

MUSIC CONNECTION

• 40 YEARS AND COUNTING •

9 THINGS

You Need to Know About the College Music Market (Before Trying to Break In)

5 KEYS

to Getting Added to a Playlist

CROSSTALK

with Andrew W. K.



*Greta Van Fleet • Brand New
Demi Lovato • Dungen • A\$AP Ferg • Soraia*

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- *U.S. Mastering Studios*
- *College/Indie Radio Stations*

MASTERING ROUNDTABLE

Insights From the Experts

PORTUGAL. THE MAN

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Q\STRIP

The '60s and '70s are widely recognized as the heyday for professional recording console design. The EQ and preamp sections of these near-mythical vintage consoles are highly sought after, even to this day. Some of the most iconic guitar and bass tones in the history of recorded audio were tracked "direct" straight into these consoles' channel strips.

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36

Portugal. The Man

In our exclusive interview, frontman John Gourley discusses the band's long, steady climb to prominence and their latest album and hit single "Feel It Still." Gourley offers candid insights and opinions about songwriting, staying grounded, and how way too many performers f@#k-up their own shows.

By Brett Callwood

Photos: Maclay Heriot



46 Greta Van Fleet

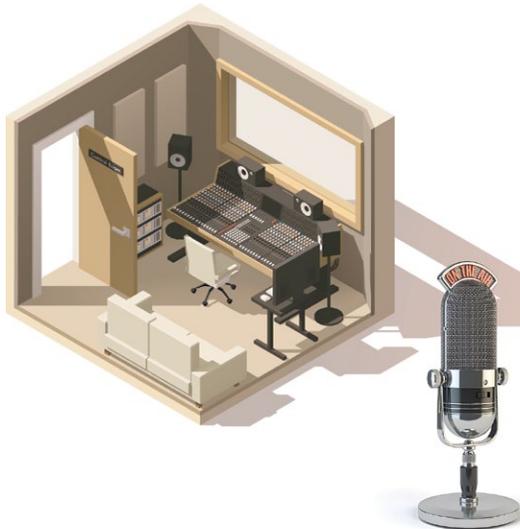
Band guitarist Jake Kiszka chats with us about his band's sudden success, sold out tour and "truthful music."

By Eric A. Harabadian

Mastering Roundtable

Music Connection once again brings you a singular group of experts—masters of mastering—each of whom shares his or her insights on how artists can get the sonic results they want. And this year we've got studio legend Ed Cherney to give the mix engineer's perspective.

By Rob Putnam



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56 Directory of Mastering Studios

65 Directory of College Indie Radio

Compiled By Denise Coso

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LES COOPER

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A Rich Musical Background: Aside from studio expertise and technical knowledge, the secret to Les Cooper's success as an engineer, audio mixer and editor over the past 40-plus years is the fact that he's a musician working with other musicians. Although the San Fernando Valley native became known for playing trombone, he started on piano and became proficient in sight-reading, which has allowed him to "speak the same language" with thousands of the world's top musicians. His dad's friendship with legendary producer Bones Howe led Cooper to work his way up from equipment room manager to become a staff engineer at Wally Heider's famed L.A. facility. A friendly pool game with Mick Fleetwood launched a relationship, which included working on Fleetwood Mac's heyday albums and recording the USC Marching Band live at Dodger Stadium for "Tusk."

Working with R&B and Jazz Legends and More: As he built his career, Cooper tracked at many other facilities. His success in disco and soul music with artists—including Gladys Knight, Shalamar, the Whispers, Philip Bailey/Earth, Wind & Fire, Anita Baker, Aretha Franklin and Natalie Cole—led him to become a first-call R&B engineer. Yet his resume also includes jazz greats like Herbie Hancock and Chick Corea, and legendary artists Bob Dylan, the Grateful Dead, Mel Torme, Etta James



and John Lee Hooker. He has also engineered hundreds of live performances.

Working With Indie Artists: Cooper engineered for 15 years for songwriter/producer Tena Clarke (with whom he has worked for three decades) at the famed Firehouse Recording Studios in Pasadena, CA which he designed. Since it closed, he is working with various independent artists, bringing his facility for various genres to a multitude of projects.

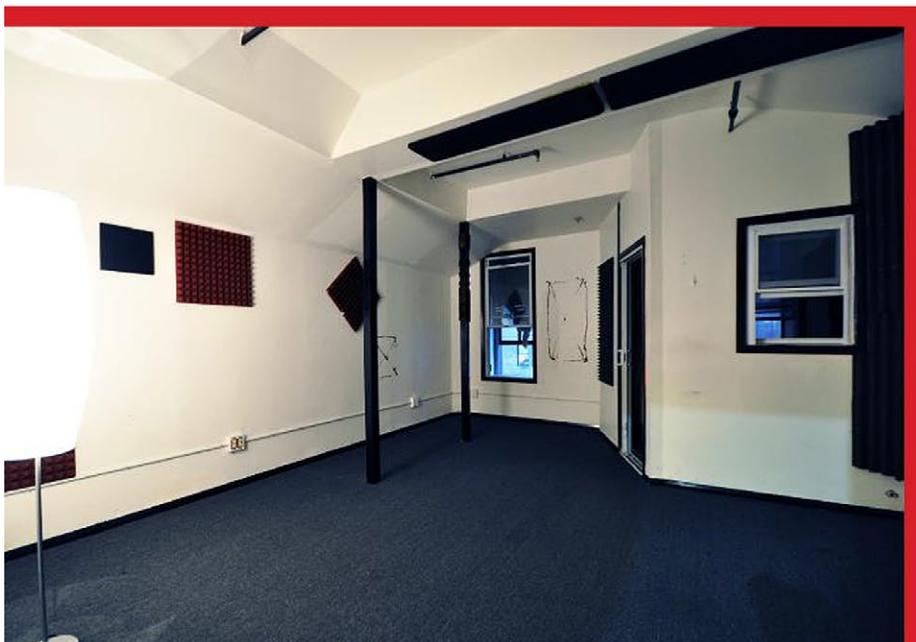
"My experience should put people at ease," he says. "I bring experience and confidence to every project, and all you have to worry about is your song and arranging it the way you like. I am going to get sounds that are wonderful, but if you disagree with something, I will change it to suit your needs. With every client, I get to the studio early. When they walk in, we make sure the mics are up to speed and get right to work."

Contact Les Cooper, 310-729-0990



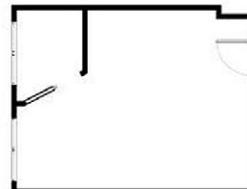
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John Mayer

Regional Promotion Director
Caroline

Caroline has appointed **John Mayer** as Regional Promotion Director. Mayer will be based in Nashville and report to Senior Vice President of Promotion, Marni Halpern. Prior to Caroline, Mayer worked at iHeartMedia for 10 years, most recently as the Program Director of WFLZ in Tampa, FL and previously as the Program Director of WRVW in Nashville. Additionally, he has held positions at iHeartMedia as a Music Director, in marketing, and as on-air talent. Mayer has a Master's degree from Quinnipiac University in broadcast journalism. For more information on this appointment, contact Erik Stein directly at estein@solters.com.



Gary Richards

President of LiveStyle North America
LiveStyle, Inc.

LiveStyle, Inc. has named **Gary Richards** as President of LiveStyle North America. Richards is the founder of the event and festival company HARD Events. In this newly created position, Richards will be responsible for working with all of LiveStyle's current U.S. festival operations, developing and launching new brands and activities on the West Coast. Since 1991, Richards has been a concert promoter, DJ, record label executive and festival founder. Richards was handpicked by producer Rick Rubin to handle A&R duties for the electronic music division at Def American Recordings. For more information, contact Larry Solters at solters@solters.com.



Elyse McKenna

CEO
Thiel Audio

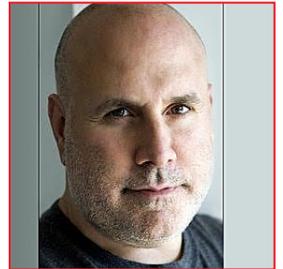
Elyse McKenna has been named Chief Executive Officer for **Thiel Audio**. McKenna first joined the company in March 2017 as Director of Strategic Partnerships, and she is focused on the rollout of the company's first wireless streaming speakers for the home, the AURORA Home and the AURORA Tour, as well as the promotion of Thiel Studios, the company's showroom and event space in Nashville. McKenna has a 14-year background in marketing and business development, with positions at companies including Applauze, Crowdsurge/Songkick and Topspin. For more information, contact Kyle Wall at kyle@jaybirdcom.com.



Nick Terzo

VP of Strategic Development
Royalty Exchange

Royalty Exchange has appointed Nick Terzo as **VP of Strategic Development**. In this position, Terzo will lead the company's new business development activities, which include artist and rightsholder outreach, corporate partnership development and maintaining industry relationships. Most recently, Terzo served as VP of Business Development & Operations at talent agency and artist management firm Madison House. He previously held senior positions at Warner Music Group's Maverick Records, Sony Music Entertainment's Columbia Records and The Walt Disney Company's Hollywood Records. Contact antony@royaltyexchange.com.



Alexa Ryncavage

Digital Marketing Coordinator
AristoMedia

AristoMedia has promoted **Alexa Ryncavage** to Digital Marketing Coordinator for their rebranded digital department **AristoDigital**. Ryncavage will concentrate in the development of digital strategy, social media management and digital media buying. A Pennsylvania native, Ryncavage relocated to Nashville to attend Belmont University. She graduated in 2015 with a degree in entertainment industry studies and a minor in music business. Ryncavage interned with Sony Music Nashville and the Country Radio Broadcasters. Following graduation, she joined the AristoMedia team as a member of AristoPR. For more, contact christy@aristomedia.com.



