

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 661 N. Harper Ave., Ste. 205
 Los Angeles, CA 90048
 323-966-4433 Fax 323-653-5111
Email: tony@wordswest.com, helen.mallory@wordswest.com
Web: wordswest.com
Contact: Tony Gimbel, Managing Member Words West LLC/Tony Gimbel, President Generation Music, Inc.; Helen Mallory, Music Licensing
Styles: all styles
How to Submit: no unsolicited material

GOODNIGHT KISS MUSIC/SCENE STEALER MUSIC

10153 1/2 Riverside Dr., Ste. 239

Toluca Lake, CA 91602
 808-331-0707
Email: janet@goodnightkiss.com
Web: goodnightkiss.com
Contact: Janet Fisher
Styles: all styles, especially master-quality hip tracks for film/TV
Published: '80s songs currently in film, ads and shows
How to Submit: online newsletter updates requests monthly; subscribe at our website

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230 Townsend St.
 San Francisco, CA 91407-1720
 415-896-1922
Email: gsp@gspguitar.com
Web: gspguitar.com
Contact: Dean Kamei
Styles: Guitar music, primarily classical and Brazilian
How to Submit: No unsolicited material

HACATE ENTERTAINMENT GROUP

245 8th Ave., Ste. 869
 New York, NY 10011
 212-586-4229
Email: info@hacate.com
Web: hacate.com
How to Submit: We currently are not accepted any submissions

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 Milwaukee, WI 53213
 414-774-3630
Web: halleonard.com
How to Submit: no unsolicited material

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 Nashville, TN 37212
 615-321-9098
Web: fb.com/pages/harlan-howard-songs-inc/176476319084204
Styles: country, R&B, pop
How to Submit: no unsolicited material

HARMONIOUS MUSIC

5062 Lankershim Bl. #174
 N. Hollywood, CA 91601
 818-505-9537
Email: jay@2activate.com
Contact: Madeleine Smith, Jay Arthur
Styles: rock, urban, pop, club and children's
How to Submit: unsolicited material accepted

HARMONY ARTISTS

3575 Cahuenga Blvd., W #560
 Los Angeles, CA 90069
 323-655-5007 Fax 323-655-5154
Email: contact_us@harmonyartists.com
Web: harmonyartists.com
Contact: Jerry Ross, Mike Dixon
Styles: all
How to Submit: no unsolicited material

HEARYOU GLOBAL PUBLISHING

437 W Locust St #9
 Troy, KS 66087
 913-246-0358
Email: Christine.cochran@hearyoumusic.com
Web: hearyoumusic.com
Styles: All Styles
Published: Songs recorded by: Vanderberg, Jett Blakk, Long In The Tooth, Thought Penny, Through The Silence
How to Submit: email Christine.cochran@hearyoumusic.com (accepts unsolicited material)

HOLOWORLD PUBLISHING

700 W. Pete Rose Way, Lobby B, Ste. 390
 Cincinnati, OH 45203
 513-442-3886
Email: info@holographicrecords.com
Contact: Richard Waring
Styles: prog, Americana, folk, rock
How to Submit: publishes only artists under management or signed to record label

HORIPRO ENTERTAINMENT

437 E. Iris Dr.
 Nashville, TN 37204
 615-255-9837
Web: horipro.com
Contact: Butch Baker
Styles: all styles
How to Submit: no unsolicited material

Additional location:

Los Angeles, CA
 2372 Veteran Ave.
 310-470-6005
Email: la@horipro.com

INTERNATIONAL MUSIC COMPANY

5 W. 37th St., 6th Fl.
 New York, NY 10018
 212-391-4200
Email: info@internationalmusicco.com
Web: internationalmusicco.com
Contact: Marco Berrocal
Styles: publishes classical sheet music
How to Submit: no unsolicited material

JAMBO PRODUCTIONS/RHYTHM ADDICTION/SURROUND SOUND SONGS

22647 Ventura Blvd., Ste. 251
 Woodland Hills, CA 91364
 818-227-9669 Fax 818-227-9569
Email: jambomail@aol.com
Web: michaeljaymusic.com
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

KEATON MUSIC VENTURES

2301 21st Ave., S., #300
 Nashville, TN 37212
 615-750-3883
Web: chriskeaton.com
Styles: Country, AAA, Pop
How to Submit: see website

LAKE TRANSFER MUSIC

11300 Hartland St.
 North Hollywood, CA 91605
 818-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Contact: Tina Antoine
Styles: alt. rock, hip-hop, Latin-pop
How to Submit: unsolicited material accepted

LANDSOWNE, WINSTON, BLOOR & HOFFMAN HOUSE MUSIC PUBLISHERS

(LWBH) ASCAP/BMI
 P.O. Box 1415
 Burbank, CA 91507-1415
 818-748-0001 Fax 818-748-0003
Email: info@lwbhmusicpublishers.com
Web: lwbhmusicpublishers.com
Contact: Lynne Robin Green, President
Styles: all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only; enclose credits of artist as applicable.
How to Submit: We are NOT accepting any new material

LEIBER & STOLLER PUBLISHING

P.O. Box 11267
 Marina del Rey, CA 90295
 310-273-6401
Email: peter.stoller@leiberstoller.com
Web: leiberstoller.com

LOVECAT MUSIC

142 W. End Ave., #23W
 New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com, facebook.com/LoveCatMusic
Styles: all styles of vocal music
How to Submit: email to submit

MAGNA CARTA RECORDS

A1 Country Club Rd.
 East Rochester, NY 14445
 585-381-5224
Email: info@magnacarta.com
Web: magnacarta.net
Styles: prog
How to Submit: see website for Demo Submissions

MAJOR BOB

1111 17th Ave., S.
 Nashville, TN 37212
 615-329-4150
Web: majorbob.com
Styles: country
How to Submit: no unsolicited material

MAKIN' MUSIC

3002 Blakemore Ave.
 Nashville, TN 37212
 615-479-7917, 760-267-3832
Web: makinmusiconline.com
Styles: country
How to Submit: no unsolicited material

MAYFLOWER MUSIC

1951 N. Wilmot Rd., Bldg. 2, Unit 7
 Tucson, AZ 85751
 520-326-4400
Email: celestial@harmonies.com
Web: harmonies.com
Contact: Julian Parnaby
Styles: all styles
How to Submit: No unsolicited material

MEMORY LAND MUSIC GROUP

240 West 37th St., Ste. 504
 New York, NY 10018
 212-460-8677
Email: info@memorylanemusicgroup.com
Web: memorylanemusicgroup.com
Contact: Mark Spier, Pres., CEO
Styles: standards, novelties
How to Submit: no unsolicited material

MILES COPELAND GROUP

7647 Hayvenhurst Ave., Ste. 47
 Van Nuys, CA 91406
 818-778-6510
Email: assistant@milescopeand.net
Web: copelandinternationalarts.com
How to Submit: no unsolicited material

MIRACLE WORX MUSIC PUBLISHING

P.O. Box 955
 Summerfield, NC
 336-904-8347
Email: miracleworxmusic@gmail.com
Web: miracleworxmusic.com
Contact: Ken Gay, Jr.
Styles: Gospel, R&B/Soul, Pop, Blues
How to Submit: Send web links via email to your bio, music tracks, social media sites. No mail please

MORAINE MUSIC

500 E. Iris Dr.
 Nashville, TN 37204
 615-383-0400
Email: info@morainemusic.com
Web: morainemusic.com
Contact: Dianna Maher
Styles: country, rock, blues, Americana
How to Submit: no unsolicited material

MORGAN MUSIC GROUP

1800 Grand Ave.
 Nashville, TN 37212
 615-321-9029
Email: songmerch@aol.com
Web: dennismorgansongwriter.com
Contact: Dennis Morgan
Styles: pop, country, rock
How to Submit: no unsolicited material

MOUNTAIN APPLE COMPANY, THE

Honolulu, HI 96734
 808-597-1888, 800-882-7088
Web: mountainapplecompany.com
Styles: Various types of Hawaiian and Polynesian music.
How to Submit: no unsolicited material

MPL MUSIC PUBLISHING

41 W. 54th St.
 New York, NY 10019
Web: mplcommunications.com
Styles: all styles
How to Submit: no unsolicited material

MUSCLE SHOALS RECORDS / FAME MUSIC GROUP

603 E. Avalon Ave.
 P.O. Box 2527
 Muscle Shoals, AL 35662
 256-381-0801
Email: info@fame2.com
Web: fame2.com, fame2.com/submissions
Styles: country, R&B, soul
How to Submit: accepts unsolicited material, see web for details

MUSIC ROOM PUBLISHING GROUP, THE (ASCAP) / MRP MUSIC (BMI)