Dan Nelson

SVP, International
Sony/ATV Music Publishing

Sony/ATV Music Publishing has promoted **Dan Nelson** to Senior Vice President, International. Nelson, who has been with Sony/ATV for 10 years, works across the company's operations outside the Americas and U.K., including in continental Europe, South East Asia, Russia, Australia, India, Africa, Turkey, Israel and the Middle East. Nelson has been involved with all its major acquisitions across its international markets and is an integral member of the Sony/ATV team, which obtained regulatory approval for the acquisition of EMI Music Publishing. He is also a member of Sony/ATV's digital team. For more information, contact info@sonyatv.com.



Joe Stopka

VP of Sales and Business Development
TASCAM

TASCAM, a division of TEAC of America, has promoted former Director of Business Development **Joe Stopka** to Vice President of Sales and Business Development. In his new position, Stopka leads TASCAM's Sales, Marketing, and Product Marketing teams for all of the Americas. Stopka is charged with building a stronger position in the pro audio and AV integration markets and further strengthening the company's brand. Stopka launched his career as a studio guitarist, composer, and producer. He then transitioned to sales and marketing, working with MI and pro audio technologies at a leading U.S. AV integration and pro audio rep firm and distributor before joining TASCAM in 2016. Contact jstopka@teac.com.



Katie Jelen

Creative Manager, Synchronization
Warner/Chappell Music and Warner Music Nashville

Warner/Chappell Music (WCM) and **Warner Music Nashville** has appointed **Katie Jelen** as Creative Manager, Synchronization. In this newly created Nashville-based role, Jelen will serve WCM songwriters and WMN recording artists by developing new opportunities for their music in film, TV, advertising, video game and new media. Jelen will report to Ron Broitman, Executive Vice President & Head of Synchronization. Jelen was previously Head of Artist Relations for Secret Road Music Services, and one half of the creative team for Secret Road Music Publishing, where she handled the company's Nashville operations. Contact info@warnerchappellpm.com.



► M-AUDIO BX D3 SERIES MONITORS

The **BX5 D3** and **BX8 D3** studio reference monitor speakers represent M-Audio's latest line of super-affordable, bi-amped active monitor loudspeakers. The BX D3 Series have an all-black "stealthy" look with woofers made of military-grade Kevlar®. The tweeters have treated natural silk domes and "fire" into a computer-optimized waveguide that looks great and is said to improve sonic imaging.

The BX D3 Series is available in two sizes: the BX5 with a five-inch woofer and 1-inch tweeter and the BX8 goes with an eight-inch woofer and 1.25-inch tweeter. The BX5 D3 has a 60-watt amp for the woofer, 40-watt amp for the tweeter. Frequency response is 52Hz to 35kHz. The larger BX8 D3 has 80/70-watts respectively and a 37Hz to 22kHz range.

The BX D3 Series monitors use a bass reflex port mounted at the top of the rear control panel that includes a Volume control and both a TRS and XLR input jacks for balanced or unbalanced inputs. There is also a three-position Acoustic Space Control toggle switch with flat, -2dB, and -4dB positions. You should try to keep your monitors a good distance away from walls and avoid placing them directly on desktops to prevent bass buildup. But if that is not possible, try one of the three Acoustic Space switch positions.

I set up the pair of BX8 D3s on speaker stands with the Acoustic Space switch at Flat. However with them on my dining room table, I found the -2dB position good. The BX8 D3s have plenty of gain with no trouble filling the room with great sound.

I found the sound of the BX8s to have a slightly forward mid-range quality good for analyzing my mixes. It's easy to hear music mixes I know to be somewhat lacking in high frequency air and upper mid-range edge. These speakers do not hype up the top end excessively.

Whether you're adding a second pair of monitors to your existing studio setup or the BXs are going to be your "go-to", main loudspeakers, I think they make a good affordable choice.

The M-Audio BX5 D3 monitors are \$149 MSRP each while the BX8 D3 monitors are priced at \$249 MSRP each. m-audio.com/bx8d3



◀ STEINBERG NUENDO 8

Nuendo 8 is a complete, self-contained music, effects, dialog, sound design, ADR/Foley DAW system. Nuendo 8 now goes deeper into game audio production and has many new features aimed at faster and better workflows.

A big update is Game Audio Connect 2 that transfers entire music compositions (including audio and MIDI tracks along with cycle and cue markers) from Nuendo to AudioKinectics' Wwise—a middleware cross-platform sound engine for authoring interactive media and video games.

Steinberg is moving towards more collaborative features where multiple users can contribute via the Internet or local network to the same project. Steinberg has Automated Dialog Replacement (ADR) system for fully integrated voice and Foley recording and has promised Remote Dialog Replacement with video soon—dialog replacement directly from any remote location in the world.

A big change is that NEK or the Nuendo Expansion Kit has been incorporated into Nuendo 8. At an additional cost, NEK gives Nuendo users all the MIDI functionality of Cubase. We liked the Screen Zones—all controls in a single unified window with access to all of the DAW's functions.

The Sampler Track is now integrated directly into Nuendo and allows for quick editing of audio streamed from a hard drive—with the option to load a portion of the file into RAM. You can take snippets from audio clips in the Arrange page and simply drag them into the Sampler Track window for further manipulation and editing—great for re-triggering drum or percussion samples.

Another feature, first introduced in Cubase 9 and now in Nuendo 8, is side-chaining for VST3 instruments. Use the side-chain for sending audio to the filter section of the virtual-analog Retrologue 2 synthesizer, the second version of a VST instrument that was previously available within the NEK.

Besides Retrologue 2, there's a new 8-band fully parametric EQ called Frequency EQ and Sound Randomizer creates variations of a sound using four controls: pitch, timbre, impact, and timing. VST MultiPanner now includes support for Dolby ATMOS and Nuendo's mixing console supports up to 22.2 channels, with channel strip EQ, VCA faders and fully integrated loudness measurement.

Nuendo 8 is available through the Steinberg Online Shop and sells for \$2,100 MSRP. steinberg.net/en/products/nuendo/start.html

► MARTIN GUITARS' ED SHEERAN DIVIDE SIGNATURE EDITION

The **newest installment** from Martin Guitar celebrates Sheeran's third album, *Divide*. It is the third Martin Guitar commemorating a new Ed Sheeran album release.

Sheeran designed the guitar with the luthiers at Martin and stays true to his love for Martin's LX1E Little Martin. The LX1E offers unparalleled tone from a small body guitar and continues with his mathematical-themed album cover art that adorns the guitar's headstock and the solid Sitka spruce wood top. The guitar also features a matching blue rosette around the sound hole, and is constructed with high-pressure mahogany laminate back and sides. The model comes stage-ready with Fishman Sonitone electronics, Martin SP Acoustic strings and a padded gig bag.

As with the first and second guitars, Sheeran is again donating 100% of his royalties from guitar sales to East Anglia's Children's Hospices (each.org.uk), a U.K.-based charity in his hometown.

Martin Guitars' Ed Sheeran Divide Signature Edition sells for \$699 MSRP.

martinguitar.com/guitars/custom-signature-editions/ed-sheeran-signature-edition





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to enhancing the musicality
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◀ BURNS ENGINEERING BASS PLATE BP-20 PEDAL DOCK

Following the successful release of their 22-inch bass drum model in early 2015, the BP-20 is the second Pedal Dock from Bass Plate. The (pictured) new BP-20 is for 20-inch kick drums and both it and the original BP-22 attach directly to bass drums that have either 8 or 10 lugs.

Both of these Bass Plate docking devices improve the sound, protect the hoop from pedal rash and increase the stability of kick drums. They also provide a way to adjust and position kick drum pedals laterally to change exactly where the beater hits the head.

Bass Plates are compatible with most popular bass drum pedals and carry a suggested retail of \$69.99. bass-plate.com.

▶ CLOUD MICROPHONES CLOUDLIFTER CL-ZI INSTRUMENT/MIC ACTIVATOR

Cloud® Microphones' Cloudlifter® CL-Zi Instrument/Mic Activator® is designed to be inserted into the mic line between your microphone and mic pre-amp. The CL-Zi adds a CineMag 12:1 step-down transformer so besides providing up to 25db of gain, the Zi also doubles as a variable impedance active direct box for guitar, bass or keyboards.

The CL-Zi has a single Zi control knob that continuously varies its input impedance from 150-ohms to 15k-ohms to load or unload the impedance of a connected microphone or the instrument direct input.

When the ¼-inch DI is used for guitar or bass, varying the load impedance on the instrument's passive pickups changes both the tone, feel and playing dynamics of the instrument. The CL-Zi's new 6dB/octave high pass filter works in conjunction with the Zi knob for a tone shaping capability I found very useful when recording any source.

My first test was using CL-Zi as an active direct box for my Fender Strat guitar. The More or Max gain positions came in handy when changing the load impedance with the Zi knob. I found the range between the 7k-ohm and 350-ohm knob positions to offer the best range of different variations of clean, direct guitar sounds. With the HPF switched in, rotating the Zi knob works the same except the low frequencies are reduced as well.

The Cloudlifter CL-Zi works well with low impedance mics and the HPF feature worked great to reduce proximity effect on old mics without roll-off switches. I could adjust the high frequency amount, gain, and low frequency content in different ways. I am adjusting the source's "size" and dynamic-ness or the relative ease with which the mic reproduces the transients from drums and percussion instruments.

The Cloud Microphones Cloudlifter CL-Zi Instrument/Mic Activator is a "must have" here in my studio and I think everyone should have at least one or two (for stereo). It sells for \$379 MAP. cloudmicrophones.com/cloudlifter-cl-zi/



▼ STOMPLIGHT DMX PRO EFFECT PEDAL AND PAL

The StompLight DMX Pro lightshow pedals have undergone a major update including a reduction in pricing. Available in white or black, the StompLight DMX Pro sells for \$299 MSRP and the StompLight Pal that interconnects and synchronizes to the DMX sells for \$249 MSRP.

I received for review a StompLight DMX Pro, StompLight Pal and two PowerBank batteries and cables. Both the units come with 12.6-volt wall-wart adapters that also charge the PowerBank batteries. StompLight DMX Pro has a hinged 'clamshell' cover that allows the super-bright LED bank to throw light up at nearly any angle. I used the review unit here at my recording studio decoratively—and I miss it already.