525 S. Francisca Ave.
 Redondo Beach, CA 90277
 310-316-4551
Email: mrp@aol.com
Web: musicroomonline.com, musicroom.us, hollywood2you.tv
Contact: John Reed
Styles: rock, pop, film music
How to Submit: no unsolicited material

MUSIC SALES CORPORATION

180 Madison Ave.
 New York, NY 10016
 212-254-2100
Email: duron.bentley@musicsales.com
Web: musicsalesflimtv.com
Styles: all styles
How to Submit: accepts unsolicited material via mail

Additional location:

1247 6th St.
 Santa Monica, CA 90401
 310-393-9900

NEW HEIGHTS ENTERTAINMENT

New York City
Email: info@newheightsent.com
Web: newheightsent.com
Styles: all styles
How to Submit: no unsolicited material

NEW WEST MUSIC

Nashville, TN
Email: bob@bobbullock.net
Web: bobbullock.net
Contact: Steven Myers
Styles: country, pop
How to Submit: no unsolicited material

NORTH STAR MEDIA

3765 Wade St.
 Los Angeles, CA 90066
 818-766-2100 Fax 818-766-2105
Email: info@northstarmedia.com
Web: northstarmedia.com
How to Submit: unsolicited material accepted

Additional location:

40900 Woodward Ave., Ste. 350
 Bloomfield Hills, MI 48304
 886-642-1991, 818-766-2100

OH BOY RECORDS

P.O. Box 15022

Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
Published: see web
How to Submit: no unsolicited material

OLE
120 Bremner Blvd., Ste. 2900
Toronto, ON, Canada
M5J 0A8
1-416-850-1163,
1-888-491-5659 (toll free - North America)
Fax 1-416-850-1173
Email: majorlyindie@olemm.com
Web: majorlyindie.com

Additional locations:

Nashville
1227 16th Avenue South
Nashville, TN 37212
1-615-327-2605 Fax 1-615-327-2643

Los Angeles
9000 W. Sunset Blvd., Ste. 806
West Hollywood, CA 90069-5808
1-310-859-7450 Fax 1-310-288-2133

ONLY NEW AGE MUSC (BMI) / LUCID DREAMS (ASCAP)
8033 Sunset Blvd., Ste. 472
Los Angeles, CA 90046
323-851-3355
Email: info@newagemusic.com. suzanne@suzannedoucet.com
Web: newagemusic.com
Contact: Suzanne Doucet
Styles: new age
How to Submit: no unsolicited material

THE ORCHARD
(Sony Music Entertainment)
New York, United Kingdom
Web: theorchard.com

PEERMUSIC
901 W. Alameda Ave., Ste. 108
Burbank, CA 91506
818-480-7000
Email: losangeles@peermusic.com
Web: peermusic.com
Styles: all styles
Published: see web
How to Submit: no unsolicited material

Additional locations:

Corporate Office
2397 Shattuck Ave., Ste. 202
Berkeley, CA 94704
510-848-7337
Email: sfcorp@peermusic.com

5050 Biscayne Boulevard, Suite 104
Miami, FL 33137
Email: Miami@peermusic.com

702 18th Avenue South
Nashville, TN 37203
Email: Nashville@peermusic.com

250 West 57th St., Suite 820
New York, NY 10107
Email: newyork@peermusic.com

PEN MUSIC GROUP, INC.
12456 Ventura Blvd., Ste. 3
Studio City, CA 91604-2484
818-766-9200
Email: michael@penmusic.com
Web: penmusic.com
Contact: Michael Eames, President
How to Submit: no unsolicited material

PPL MUSIC PUBLISHING GROUP, THE
468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Cheyenne Phoenix
Styles: all styles
How to Submit: write for permission, no phone calls

PRIMARY WAVE MUSIC PUBLISHING
116 E. 16th St., 9th Fl.
New York, NY 10003
212-661-6990 Fax 212-661-8890
Email: info@primarywavemusic.com
Web: primarywavemusic.com
Styles: rock, pop

Additional location:

10850 Wilshire Blvd., Ste. 600
Los Angeles, CA 90069
424-239-1200

PRISM ESCAPE MUSIC
Penny Ln. Bldg.
215 E. 24th St., Ste. 221
New York, NY 10010
212-686-0902
Email: prismescape@gagorder.com
Web: gagorder.com