There are five modes available using the Mode footswitch. The color wheel mode is my favorite mode and you can adjust the speed at which it fades from one color to the next color. The Rate/Sensitivity control allows changes from about once every half-second to about once every 30 seconds.

My second favorite is solid color mode that offers red, orange, yellow, green, blue, indigo and finally white. It does set a certain mood in the studio with the white mode making a good troubleshooting light.

The third mode is a kind of color organ that works dynamically to blast light in any of the above single colors. Loud sounds produce a brighter light—an internal microphone with a sensitivity control picks up whatever sound(s) in the room. Or the fourth mode uses a mono audio signal directly connected to the unit's ¼-inch Input jack.

The fifth mode is a stroboscopic mode for bright flashes in any of the chosen colors with repetition rates from every ½-second to three times a second.

Multiple StompLight DMX Pros or StompLight Pals can be interconnected and flash in perfect sync using the unit's In/Out XLR connectors. It's easy to fill out larger stages all trigger from a single DMX Pro unit. I think this is a great product and useful in all sorts of ways for parties, music venues, nightclub/bar lighting and much more. All StompLight products come with a 1-year warranty.

stomplight.com.



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

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BOOK STORE

For the Sake of Heaviness – The History of Metal Blade Records

By Brian Slagel with Mark Eglinton
(paperback) \$14.99

Slagel went from trading bootleg concert cassettes in the back of magazines to releasing the

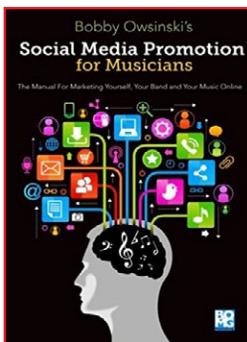


Metal Massacre compilation LP on his own fledgling label. 35 years later, and Metal Blade Records continues to thrive, thanks in no small part to Slagel's unwavering passion for heavy music. *For the Sake of Heaviness* charts the history of the label in unflinching detail.

Social Media Promotion for Musicians: The Manual For Marketing Yourself, Your Band And Your Music Online

By Bobby Owsinski
(paperback) \$29.99

In a fully updated second edition of Bobby Owsinski's *Social Media Promotion For Musicians*, readers get to know the strategies that are essential for musicians, artists, bands, engineers, producers and songwriters to harness the power



of an online presence in order to gain more fans, clients, streams and views. Owsinski also provides information that aims to help the reader to easily apply both the basic and advanced skills required to go from a social media user to a social media marketer.

Dead Boys 1977 – The Lost Photographs of Dave Treat

By Dave Treat
(hardback) \$29.99

Cleveland-via-NYC punks the Dead Boys, with Stiv Bators and Cheetah Chrome in the ranks, were always pretty photogenic, but this book of rare, early pictures by Treat captures the

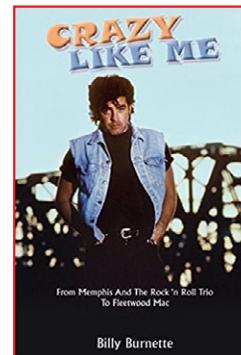


band before their dalliances with notoriety. We're offered a record of a group of young men learning the ropes of the rock star game, though the charisma shines through.

Crazy Like Me

By Billy Burnette
(paperback) \$17.99

In his lively memoir Billy Burnette—son of Dorey and nephew of Johnny—takes you through his charmed rock & roll life and the gallery of artists he has worked with.

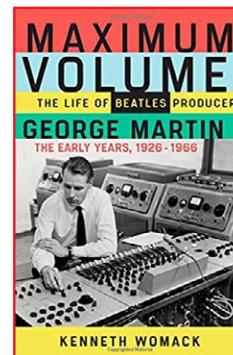


Burnette recalls his early musical career when in his mid-teens he picked up a guitar and started writing songs, then goes on to recount key moments of his solo career, his success with Fleetwood Mac and as a songwriter for the likes of Rod Stewart, Ray Charles, Roy Orbison and many others.

Maximum Volume: The Life of Beatles Producer George Martin

By Kenneth Womack
(hardcover) \$30.00

Here's a full-length bio of Sir George Martin, giving readers detailed accounts of his collaborative work with the Beatles, while also tracing his working-class childhood in North London, where he lived with his family.

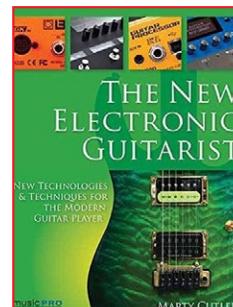


Author Kenneth Womack also touches on Martin's life as a scratch pianist, his life in the Fleet Air Arm during World War II and his work as head of Parlophone Records, which before the Beatles was known for its comedy records.

The New Electronic Guitarist

By Marty Cutler
(paperback) \$29.99

With breakthroughs in music technology, the music your electric guitar once made is now more eclectic with the hardware use of synths and effects—animating, molding and morphing sounds. In Marty Cutler's *The New Electronic*



Guitarist, readers are given more than 30 years of expertise. Explanations of the nature and history of sound, guitars and guitar synthesis are given before delving into the tools needed to sculpt and record your guitar's sound.

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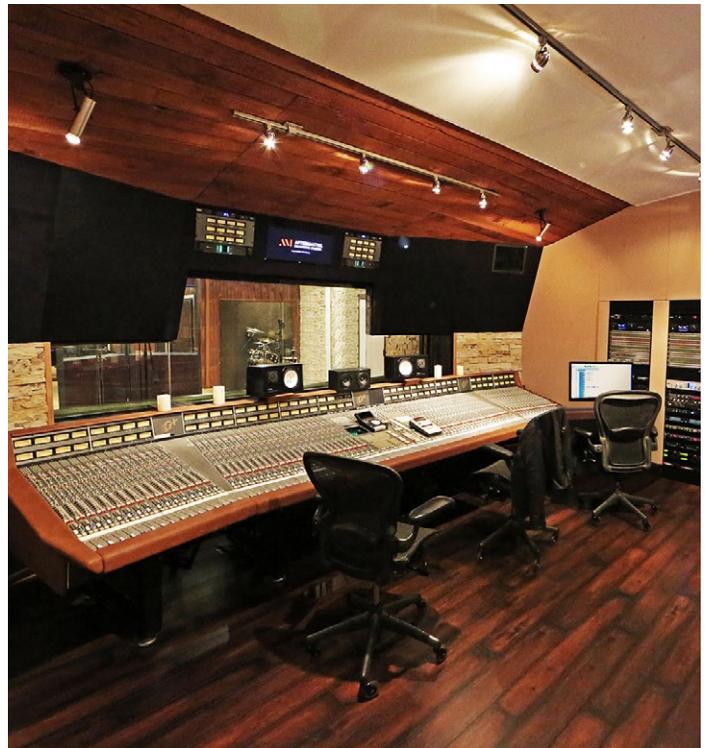
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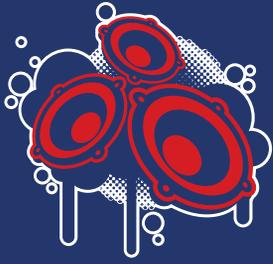
Creator of Speech Level Singing™ and author of "Singing for the Stars," Seth has taught Michael Jackson, Barbra Streisand and Stevie Wonder. Margareta has performed in Las Vegas, London and Los Angeles, for audiences including Paul McCartney, Robert DeNiro and Kiss.

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▶ J.D.'s Musical Return

J.D. King (left) sits in the control room of his analog home studio at The Ramones Ranch in the hills of Los Angeles, with friend and collaborator Jack Kilmer. King is putting the finishing touches on his solo album, *Moon Gardens*, out later in 2017. For more, visit jdkingmusic.com



▲ Prism Sound Celebrates Its Anniversary At AES New York

Prism Sound celebrated its 30th anniversary this year and will mark the occasion by displaying its full range of award-winning audio interfaces and converters at the 143rd AES convention in New York. Among the products on display will be the ADA-8XR multichannel AD/DA converter, Lyra, Titan and Atlas audio interfaces, the latest SADiE 6 software and various products from the MASELEC range. Pictured: Prism Sound Technical Director and co-founder, Ian Dennis. For more, visit prismsound.com.



▲ Music Connection Magazine Podcast Is Here!

Music Connection magazine has launched its very own podcast through the PodcastOne network (Adam Carolla) titled *Music Connection Magazine Podcast*. Pictured standing at PodcastOne Studio is (l-r): co-host Arnie Wohl (Michael Jackson, Paula Abdul, Coldplay); *MC* Senior Editor Mark Nardone; co-host Randy Thomas (announcer, Rock N Roll Hall of Fame, the Academy Awards and Tony Awards), artist Miles Mosley; and *MC* Publisher Eric Bettelli. Every Wednesday brings an all-new podcast with exclusive interviews with the hottest music-makers. Visit podcastone.com/music-connection.

Producer Playback

"You have to have a great song, a great artist that can take it all the way and you need a partner—indie or major—that has the patience to grow and develop it."

— RedOne (Nicki Minaj, Lady Gaga, U2)





◀ **Aftermaster Enriches Studio with TELEFUNKEN Diamond Series ELA M251E**

Aftermaster, Inc. has added another piece of equipment to its arsenal at the newly opened Aftermaster Studios Hollywood, a TELEFUNKEN Diamond Series ELA M251E large diaphragm tube microphone. Personally chosen and delivered by TELEFUNKEN founder and CEO Toni Fishman, this microphone would capture a number of smashes over the years, including Brian Wilson, Cee-Lo, The National and Duran Duran. Pictured (l-r): Daniel Polselli, TELEFUNKEN consultant; Toni Fishman, TELEFUNKEN CEO and Founder; and Aftermaster CEO and Founder Larry Ryckman.