Contact: George A. Gesner
Styles: rock, pop, R&B, world, semi-classical, new age, alt. country, folk

QUINCY JONES MUSIC PUBLISHING
6671 Sunset Blvd., Ste. 1574A
Los Angeles, CA 90028
323-957-6601
Email: info@quincyjones.com
Web: facebook.com/QuincyJones
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

RADAR MUSIC PUBLISHING
2600 W. Olive, 5th Fl.
Burbank, CA 91505
818-333-5010
Email: info@radarmusic.com
Web: radarmusic.com
Additional location:

25852 McBean Pkwy., #865
Valencia, CA 91355
661-255-9494

RAINEYVILLE MUSIC
8500 Wilshire Blvd., Ste. 525
Beverly Hills, CA 90211
310-277-4050 Fax 310-557-8421
Email: rmgmt@aol.com
Web: ronrainey.com, raineyville.com
Contact: Ron Rainey
Styles: all styles
How to Submit: no unsolicited material

RBC MUSIC
4415 Centerview Dr.
San Antonio, TX 78229
800-548-0917, 210-736-6902
Email: sanantonio@wpepper.com
Web: rbcmusic.com
Styles: concert band, marching band, orchestra, choral, piano
How to Submit: no unsolicited material

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

REAL LIFE MUSIC PUBLISHING
5801 Tee Pee Trace
Nashville, TN 37013
615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: pop, hip-hop, country, roots-rock
Published: Matt Heinecke, Siop, Toni Arthur, Cindy Alter, Come & Go. Also operate publishing demo studios in Nashville and L.A.

REALSONGS
323-462-1709
Email: jhorton@realsongs.com
Web: realsongs.com
Styles: pop, R&B, rock, country
How to Submit: no unsolicited material, publishes Diane Warren exclusively and does not sign outside songwriters.

ROBBINS ENTERTAINMENT
35 Worth St., 4th Fl.
New York, NY 10013
212-675-4321
Email: info@robbinsent.com
Web: robbinsent.com
Styles: Dance
How to Submit: accepts unsolicited material, see "demos" section on web for full details

ROGERS & HAMMERSTEIN
229 W. 28th St., 11th Fl.
New York, NY 10001
212-541-6600 Fax 212-586-6155
Email: editor@rnh.com
Web: rnh.com
Styles: Show Tunes, Concert, Pop
How to Submit: No unsolicited material

RONDOR MUSIC INT'L, INC.
See Universal Music Publishing Group
2100 Colorado Ave.
Santa Monica, CA 90404
310-235-4700
Styles: all styles
Published: the Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Will Jennings, Garbage, Jurassic 5, Shep Crawford and Steven Van Bandit
How to Submit: no unsolicited material

ROUND HILL MUSIC
1802 Grand Ave.
Nashville, TN 37212
615-292-5100
Web: roundhillmusic.com
How to Submit: no unsolicited material

Additional locations:
650 Fifth Avenue
Suite 1420

New York, NY 10019
212-380-0080

520 Broadway, 2nd Fl.
Santa Monica, CA 90403
310-428-0859

ROYALTY NETWORK, INC., THE
224 W. 30th St., Ste. 1007
New York, NY 10001
212-967-4300
Email: kathy@roynet.com
Web: roynet.com
Styles: all styles
Published: M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta
How to Submit: please contact prior to submitting

Additional location:

12711 Ventura Blvd., #170
Studio City, CA 91604
818-508-3303
Email: steven@roynet.com
Contact: Steve Weber, West Coast Director

RUMBLEFISH
212-834-0137
Email: services@rumblefish.com, LApolito@Harryfox.com
Web: rumblefish.com
Styles: all styles
How to Submit: accepts unsolicited material. See website for details.

RYMATICA ENTERTAINMENT
P.O. Box 640337
Miami, FL 33164
786-354-1770
Email: RichardJohn@rymatica.com
Web: rymatica.com
Contact: Richard John
Current Affiliate: ASCAP

SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.
254 W. 31st St., 15th Fl.
New York, NY 10001
212-461-6940
Email: ny@schott-music.com
Web: schott-music.com/about/worldwide/new_york

Contact: Norman Ryan
Styles: classical, pop
How to Submit: No unsolicited material

SECOND FLOOR MUSIC
130 W. 28th St., 2nd Fl.
New York, NY 10001
212-741-1175
Email: don@secondfloormusic.com
Web: secondfloormusic.com, jazzleadsheets.com
Styles: Jazz
How to Submit: call or email first