▲ **EastWest Parties with Producers**

EastWest Studios threw an impromptu party that brought out esteemed producers and engineers including Beatles engineer Geoff Emerick, Ross Hogarth and Spike Stent, who is pictured (right) with AFM & SAG AFTRA Fund PR & Marketing Manager Brian Stewart.



▲ **METAlliance Academy Records New York Voices**

Jazz vocal group New York Voices will be tracked and mixed live by the METAlliance founders during their "In Session with The Guys" event, happening Oct. 21 and 22 in NYC at Power Station BerkleeNYC. Pictured (l-r): Darmon Meader, Lauren Kinhan, Peter Eldridge and Kim Nazarian from New York Voices.

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ANDREW W.K.

Rocker, motivational performer and producer Andrew W.K. (Wilkes-Krier) embarked on his lifelong courtship of music when he studied piano as a child. His single “Party Hard” from his debut album *I Get Wet* became a party staple and its YouTube views number in the eight figures. In addition to producing his own material, he’s worked with artists including Wolf Eyes and dub pioneer Lee “Scratch” Perry on Prry’s 2008 Grammy-nominated *Repentance*.

W.K. had his first taste of production early when he discovered that his parents’ hi-fi included a stereo microphone. He began to record himself on piano and discovered the power and allure of working in audio. He was fascinated by the process and soon came into possession of a 4-track recorder. Unlike learning to read music, which he often found painful, recording provided instant gratification.

His production mindset resembles a hybrid of his motivational inclinations with liberal sprinklings of Zen.

“I’ve always felt fortunate to produce for artists that I consider dream clients,” he observes. “They’ve been people I’ve dreamed of working with and it’s become a sort of magical situation. Many of them I wouldn’t even have had the nerve to hope to work with.

“I always felt that I got more out of working with these people than they [got from me],” he continues. “It’s a wonderful release and contrast to serving your own sonic vision. You take a break from what you’re doing and say ‘How can I make this person happy? How can I get them the sound they’re looking for?’ That’s the gift they give me.”

It’s tempting to presume that a producer’s chief role is to voice his or her opinion regularly. W.K., however, takes the opposite view. He feels that often times silence conveys infinitely more meaning than the voice can.

“Not saying things is probably the biggest lesson I’ve learned,” he asserts. “Sometimes I’ll have a specific idea but instead of saying it—let alone force it upon them—I swallow it and it seems to end up happening. Either someone else suggests it or it happens on its own. When pushing toward the best result, sometimes less feels like more. If it’s meant to happen, it seems like it does happen.”

What’s commonly key for a producer is the ability to sense a strong song. Each producer comes to this knowledge in his or her own way. For W.K., a visceral response is his cue. “What I’m interested in are these undeniable physical reactions,” he explains. “If I feel chills, that’s what I’m trying to get to. It tells you you’re alive. It’s emotional in a way that you can’t define as happy or sad. It’s just being moved.”

The tour for his latest record kicked off this September in Denver and, among other dates, included Chicago’s three-day Riot Fest.

The three most important lessons he’s learned as an artist and producer are:

- Patience isn’t just being able to make it through something that’s arduous. It’s making it through as gracefully, professionally and kindly as possible. You and the project both deserve it.
- Even if a project is considered a commercial failure or if you feel you did a bad job, it still wasn’t wasted time. It’s helped you grow, whether you see it or not.
- Getting to work on anything creative is a privilege, a blessing and makes you a better version of yourself. There’s a lot of suffering in the world. Music and the arts in general are a way to counter that.

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Graham Dickson

Founder
Axis Mundi Records

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Clients: Is Tropical, Psymon Spine, Simon Doom, Sun Abduction, DrugsNDreams, Jack Killen, Bakery, Mr. Divisadero, Dead Bees, Dumb.

BACKGROUND

Founded by Crystal Fighters guitarist Graham Dickson in 2014, Axis Mundi Records provides a haven for developing artists. Entirely independent, their Brooklyn, NY studio, The Mundi Jungle Hut, maintains an open door policy.

Organic Origins

After touring for a few years with Crystal Fighters, people started asking me to produce their music. People were looking to me for creative advice and how to navigate life in the music world.

After one summer of doing festivals, a band named Psymon Spine, who's now on the label, reached out to me. I was on tour with Crystal Fighters (we were supposed to play a show in Albany, NY) and they were going to college [about] an hour away. They sent me a song, said they liked my band and were friends with other friends of ours, a band called Is Tropical. They'd remixed one of our songs, so they kind of made the connection and asked if we could hang out if they came to the show. I listened to the song and thought it was amazing. I invited them and they came; we really connected and partied all night. That night, they asked me to produce their album. I asked them if I started a record label would they want to put it out with me. And they were like, totally, we'd love that.

On the same tour, another friend's band, DrugzNDreams, also asked if I'd produce their record and I threw out the idea of a label. In the fall of 2014, I moved back to New York and overnight signed three bands, including Is Tropical.

A Mission of Unity

Our mission is to work with likeminded musicians. So if you're in line with our ethos, we will happily work with you. Axis Mundi is a place where music and fun come first and everything else comes second. My label partner, Bill [Toce], and I consistently ask ourselves, "What do we wish our favorite labels would do?"

What sets us apart is that we really focus on unity, having the bands work as a collective. A lot of our bands produce each other's music, engineer it or are involved in it one way or another. We like that.

Copacetic Contracts

I was inspired to break the mold a bit with contracts. With Crystal Fighters, I'd never signed a deal that was just one album or project. Signing a multi-record deal can have its benefits and its downfalls. We're uninterested in keeping a band with us if they don't want to be, so everything is very short-term. We're not trying to fool anyone with the language in our contract.



"What sets us apart is that we really focus on unity, having the bands work as a collective. A lot of our bands produce each other's music, engineer it or are involved in it one way or another. We like that."

A Nurturing Environment

Once you get to a certain point, you need a major label to get to the next level, but not all bands are aspiring to reach that level of fame. We're focused on the birth of music and long-term development of projects. We're aware of the peaks and troughs of anyone's journey in music.

We don't love just one album from a band; usually, we love years and years of their output, rather than just one moment. It seems the majors aren't taking as many risks and are less interested in artist development or giving bands time to evolve. We like to watch bands grow and do what we can to help.

Stay True

You've got to have a voice, stay true to it and try not to worry too much about what other people are doing. Make sure to develop your sound so it's exactly what you want it to be before you start pushing it out to the world.

Inside and Outside the Industry

We're not trying to be a totally punk, D.I.Y. label and reject everything that is the music industry. We don't throw money at something and hope it sticks. We only spend money when it's necessary. Sometimes, that's paying for a PR company that's known. Other times, it makes more sense for us to use our own resources. We have enough of a following that we can introduce a new project just to the Axis Mundi fan base and have that create a bit of a wave.

Personality First, Music Second

We're always looking for new artists. We've found that if we like the person and are inspired by what they're up to outside the studio we usually like what they're doing inside the studio. So the first thing we do is hang out or talk to them on the phone and try to catch their vibe. Then, we listen to the music. That's how it usually goes.

If you want to send us music, our email address is on our website. We listen to all of it and love that. Or play a crazy show and have us find out about you that way.

Vinyl Value

We're huge supporters of vinyl and the physical element of music—buying a record, getting that record in your hands for the first time, taking it out of the packaging and putting it on the record player. The whole experience has a richness that sometimes the digital experience doesn't provide. So, where possible, we print vinyl.

I have my father's collection mixed in with my own and some of those records of his were from high school. I'm listening to those the same way he listened to those. You can experience listening to music in a timeless way when you put on a record.

Make Your Own Label

Go for it; there's no better time. It's very simple these days to set up a label and it's incredible how easy it is to have a voice and generate awareness. What's the worst that could happen? You end up doing it for a bit and then stop doing it.

New Joins

We have a few projects we've recently released. One is Jack Killen, who goes by the king of detective rock. I produced his EP in 2016. It's all influenced by pulp literature. He's like a mixture of Frank Zappa, Ween, Meatloaf and Journey. He writes these anthemic power ballads that are incredible.

Is Tropical's third album is out, *Black Anything*. They recorded that on five different continents and we released the album in two track installments, each with a unique transparent vinyl printed with the continent that they recorded that installment on, so once you get all five records you can stack them up and it creates a map of the world.

Our newest signing is a band called Dumb from Austin, TX. They just released their album, *Live Fast Die Dumb*. They play an amazing hard, deep-fried Southern rock & roll. Bakery is one of our bands from Berlin; we just released their debut album. They're an amazing mixture of electronic and organic instrumental psychedelia. And we have four or five more albums coming out this year.

Growing and Surviving

At the moment, we're just trying to stay afloat. We've always talked about an Axis Mundi festival or having a series of festivals around the world. We're starting a new imprint called Koala Zone. It's an international dance party series, which we've just started getting off the ground. So the idea is to take this day-by-day, but hope this will last a lifetime.

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Allihoopa is a social network that connects people, music content and music apps. They have also launched an app and offer integration with Korg,

Soundtrap and Propellerhead. From its start in 2016, more than 500,000 users have signed up for Allihoopa. On the site people can find music that inspires them and create their own music, follow friends, give kudos and get feedback on their own music. Allihoopa users can freely use anything they find from the growing pool of over one million music pieces. You can check it all out at allihoopa.com.

The Indie Radio Directory, the gateway to over 500 influential commercial specialty, non-commercial college and public radio stations in North America, is now available. Carefully curated, it lists and references key Program Directors, Music Directors and DJ's across the country who support new music and help to break new acts. If you would like to get airplay, go to musicblogdirectory.com to see what is offered.

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▲ MORRISSEY GOES LOW

Morrissey's first studio album since 2014, *Low in High-School*, celebrates his partnership with BMG and the launch of his new label, Etienne Records. The album was recorded at La Fabrique Studios in France and in Rome at Ennio Morricone's Forum Studios. Produced by Joe Chiccarelli, the album will be released digitally and in physical formats: CD, colored vinyl and limited-edition cassette. Tour dates are coming soon...but L.A.'s most iconic venue, the Hollywood Bowl, has announced one of the first shows to feature some of the soon-to-be released material in concert, along with many of his classic songs on Nov. 10. For more, visit facebook.com/Morrissey.