SHAPIRO, BERNSTEIN & CO.
488 Madison Ave., 12th Fl.
New York, NY 10022-5718
212-588-0878 Fax 212-588-0620
Web: shapirobernstein.com
Styles: all styles
How to Submit: no unsolicited material

SHELLY BAY MUSIC
423 Mountainview Rd.
Englewood, NJ 07631
201-227-6126
Email: michelle@shellybay.com
Web: shellybay.com
Contact: Michelle Bayer
Styles: pop, rock, Americana, hip-hop
How to Submit: no unsolicited material

SILVER BLUE MUSIC / OCEANS BLUE MUSIC
3940 Laurel Canyon Blvd., Ste. 441
Studio City, CA 91604
818-980-9588
Email: jdiamond20@aol.com
Web: joeldiamond.com
Contact: Joel Diamond
Styles: pop, R&B
How to Submit: unsolicited material accepted, does not return materials

SIMPLY GRAND MUSIC, INC.
P.O. Box 770208
Memphis, TN 38177-0208
901-763-4787
Email: info@simplygrandmusic.com
Web: simplygrandmusic.com
Styles: all genres welcome
Published: Elvis Presley, Jerry Lee Lewis, Etta James, Leela James, George Jackson, the O'Jays, Barbara & the Browns
How to Submit: limit three songs per submission. 2-4 weeks for a response. Include Lyrics and a SASE if you want any material returned.

Additional location:

1507 16th Ave. S.
Nashville, TN 37212
615-515-7772

SONG GARDEN MUSIC GROUP
301 Spring Hollow Rd.
Goodlettsville, TN 37072
615-294-2866
Email: contact@songgardenmusicgroup.com
Web: songgardenmusicgroup.com
Styles: all styles of country

SONGS FOR THE PLANET
P.O. Box 40251
Nashville, TN 37204
615-269-8682
Email: songsfortheplanet@songsfortheplanet.com
Web: songsfortheplanet.com
Styles: rock & roll, reggae, R&B, alt.
How to Submit: Email to request submission policy

SONGS PUBLISHING
307 7th Ave., Ste. 2104
New York, NY 10001
212-255-6800 Fax 212-255-6878
Email: CRoberts@songspub.com
Web: songspub.com
Contact: Corey Roberts, A&R/Research

Additional location:

7656 Sunset Blvd.
Los Angeles, CA 90046
323-939-3511 Fax 310-872-5027

37 Lonsdale Road
London, NW6 6RA
UK
+44 (0) 207-372-5158

SONY/ATV MUSIC PUBLISHING
10202 W. Washington Blvd
Akio Morito Bldg., 5th Floor
Culver City, CA 90232
310-441-1300
Email: info@sonyatv.com
Web: sonyatv.com
Styles: pop, R&B, rock, dance
Published: Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.
How to Submit: no unsolicited material

Additional locations:

25 Madison Ave., 24th Fl.
New York, NY 10010
Email: info@sonyatv.com
212-833-7730

8 Music Sq. W.
Nashville, TN 37203
615-726-8300
Email: info@sonyatv.com

1111 Lincoln Rd., Ste. 803
Miami Beach, FL 33139
305-532-3361
Email: smplatin@sonyatv.com

SOUND IMAGE MUSIC
15462 Cabrito Rd.
Van Nuys, CA 91405
805-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Styles: all styles
How to Submit: no unsolicited material

SOUND OASIS PRODUCTIONS, LLC
1251 W. Sepulveda Blvd., Ste. 107
Torrance, CA 90502
310-544-9464
Email: soundoasis@gmail.com
Contact: Valerie Jones
Styles: all styles
How to Submit: no unsolicited material

SPIRIT MUSIC GROUP
235 W. 23rd St., 4th Fl.
New York, NY 10011
212-533-7672 Fax 212-979-8566
Web: spiritmusicgroup.com
Styles: all styles
How to Submit: no unsolicited material

Additional location:

808 19th Ave. S.
Nashville, TN 37203
615-321-2700

8730 Wilshire Blvd., Ste. 350
Beverly Hills, CA 90211
310-652-1413

46A Great Marlborough St., 3rd Fl.
London, W1F 7JW
44 0207 043 2316

Mozartlaan 25 (h)
1217 CM
Hilversum, The Netherlands
035 544 7097

SPRULL HOUSE MUSIC, INC.
P.O. Box 92832
Pasadena, CA 91109-2751
626-797-2429

Email: spruillhouse@aol.com
Web: spruillhousemusic.com
Contact: Stephanie Spruill
How to Submit: no unsolicited material