▲ MARTEEN INKS HOT DEAL WITH WARNER BROS.

Warner Bros. Records, via platinum-selling music producer J.R. Rotem's label Lyon Estates, has signed 16-year-old singer-songwriter Marteem. This artist made waves with his independently released 2016 mixtape, *Focused*. WBR recently released a video for Marteem's spicy debut single, "Sriracha," produced by and co-written with Rotem. "I love Sriracha," says Marteem. "I was eating it one day on my fried rice and, partially joking, told my producer J.R. that we should make a song about it." Marteem opened for Kehlani on her recent "Sweet Sexy Savage" tour and has also shared the stage with artists such as Fifth Harmony, Super Duper Kyle and Lil Uzi. For more, visit marteemestevez.com.

financing strategies tailored for songwriters, artists, producers and other music professionals, revealed plans to invest a whopping \$100 million in the music community over the next two years. This game-changing investment and revolutionary business model hopes to fill the music industry's financing void that has often left creatives either waiting months or years for earned funds, or forced them to sell away their catalogues and copyrights. Instead, Sound Royalties offers fast, non-credit based advances that provide funds based on future earnings and allows music professionals to retain rights to their music. This delivers the upfront money songwriters and others working in the industry need to fund ongoing work, new projects or simply help pay their bills. If you could use a little extra funding, go to soundroyalties.com for details.

Noisey is hosting a three-day tastemaker event in the heart of the Las Vegas Strip from Nov. 16 to 18. Featuring 100 emerging musicians and 30 speakers, EMERGE will reimagine the conference and festival experience by blending a progressive lineup of next-generation musicians with inspired speakers to illuminate relevant social themes. Noisey was founded in 2011 as a way to document new and exciting music

across the globe. Since then, it has grown into one of the most important destinations for music, creating the web's most influential music documentaries, a TV show on VICELAND, a radio show on Apple's Beats 1 and more. With in-depth reporting and incisive storytelling, Noisey uses music as a lens to investigate the movements, scenes, and stories that drive our culture. For additional information, go to Emergelv.com.

LABELS•RELEASES SIGNINGS

Continuing to celebrate 50 years of making music, the Nitty Gritty Dirt Band's extraordinary career is encapsulated in a new retrospective two-disc set, *Anthology*, via Capitol Nashville/UMe. Beginning with "Buy for Me the Rain," their first track from their 1967 self-titled Capitol Records debut, and culminating with "The Resurrection" from their most recent studio release, 2009's *Speed of Life*, the all-encompassing collection is an extensive 39-track career overview, which includes illuminating liner notes from renowned journalist and author Holly Gleason. Long before Americana music had a name, the Nitty Gritty Dirt Band, helped lead the charge, mixing elements of country, bluegrass, folk, mountain music, and rock & roll

into a sound that celebrated the full range of American music. Formed in Long Beach, CA in 1966, the guys were traditionalists and trend-setters, performing songs that nodded to the past while still pushing toward the future. Go to nittygritty.com for more on this enduring act.

EastWest/Quantum Leap is releasing *Voices of the Empire*, a brand-new product perfect for epic film, TV and game soundtracks. Featuring the raw, primal vocals of **Uyanga Bold**, the recording makes the perfect companion to the highly-anticipated blockbuster **Hollywood Chorus**. Bold is a unique talent, melding the ethnic musical traditions of Bulgaria, Serbia, Mongolia and beyond. She is a trained opera singer, fluent in Russian, Mongolian, French, English and German. It's East meets West like you've never heard before. Produced by **Doug Rogers** and **Nick Phoenix**, it is available for purchase at the Composer Cloud, soundonline.com/composercloud, which is EastWest's multiple award-winning subscription service that has revolutionized the virtual instrument industry.

The legendary punk band The Damned signed a new label deal with Search & Destroy and announced plans for their 11th studio album. Now, the band is pleased to announce that preparations are underway. The band's raw, primal and macabre energy will see its match in the studio this October in Brooklyn, NY with famed producer **Tony Visconti** who for over five decades has produced some of the world's most influential artists and their greatest albums (**David Bowie**, **T.Rex**,

Morrisey, **U2**, the **Stranglers**, **Iggy Pop** and **Thin Lizzy**). The **New York Observer** proclaimed, "The Damned are a band of infinite depth and a wide variety of pleasures... high-quality blurs of melodic punk, Beach Boys-ish flowery psych-pop, chiming, bitter-sweet post-punk, Moody Blues-ish bombastmopherics, spiraling goth and soaring faux soul, all brilliantly executed." For additional news, visit officialdamned.com.

Nashville's alt-rock five-piece Moon Taxi has just signed to RCA Records. The band's newest single, "Two High," is nearing 50 million streams on **Spotify**, is in the Top 10 at Triple A Radio and is being played on **Sirius XM's The Spectrum**, **Alt Nation** and **Jam On**. The band will continue their "Put 'Em Up" and will be on the road throughout the end of October with dates in Los Angeles, New York City, Nashville and more. For a full tour itinerary, go to ridethe-moontaxi.com.

PROPS

The music of David Bowie reached a major milestone with the one billionth stream on Spotify from his stellar 50-year career. The No. 1 streamed song, "Heroes" (originally recorded in English, French & German), has become an inspirational anthem and is this year celebrating its 40th anniversary. The track forms the cornerstone of the boxed set **A New Career in A New Town 1977-1982** and will also be released, via **Parlophone**, as a special limited-edition picture disc. For additional details, go to davidbowie.com.

The Supreme Court of the United States of America unani-



▲ HEAVEN & EARTH OFFER GRAB-BAG OF SURPRISES

Los Angeles hard rockers Heaven & Earth are set to release their fourth studio album, *Hard to Kill*, in October via Quarto Valley Records. In addition to buying the record, fans can purchase a range of exclusive merchandise, including signed albums, guitars, posters and lyric sheets, Skype lessons with each band member, and even a cooking lesson with singer Joe Retta. "We feel that this record is definitely the band's best work, and we're excited to see how it's received," says guitarist Stuart Smith. "We're looking forward to going on tour and playing selections from all four of our albums, as well as a few surprises." For more go to heavenandearthband.com.

DIY Spotlight RIVVRS



Brandon Zahursky, known as RIVVRS, is the very definition of a DIY success story. The 25-year-old singer-songwriter has turned hardship and uncertainty into a burgeoning career.

Fresh off a run with Joshua James and currently on tour with the National Parks, things haven't always been bright for RIVVRS. Born into a family with health and addiction issues, he moved a lot as a child until landing in the Napa, CA area (North of San Francisco).

After years of ups and downs, post high school, RIVVRS found himself living out of his car and moving around the West Coast before settling back into Napa and getting a job at a winery. While there, word got to a local promoter that he was a talented singer, which landed him a gig opening for Jewel. Those shows bolstered his confidence in his abilities.

Excited to make music his full-time gig, he released a debut single, "I Will Follow You," in 2014. The song caught the ear of the NBC show *About a Boy* and was written into an episode. That opened doors for RIVVRS, including a full-time living as a singer-songwriter.

Since then, he has independently released an EP, a full-length and a handful of singles. He has racked up over 40 placements in television, film, and more, including ads for Reebok, Pro Evolution Soccer and the UFC; and, has over eight million plays on Spotify.

As he prepares new material for 2018, it appears that RIVVRS is on the rise.

For more info, go to rivvrs.com

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

mously affirmed that The Slants have the right to trademark their name, ending an eight-year battle for the Portland, Oregon rock band. The Slants are an Asian-American rock band who applied for a trademark in 2010, but a trademark examiner rejected the application, stating that "The Slants" was a disparaging term. **Judge Kimberly Moore** stated, "Courts have been slow to appreciate the expressive power of trademarks. Mr. Simon Tam named his band The Slants to make a statement about racial and cultural issues in this country. The band name conveys more about our society than many volumes of undisputedly protected speech." The Slants are currently touring and promoting their latest release, *The Band Who Must Not Be Named*, which has spawned two singles—"From the Heart" and "Level Up." You can follow their latest activities at theslants.com.

THE BIZ

KCSN, the AAA formatted non-commercial radio station based out of Los Angeles' Cal State Northridge, is massively expanding its broadcast reach to a nearly four-fold coverage area that will

increase its potential listeners from 3 million to a whopping 11.5 million. "The New 88.5," as the station will be branded, is a result of a broadcast agreement between KCSN and **KSBR-FM** out of Mission Viejo's **Saddleback College**. The broadcast signal will originate from both stations' campus studios as well as a remote studio at **The Village in Westfield Topanga**.

Noted A&R executive Johnny Monarda has joined Fueled by Ramen and Roadrunner Records in a dual role as Senior Director of A&R for the sister labels. This marks Minardi's return to Fueled, where he played a prominent role in developing the label's roster, signing artists such as the **Academy Is**, **A Rocket to the Moon**, **This Providence**, **Forgive Durden**, the **Swellers** and the **Friday Night Boys**. Most recently, Minardi has been doing A&R for **Equal Vision Records**, where he signed **Sleep On It** and **Nothing, Nowhere**, the latter in partnership with **Pete Wentz's DCD2** label.

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*.



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian

<http://forums.taxi.com/post353820.html#p353820>

Hi Friends,
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.



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I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



THE TEXAS GENTLEMEN

Date Signed: May 10, 2017

Label: New West Records

Band Members: Ryan Ake, Beau Bedford, Daniel Creamer, Nik Lee, Matt McDonald.

Type of Music: Americana-influenced Rock/Country/Blues

Management: Steve Hutton - Uppercut Management

Booking: Jonathan Insogna - William Morris Endeavor

Legal: N/A

Publicity: Brady Brock, bradybrock@newwestrecords.com

Web: thetexasgentlemen.com

A&R: John Allen - New West Records

In the tradition of studio session hit makers like the Wrecking Crew, the Funk Brothers and the Muscle Shoals Swampers comes a contemporary outfit of studio cats-turned-recording artists known as the Texas Gentlemen. This Dallas-based quintet has backed everyone from the legendary Kris Kristofferson to eclectic singer-songwriters like Leon Bridges, Shakey Graves, Jack Ingram, Joe Ely and many others.

"We were playing around the Dallas area and got a residency playing covers for fun," says Beau Bedford. "In between that we were working with artists and cutting as many records as possible. That really laid the groundwork for us to become what we have now playing live."

All the members of the Texas Gentlemen were already successful as musical stylists and songwriters in their own right. Entering the studio to record under the "Gents" umbrella just seemed like a natural progression. "Before we signed with New West we cut [the album] *TX Jelly* last August in Muscle Shoals, Alabama at Fame Studios," says Bedford. "I produce records and had an artist that dropped out of some dates. We had just

**"Our manager ran into
New West president John Allen
at SXSW"**

come back from playing the Newport Folk Festival with Kris Kristofferson. I thought this would be a perfect time to have everyone come out and let's make a Texas Gents record. We cut 27 tunes in four days—11 of which ended up on *TX Jelly*."

The band had plans to release the album independently when a performance at this year's SXSW festival redefined their course. "Our manager ran into New West president John Allen there," explains Bedford. "John caught our show and thought it was insane. From there we had a conversation about teaming up with them. We felt it was a great connection to find these dudes. We're excited to be releasing this record with them."

True to form, the band was not intentionally looking for a label deal, yet one fell in their lap at the right time. "That is the story of the Texas Gentlemen," claims Bedford with a laugh. "We pick things we love to do and seek out artists we love playing with, and that has begat one thing to the next. It's just really a blessing to see all of the doors that have opened on our behalf."

Their full-length album *TX Jelly* was released globally by New West Records on Sept. 15th. — **Eric A. Harabadian**



OCEAN PARK STANDOFF

Date Signed: March 2016

Label: Hollywood Records

Band Members: Pete Nappi, Ethan Thompson, Samantha Ronson.

Type of Music: Pop/Rock

Management: Gabe Saporta with T&G // THE ARTIST GROUP

Booking: N/A

Legal: N/A

Publicity: Greg.Cortez@42West.net and Stephanie.Durning@42West.net and Sharrin Summers, Publicity@HollywoodRecords.com

Web: OceanParkStandoff.com

A&R: N/A

Samantha Ronson—that's right, the reputed London DJ whose romance with Lindsay Lohan drew her enough limelight for a lifetime—is shy about her music.

In March 2015, Ronson, along with drummer/producer Pete Nappi and singer/songwriter Ethan Thompson, wrote a batch of songs and recorded them to analog. "We did it altogether," Ronson says. "Pete did 90 percent of the production, Ethan and I did 90 percent of the writing—and we tortured each other 100 percent of the time."

Thing is, once the songs were finished, Ronson wasn't too keen on sharing them with anyone: "I didn't want to be rejected, so I didn't want to

**"We tortured each other 100
percent of the time."**

play them for anybody and have them say they weren't any good."

Regardless, a friend of hers who was freelancing as an A&R rep and manager for various labels in New York, slipped the songs to the A&R department at Hollywood Records. Based solely off those demos (well, Ronson's reputation probably didn't hurt, either), Hollywood Records signed Ocean Park Standoff to a 360 deal on March 17, 2016, even before seeing the band perform live.

Following the signing, the pop/rock group played a gig in front of 200 people at South by Southwest. On the way back to their hotel, they heard one of their songs on the radio for the first time.

"It was such a cool moment, we'll never forget it," Nappi said.

Indeed, the memories are already piling up for the young band, whose self-titled EP dropped in early March. To date, they've toured with Silversun Pickups and Third Eye Blind, staged their own tour and played on the *Today* show in front of Kathie Lee Gifford.

Despite all the attention the newbies are drawing, each of the three bandmates emphasized throughout our conversation that they chillax as much as possible. Thompson says the trio "writes songs in [Ronson's] backyard for fun," adding that Hollywood is letting them format their music to the band's liking. With an arrangement like that, it seems like only a matter of time before Ronson's shyness wears off.

"We keep waiting for something to go wrong, but it hasn't," she says.

— **Kurt Orzeck**



Date Signed: Oct. 21, 2016
Label: Red Bull Records
Band Members: Alisa Ramirez, Cristal Ramirez, Katie Henderson, McKenna Petty.
Type of Music: Alternative
Management: Saiko Management
Booking: David Galea - UTA
Legal: Ed Shapiro - Davis, Shapiro, Lewitt, Grabel, Levon, Granderson, and Blake LLP
Publicity: Jamie Garabedian - Red Bull Records
Web: theacesofficial.com
A&R: Kenny Salcido, Red Bull Records

Date Signed: May 2016
Label: 300 Entertainment
Band Members: Coleman Trapp, Luke Atlas
Type of Music: Pop
Management: Elyse Rogers at SVP Global Touring
Booking: Music@ParadigmaAgency.com
Legal: N/A
Publicity: Lily Golightly at No Big Deal PR, Lily@NoBigDealPR.com
Web: CoastModernMusic.com
A&R: N/A

The thing that stuns when first listening to the Aces' debut *I Don't Like Being Honest* EP is the warmth that emanates from each of the four tracks. The songs are neither familiar nor dated, and yet they ooze elements of nostalgia that are gripping and frankly exciting.

Alisa and Cristal Ramirez are sisters and the pair have been playing music together since Cristal was 10 and Alisa 8. That's not abnormal,

"It's just like a small team of people who really want to develop artists."

but the speed with which they went from siblings messing around in the house to a "real band" is startling.

"We've known McKenna [Petty] since elementary school and have been best friends ever since," says Cristal Ramirez. "She got a bass and joined the band. When I was 14, we met Katie. The four of us have been together now for about seven years.

"We grew up listening to Earth Wind & Fire, Whitney Houston, the Pointer Sisters—really soaring melodies," Ramirez continues. "Katie grew up with Queen and the Beatles—a lot of rock. New Wave like Tears for Fears and the Cure. I think it's a combination of all those. It's very eclectic."

The Aces signed with Red Bull Records in October after self-releasing the "Stuck" single in May. A bunch of labels were sniffing around, and the musicians took their time making the decision. Ultimately, Red Bull just felt right.

"They're like family to us," Ramirez says. "They've all come from major label backgrounds and have worked with amazing acts. It's a small team of people who are really passionate, really want to develop artists, and have a small roster so that they can concentrate on their artists and help them. We're really stoked for the album and what's to come." The Aces' debut EP, *I Don't Like Being Honest*, is out now. — **Brett Callwood**

Name a band—any band—that got signed to a label before playing a single concert.

Used up all your lifelines yet?

Well, in the Bandcamp Era—a time when labels rely as much on search results as they do concert-scouting—that's now a thing.

A few years back, a +1 Records rep searched for "#indiepop" on Bandcamp and stumbled across some tunes written and produced by guitarist Luke Atlas and drummer Coleman Trapp.

"We weren't really a band at all and weren't planning to be one, we were just producers and songwriters working in L.A. and getting burned out on the pop scene," Atlas says.

Trapp's hopes of making it big had shrunk so small, in fact, that he had returned to his Denver hometown and "written off the music industry entirely," according to Atlas.

Nonetheless, the working relationship between the two endured. Then,

"Our label has told us to 'embrace the chaos'"

for the hell of it, the duo posted a couple of the songs on Bandcamp.

Within a month, they received an email from the +1 rep, asking if the duo had other material. They didn't, but thanks to some BS'ing and a week's worth of time, the pair cobbled together more songs.

One of them, 2015's "Hollow Life," was a game-changer. It reached #2 on The Hype Machine in its first week, garnering 10,000 plays.

Atlas, Trapp and +1, all unsure of what lie ahead, initially agreed to a deal stipulating four singles, with the option for an album. Atlas and Trapp had a wrinkle to iron out: They had never performed live together, and Coleman, tasked with handling vocals, had never sung onstage.

"Our first show as Coast Modern was at South by Southwest, and it was completely chaotic," Atlas recalls. But Coast Modern persevered, releasing seven singles before dropping a mixtape on 4/20 and finally issuing their first album in late July 2017. They were recently upstreamed to 300 Entertainment and inked a two-album deal.

"We've had a quick learning curve," Atlas says. "But our label has told us to 'embrace the chaos,' and that's become our motto." — **Kurt Orzeck**



▲ Gaby Moreno to peermusic

Gaby Moreno has signed an exclusive global publishing deal with peermusic. Named the Latin Grammy Best New Artist in 2013 Moreno's most recent solo album, *Ilusiones*, was released in 2016.



▲ Bishop on CCC Panel

Acclaimed singer-songwriter Stephen Bishop was a panelist at the recent gathering of the California Copyright Conference at the Sportsmen's Lodge in Studio City, CA. Among those in attendance were (l-r): Dan Perloff, Head of Research at Copyright Termination Experts; Charley Londoño, Esq., California Copyright Conference President; Erin M. Jacobson, Esq., The Music Industry Lawyer; Evan Cohen, Esq., Attorney at Copyright Termination Experts; Stephen Bishop, Grammy and Oscar nominated songwriter. For more info, go to theccc.org.



▲ Patti LaBelle: BMI Icon

BMI celebrated the songwriters, producers and publishers of the year's most-performed R&B/hip-hop songs during the 2017 BMI R&B/Hip-Hop Awards held in Atlanta. Multiple Grammy Award-winning singer-songwriter Patti LaBelle took home the night's highest honor as BMI Icon in recognition of her distinguished career, spanning more than 50 years. Pictured (l-r): Wardell Malloy, BMI Executive Director, Writer/Publisher Relations; Mike O'Neill, BMI President and CEO; Patti Labelle, and Catherine Brewton, BMI Vice President, Writer/Publisher Relations.