STAGE 3 MUSIC
 5759 Wallis Ln.
 Woodland Hills, CA 91367
 818-704-8657 Fax 818-704-8671
Email: info@stage3music.com
Web: stage3music.com
Styles: all
How to Submit: no unsolicited material

STEF ANGEL MUSIC GROUP
 Beverly Hills, CA
 310-388-5880
Email: musicsubmission@stefangelmusic.com
Web: stefangelmusic.com

SUPREME ENTERPRISES INTL. CORP. / FUERTE SUERTE MUSIC
 P.O. Box 1373
 Agoura Hills, CA 91376
 818-707-3481
Email: seicorp@earthlink.net, supreme2@earthlink.net
Web: raggaforce.com, fuertesuertemusic.com
Styles: Latin pop, trance, dance, Spanish/English reggae
How to Submit: unsolicited material accepted, no phone calls, include email for response, material must be copyrighted

SYMBIOTIC MUSIC PUBLISHING
 P.O. Box 88456
 Los Angeles, CA 90009
 424-245-0416
Web: symbioticmusicpublishing.com
Contact: Jerrian Alim, Creative Director A&R
Styles: All
Services: Music Publishing, Music Library
How to Submit: accepts unsolicited material, see website for details

TEN TEN MUSIC GROUP
 33 Music Sq. W., Ste. 110
 Nashville, TN 37203
 615-255-9955
Email: info@tentenmusic.com
Web: tentenmusic.com
Styles: Country
How to Submit: no unsolicited material

TRANSITION MUSIC CORP.
 P.O. Box 2586
 Toluca Lake, CA 91610
 323-860-7074 Fax 323-860-7986
Email: submissions@transitionmusic.com
Web: transitionmusic.com
Contact: New Submissions Dept.
Published: 1000's of titles
How to Submit: unsolicited material accepted. Online only. See website.

21ST CENTURY STUDIO
 Silverlake, CA
 323-661-3130
Email: 21stcenturystudio@earthlink.net
Web: 21stcenturystudio.com
Contact: Burt Levine, A&R
Styles/Specialties: rock, folk, ethnic, acoustic groups, books on tape, actor voice presentations

UNIVERSAL MUSIC PUBLISHING GROUP (UMPG)
 2100 Colorado Ave.
 Santa Monica, CA 90404
 310-235-4700 Fax 310-235-4900
Web: umusicpub.com
Published: 3 Doors Down, 50 Cent, ABBA, Christina Aguilera, Beastie Boys, Mary J. Blige, Bon Jovi, Mariah Carey, Chemical Brothers, the Clash, Coldplay, Elvis Costello, the Cure, Daughtry, Gloria and Emilio Estefan, Franz Ferdinand, Juan Gabriel, Robin and Maurice Gibb (Bee Gees), Dave Grohl (Foo Fighters), Elton John, Keane, The Killers, Linkin Park, Maroon 5, Brian McKnight, Ne-Yo, Prince, The Sex Pistols, Paul Simon, Britney Spears, Bernie Taupin, Justin Timberlake, T-Pain, U2, Keith Urban and the catalogs of Henry Mancini and Leonard Bernstein, more.
How to Submit: no unsolicited material

Additional locations:
 1755 Broadway, 3rd Fl.
 New York, NY 10019
 212-841-8156 Fax 212-841-8072
How to Submit: no unsolicited material

101 Winners Circle
 Brentwood, TN 37027
 615-340-5400 Fax 615-340-5491
Web: capitolchristianmusicgroup.com
How to Submit: no unsolicited material

404 Washington Ave., Ste. 800
 Miami Beach, FL 33139
 305-604-1300 Fax 305-604-1351
Web: umpglatin.com
How to Submit: no unsolicited material

URBAND & LAZAR MUSIC PUBLISHING
 323-230-6592

Email: help@urbandalazar.com
Web: urbandlazar.com
Contact: Jonathan Lazar
Styles: indie rock, alt., s/s, dub, pop
How to Submit: We do not accept unsolicited material

VINEYARD MUSIC
 155 N. Riverview Dr., # 223
 Anaheim, CA 92808
 714-674-7733
Web: vineyardworship.com
Styles: CCM
How to Submit: see website for instructions

WARNER / CHAPPELL PRODUCTION MUSIC
 1030 16th Ave. S.
 Nashville, TN 37212
 888-615-8729 Fax 615-242-2455
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
How to Submit: We do accept composer demos and library discs for consideration. We only accept emails with link to your music, NO music files attached to the email.