BMI Brings In Over a Billion

BMI reports that it brought in \$1.13 billion in revenue for a third straight year during its fiscal year ended June 30, 2017, a 6.6 percent increase over the \$1.06 billion it collected in the prior year. Broadcast Music Inc. showed an even bigger increase in distributions to songwriters and publishers, paying out \$1.023 billion, a 9.9 percent increase over the \$931 million the organization paid out in the prior year.

Breaking out revenue by source, media revenue—which includes television, cable and radio—totaled \$524 million, a 6.5 percent increase over the \$492 million in collections in fiscal 2016; while general revenue (which includes background music in stores, hotels, airlines and bars and clubs) totaled \$149 million, up 6.43 percent from the \$140 million collected in the prior fiscal year. BMI said it licensed an additional 13,000 businesses last year, which is on top of the 15,000 businesses it added in fiscal 2016.

BMI said it processed nearly 1.4 trillion performances this year, 40 percent more than the 1 billion announced last year. Of that total, 1.35 billion, or 96.4 percent, were digital performances, which the organization said highlights its ability “to manage big data and convert it to actionable information.”

Lennon Songwriting Contest Open For Entries

The John Lennon Songwriting Contest, an international songwriting contest that began in 1997, is open to amateur and professional songwriters who submit entries in any one of 12 categories. The JLSC is open year-round and features two Sessions, with 72 Finalists, 24

Grand Prize Winners, 12 Lennon Award Winners and one “Song of the Year.” All entry fees from the contest help support the non-profit John Lennon Educational Tour Bus mobile recording studio.

You don't need a professional recording. Entries will be judged on originality, melody, composition and lyrics (when applicable). Your songs may be entered in any of the following categories: rock, country, jazz, pop, world, rhythm & blues, hip-hop, gospel/inspirational, latin, electronic, folk, and children's. Instrumental compositions are encouraged. George Clinton, the Black Eyed Peas, Prince Royce, 311 and Jim Steinman are some of the members on the Executive Committee of Judges.

The 2017 John Lennon Songwriting Contest Session II is now open. The deadline for entry is Dec. 15. Visit jlsc.com.

Nashville Songwriters Hall of Fame Inductees 2017

Vern Gosdin, Jim McBride, Walt Aldridge and Tim Nichols are set to be inducted into the Nashville Songwriters Hall of Fame later this year. The four tunesmiths make up the Hall of Fame's Class of 2017.

Gosdin (2017's songwriter/artist inductee), McBride (this year's veteran songwriter inductee), Aldridge and Nichols join the 203 prominent and successful songwriters that are currently part of the Nashville Songwriters Hall of Fame. Aldridge is known for songs such as “(There's) No Gettin' Over Me” (Ronnie Milsap “Holding Her and Loving You” (Earl Thomas Conley) and “Modern Day Bonnie and Clyde” (Travis Tritt.) Nichols has penned “I'm Over You” (Keith Whitley) “Heads Carolina, Tails California” (Jo Dee Messina) and “Live Like You Were Dying” (Tim



▲ Uribe Has the Spirit

The Colombian artist Gregorio Uribe, whose combination of contemporary cumbia and timeless charisma have marked him as an artist to watch, has been signed to a publishing deal by Spirit Music Latino.

McGraw). McBride's most famous songs include "Rose in Paradise" (Waylon Jennings), "Chasing That Neon Rainbow" and "Chattahoochee" (both made famous by Alan Jackson) and Gosdin's well-known recordings "Set 'Em Up Joe," "I'm Still Crazy" and "Chiseled in Stone."

The induction will take place during the 47th anniversary Nashville Songwriters Hall of Fame Gala, set to take place on Oct. 23 at Music City Center in Nashville. See NashvilleSongwritersFoundation.com.

BMG Launches App

BMG has made its royalty portal MyBMG available as an app for Android and iOS for the first time, allowing thousands of BMG songwriters to see up-to-date worldwide information on the value and source of their income from their songs at any time.

The app was engineered by BMG's technology team in consultation with a team of songwriter clients including Grammy-nominated songwriter Jenn Decilveo ("Rise Up"), Eurythmics co-founder Dave Stewart and Broadway composer Maury Yeston.

The new app is based on the latest MyBMG 3.0 web portal launched in March this year with both featuring the newest tech standards and features such as current period (pipeline) royalty information and highly intuitive analytics. Before the end of the year, MyBMG will incorporate BMG's recording artist clients into one single publishing and recorded portal.

MyBMG is the latest in a string of digital efforts from music companies that aim to help songwriters track and understand their earnings in real-time. Sony/ATV Music Publishing upgraded its own royalty

portal, SCORE, in May, and the Kobalt-owned AWAL released a similar app for artists, labels and managers to track presence on Spotify and Apple Music.

LANDR Digital Distribution

LANDR, an A.I.-powered platform for music creators, has announced that it has expanded to empower artists to release and sell their music online. LANDR aims to democratize digital music distribution the same way it has democratized mastering. With over 1,300,000 music creators in over 200 countries around the world, LANDR's digital distribution platform launched globally in nine languages.

LANDR proclaims an affordable solution for releasing music starting at just \$1/month. LANDR users keep 100% of their royalties and revenue, and there are no hidden fees for extra services—like adding albums to new streaming stores or registering new songs to Shazam. LANDR also offers fast and responsive multi-lingual support. LANDR users receive updates on their release submission within two hours, thanks to LANDR's support team of musicians and engineers.

LANDR also crunches data on streams, listeners location, downloads and revenue into an actionable, easy-to-understand dashboard, helping creators decide what to do next to promote themselves and their work.

The listener data dashboard offers lightning-fast insights, featuring next-day trends for Apple Music, iTunes and Spotify. Read more at landr.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.



▲ ASCAP To Honor Rodney Crowell

ASCAP, the American Society of Composers, Authors and Publishers, will present celebrated Americana and country music songwriter-artist Rodney Crowell with its prestigious ASCAP Founders Award at the 55th annual ASCAP Country Music Awards. The exclusive, invitation-only gala, which celebrates the songwriters and publishers of ASCAP's most performed country songs of 2016, will take place at the historic Ryman Auditorium in downtown Nashville, TN on Monday, Nov. 6.

► Koramblyum Promoted at Downtown

Downtown Music Publishing has promoted Bea Koramblyum to VP of Business Affairs from her previous role as Sr. Director of Business Affairs. The new role will see Koramblyum taking the lead role in Downtown's business and legal affairs department both with respect to external negotiations and internal affairs. She will report directly to COO and General Counsel Andrew Bergman. Koramblyum also serves on the the Board of Directors and as Events Co-Chair for the professional non-profit organization Women In Music.



▲ Erika Ender Hits with "Despacito"

SESAC Latina-affiliated songwriter Erika Ender has reached new heights with the unparalleled, history-making song "Despacito." The song, co-written and performed by Luis Fonsi, featuring Daddy Yankee and Justin Bieber, continues to top the chart as the longest-reigning predominately non-English language No. 1 in the 59-year history of Billboard's flagship Hot 100 chart. Ender will be inducted into the Latin Songwriters Hall of Fame on Oct. 19 at a gala ceremony in Miami.



▲ Ilsey Juber Extends with Sony/ATV

Sony/ATV Music Publishing has extended its worldwide deal with L.A.-based singer and songwriter Ilsey Juber. The new agreement includes global hits such as Shawn Mendes' "Mercy," Martin Garrix's "In The Name Of Love" (featuring Bebe Rexha) and Pitbull's "Fireball" as well as her contributions to recent chart-topping albums by Beyonce, Drake and Linkin Park as well as future compositions. Pictured (l-r): Lou Al-Chamaa, Sony/ATV; Evan Taubenfeld, Juber mgr./Crush Music Head of A&R; Rick Krim and Tyler Childs, Sony/ATV; Ilsey Juber; Jennifer Knoepfle, Amanda Berman-Hill and Nick Bral, Sony/ATV.

Mando Saenz

Solo Artist and Writer for Miranda Lambert, Lee Ann Womack, Frankie Ballard

When he first arrived in Nashville over a decade ago, Mando Saenz was already a signed songwriter. "I backed into a publishing deal before I knew what a publishing deal was," he laughs. Inked by heavyweight producer Frank Liddell to Carnival Music, he was concurrently signed as an artist to Liddell's Carnival Recording Company. Saenz avows that Nashville was fundamentally different than Corpus Christi, where he had spent most of his life, or Houston, where he moved shortly after college. "I've never lived in a city that became that place everyone came to. I always lived in cities that were outside."

While Austin is a well-known Texas musical destination, Saenz says that Houston was a fertile incubator for his artistry. "It was really rich and that's what inspired me to write; the inner city of Houston and Anderson Fair, which was a legendary venue where Lyle Lovett, Lucinda Williams and Eric Taylor all played. Everybody talks about Austin as the music capital of Texas, but Houston has its own kind of place in the history of Texas songwriting."

Now based in Nashville, a city famous for co-writing sessions, Saenz does his share. "Not every day, but two times a week maybe. But I write on my own when I'm not writing with other people." This solo writing is one of the key factors that gives Saenz his distinctive lyrical focus. "Writing on my own is important to me. It's good for my head, and good to keep the writing muscles strong. And writing on my own is good for coming up with ideas that might maybe be right for someone else."

Among his prominent cuts is "When I Come Around," recorded by Lee Ann Womack on her recent collection *The Way I'm Living*. The song, written solo, was included on his debut CD release, *Watertown*, in 2004. "It's from the first batch of songs that I ever wrote. It's one thing to get a song that you co-wrote cut, but to have a song that's close to you performed by someone who sings like Lee Ann does...she's all about the music, which is so refreshing."

The song "Breakaway Speed," was co-written with, and performed by, Kim Richey on her release *Thorn in My Heart* with backing vocals from Jason Isbell and Trisha Yearwood. It was named No. 20 of American Songwriter magazine's Top 50 songs of 2013. "Kim Richey is one of the first people I co-wrote with. I was a fan, which was kind of nerve wracking. We met up in Austin. We've become good friends. And we work and hang and sing together. We're doing a show at the Americana event in Nashville. Any chance we get to play and sing together is a good time."