New York office:
 1633 Broadway — 9th Floor
 New York, NY 10019
 212-275-1729

Los Angeles office:
 10585 Santa Monica, Blvd,
 Los Angeles, CA 90025
 310-441-8722

Salt Lake City office:
 915 West 100 South
 Salt Lake City, UT 84104
 800-554-6462

WINETHIRTY MUSIC PUBLISHING
 A new division of Evolution Promotion
 7 Arlene Ave.
 Wilmington, MA 01887
 978-658-3357
Email: info@evolutionpromotion.com
Web: evolutionpromotion.com
Contact: Karen Lee, President;
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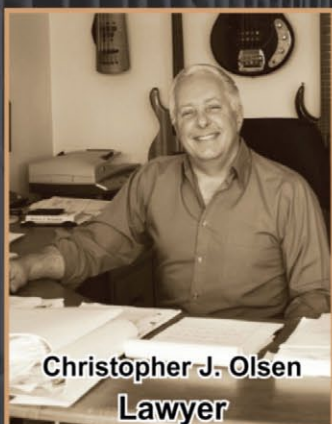
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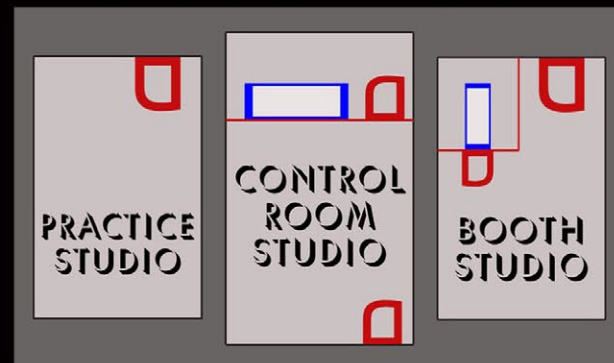
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Got a Great Promo Package Yet?

I was recently commissioned by a friend to help him with his biography and it got me thinking that a good bio and promotional package/press kit is probably the most important tool in the shed for any performer or entertainer. If you want to book gigs, get reviews and editorials, if you're looking for management, agents or A&R reps, then you will need a promotional package to sell your band and tell your story. Your promotional package is sometimes your first connection to club owners, booking agents, journalists, managers, publicist, lawyers and recording companies.

The purpose of a press kit is to tell a potential business partner or contact who you are. This is where copywriters get information to use as teasers to advertise your upcoming show. Your press kit will help a writer or journalist fill in the gaps for an editorial piece written about your band. Bloggers, Internet program managers, and potential television and radio PR agents will use this information to tell your story and pass it along to their audience.

1. Electronic Press Kit - EPK

Many bookers and journalists will want to take a look at your website or social network page for further info on the band. If you have videos posted on YouTube, you can do a lot of your promotion there. By creating a cool video with contact info built into the credits, you have the world at your fingertips. This is a great way to get noticed and make contacts, but

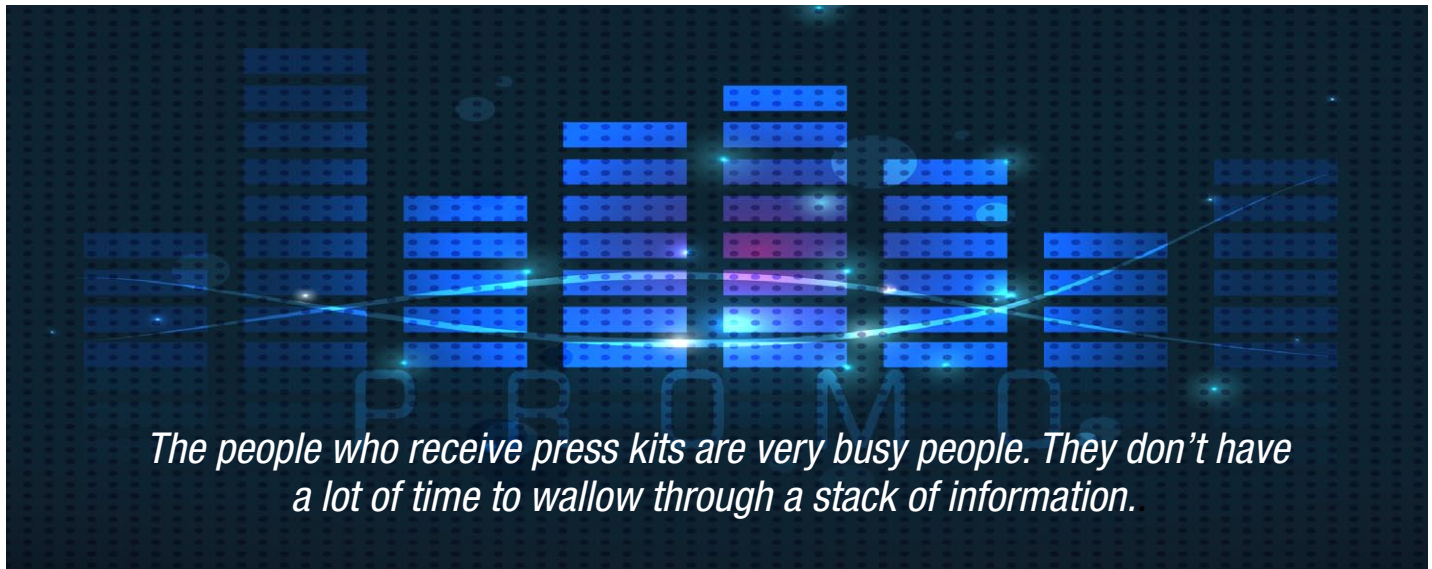
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Whether you're a solo artist or a full-fledged band, every entertainer should have a promotional package. Even if you consider yourself a side-man, you should have a version that promotes you as an individual player. It is essential that you put some time and imagination into a good looking package that will not only grab the attention of busy professionals, but will also sway them to give you a chance.

3. The Lone Wolf

As an individual player you should create a bio of yourself in the event you need to hand someone your story. If you are joining a band that is already doing big things, it will look good if you have a bio and press kit of your own. It's possible that a magazine writer might want each individual band member's story so he or she can write his or her own perspective of the group. A potential manager, publicist, agent or record company will want your bio anyhow so why not have it ready?

As a session man or hired gun you should have your own promotional



at some point you will have to provide a press kit if you want to land gigs and get press coverage.

The electronic press kit is a digital version of your promotional package that can be sent by email or downloaded from your website. This version is probably the most popular way to reach people these days. Your promotional package, whether hard copy or digital, should contain as much of the following material as possible:

- Band photograph/poster/logo
- Your latest CD, demo or links to downloads
- Biography
- Latest band newsletter, gig flyer or tour schedule/itinerary
- Press clippings of reviews and editorials (link all press to your website)
- Performance video/DVD/links to YouTube postings
- Contact information (Include your social media accounts)

2. Less is Best

This collection of information should be a snapshot of your band, covering all the highlights of the group in a quick and easy read—so don't over-do it with too much copy and text. The people who receive press kits are very busy people. They don't have a lot of time to wallow through a stack of information. In fact, they may even pass on a package that's filled with too much content. Don't try to tell your life story here.

package with names of bands, songwriters, and producers you've worked with, as well as the studios you've recorded at. Maybe you've backed up some big names along the way—list them also. Don't forget to mention any special awards, scholarships or grants you may have received. If you studied under someone of notoriety, then by all means put it out there. Be sure to include a photograph of you and try not to use an old band photo where you have to say, "second from the left." Shoot a nice portrait of yourself with your instrument to show your personal influence and style.

Never underestimate the power of a simple bio and promotional package that will help you move your musical career forward.

4. Always Keep It Fresh!

Keep your package up-to-date and fresh with a new photo now and then. Whenever you have any highlights to add to your package then do it. It looks good if you have articles and reviews written in the last six months to a year at most. There needs to be a constant evolution of your press kit.

Above all: keep it all tight and simple and you'll be okay.

DALE PETERSON is the author of the book, *Why in the World Would You Want to Start a Band?* ©2017. As a guitarist, singer and songwriter, he has recorded nine releases with the bands Rhythm Lords® and Trouble No More as well as several solo projects with his songs placed in major motion pictures and television programs. Peterson has over 45 years of recording and touring experience. Reach him at dale@root66recordingco.com.

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