While Saenz's solo releases maybe haven't sold millions of copies, they offer an effective showcase for his catalog. "That's a cool way of having a song cut, to have someone discover something that I wrote for myself. Even though I co-write as much as I do, I try not to write with other people in mind. Not to sound self-absorbed, but that's what made me start writing in the first place, creating something I would like to play or record. It's a different thing, but it's the first thing I ever did as far as writing goes, and I think most people would say the same."

Noting that it has been a few years since his last solo release, Saenz will be heading into the studio to work on his next project. "At the end of the day I'm a working Nashville songwriter, but I've got to keep the artist thing going for my head or I wouldn't feel complete."

And Saenz doesn't sit down to create with hits on his mind. "I don't write from titles, although a lot of people in Nashville do that. I tend to start with music and hopefully a lyric and title comes out. Titles and hooks—I didn't think about those when I started writing, and I try not to think about them now."

Contact Sarah Frost, The Press House, sarah@thepresshouse.com

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HOW TO ENTER

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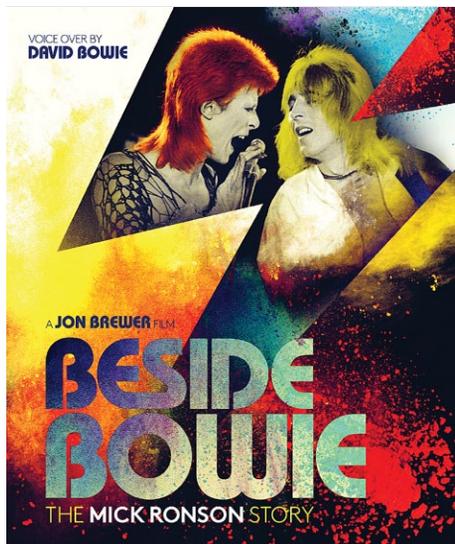


DROPS

Thugs And The Women Who Love Em, a hip-hop musical inspired by New York Times bestselling author Wahida Clark's 2005 book, kicked off a fall tour in Oakland, CA, on Oct. 3. The stage production includes an all-star cast of R&B and hip-hop artists including **Ray J, K. Michelle, Sevyn Streeter, Jamal Woolard, Boosie Badazz, Lyfe Jennings** and **Karlie Redd**. Produced by veteran theater producer **Melvin Childs** and directed by **Zadia Ife**, the production features songs from each of the artists. For a list of tour stops and to purchase tickets, visit MelvinChildsPresents.com. Contact Simone Smalls at info@strategieheights.com for more information.



After a string of September theater showings, **Beside Bowie: The Mick Ronson Story**, will be released on DVD and Blu-ray on Oct. 27. The **Jon Brewer**-directed documentary special captures the collaboration between mega-star **David Bowie** and the less-celebrated but equally talented guitar virtuoso **Mick Ronson**, who died in 1993 while working on a solo album. Ronson's musical resume includes contributions to **The Man Who Sold the World, Aladdin Sane, Hunky Dory** and **The Jean Genie**. The film includes exclusive voiceover contributions from Bowie, who first initiated what would become a key working relationship with Ronson. For more information, contact **Clint Weiler** at Clint@mvdb2b.com.



Step Up: High Water, YouTube Red's first major big-budget original drama series, will debut this December featuring **Ne-Yo, Naya Rivera** and **Faizon Love** as well as newcomers **Jade Chynoweth, Lauryn McClain, Petrice Jones, Marcus Mitchell, Carlito Olivero, Terrence**

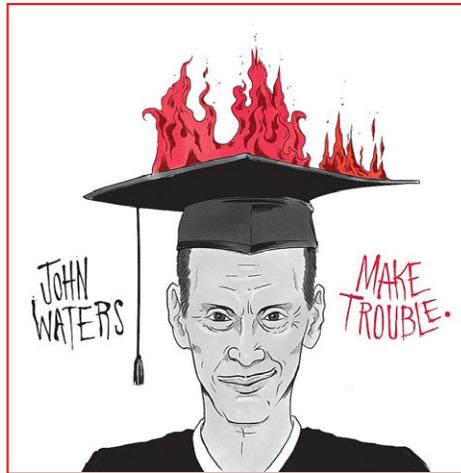
Green, Eric Graise and **R. Marcos Taylor**. Based on the hugely successful *Step Up* film franchise, the drama revolves around ambitious young dancers enrolled in a contemporary performing arts school in Atlanta. Co-stars **Channing Tatum** and **Jenna Dewan Tatum** are reuniting with **Adam Shankman** as executive producers, and viewers will hear songs from **2 Chainz** and Grammy-winning singer-songwriter **Jason "PooBear" Boyd** and "Jingle" **Jared Gutstadt**. For more info, contact **Shae Dewaal** at SDewaal@RogersAndCowan.com.

Following a September digital release, "king of cult" **John Waters'** audio album **Make Trouble** was released Oct. 6 as a 7" vinyl single via **Third Man Records**. The album features Waters reading his commencement speech delivered at **Rhode Island School of Design** and published earlier this year by **Algonquin Books**. The recordings are produced by Grammy winner **Ian Brennan (Tinariwen, Ramblin' Jack Elliott, Zomba Prison Project)**. Contact **Ken Weinstein** at Weinstein@BigHassle.com for more details.

Three new television series are in the works as part of a collaboration between **Universal Music Group** and entertainment production company **Grace/Beyond**, led by **Beat Bugs** creator **Josh Wakely, Mikael Borglund** and **Trevor Roy**. The series titles include **27, Melody Island** and **Mixtape**. Inspired by the legendary

figures who died tragically at this young age, **27** explores the lives of a variety of fictional characters who come to a crossroads at age 27 and features songs from artists spanning the UMG publishing catalogs. **Melody Island** is a children's series with each episode inspired by a classic UMG master or composition. **Mixtape** is a drama mirroring the way a mixtape works—fast-forwarding, pausing and rewinding on the

pivotal moments that define the characters' lives. Contact **Adrianna Paidas** at Adrianna.Paidas@beckmedia.com for more info.



Just in time for Halloween, a special edition DVD of **Alice Cooper's Welcome to My Nightmare** concert film is out now, including the first-ever DVD release of the 1975 television special **Alice Cooper: The Nightmare**, also starring the late horror film actor **Vincent Price**. For further

details, contact **Shanna Wynn-Shirreffs** at Shanna@KayosProductions.com.

Music from the television series **This Is Us** is out now via **Ume** as well as the complete first season on DVD. The hit show features a 20-song soundtrack curated by show creator and executive producer **Dan Fogelman**, music supervisor **Jennifer Pyken** and composer/musician **Siddhartha Khosla**. The soundtrack features songs by **Wilco, Paul Simon, This Is Us** star **Mandy Moore, Sufjan Stevens, Gene Clark, Jackson C. Frank** and more. Contact **Sujata Murthy** at Sujata.Murthy@UMusic.com for details.

OPPS

Want to be considered to appear on **The Jimmy Lloyd Songwriter Showcase**? Send a link of your music to songwritershowcase@jimmylloyd.tv. The New York-based talk and performance show is described as “*Jools Holland meets Inside the Actor’s Studio*” and has grown into a nationally syndicated television program featuring under-the-radar musical talent. Watch episodes and learn more at jimmylloyd.tv/.

A Los Angeles-based composer and orchestrator who works on independent films and television shows is in search of a part-time assistant. The paid position requires an extensive knowledge of Pro Tools, Sibelius, Vienna Ensemble Pro and Kontakt, a means of transportation, making cue sheets, troubleshooting tech issues, and prep work for recording sessions with the possibility of some additional music writing and orchestration. Visit bit.ly/2wXl4wf for application instructions.

A Brooklyn photo studio is searching for a paid studio production assistant who can build and maintain photo sets, assist with rigging and lighting, source and shop materials, manage production on multiple sets, collaborate with studio teams and complete general administrative tasks in a fast-paced environment. To apply, contact Thomas Graves at ppzxv-6297085675@job.craigslist.org for an application and instructions.

PROPS

Oscar- and Grammy-winning film score composer **Hans Zimmer** is ending an extensive world tour this month with an Oct. 7 performance at the **Olympic Stadium** in Seoul, South Korea, his first and only stop in Asia on this tour. The sets, featuring nearly 20 musicians, have spanned almost three decades of soundtracks from *The Lion King* to *The Dark Knight*. The concert will take place as part of the new **Slow Life Slow Live** festival, which will also feature film music composer/television writer **Justin Hurwitz**, who scored *La La Land* as well as wrote for *Curb Your Enthusiasm* and *The Simpsons*. Tickets to the festival can be purchased at ticket.melon.com.

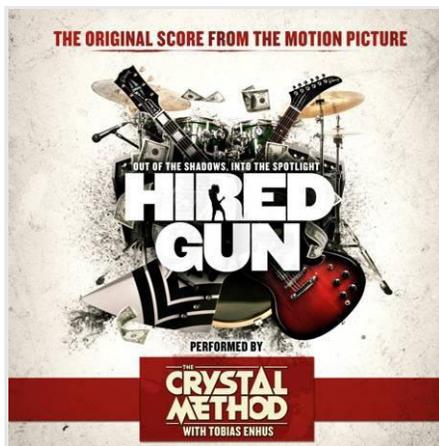
One of the highlights of this year’s **MTV Video Music Awards** was, indisputably, **Pink’s** speech and personal anecdote as she accepted the Video Vanguard Award. When her six-year-

old daughter told her “I’m the ugliest girl I know; I look like a boy with long hair,” the pop star responded by making her daughter a PowerPoint presentation filled with androgynous rock stars like **Prince**, **David Bowie** and **Annie Lennox** who “live their truth, are probably made fun of every day of their lives, and carry on, and wave their flag, and inspire the rest of us.”



Australian composer **Mark Bradshaw**, who wrote the understated, eerie score for director and screenwriter **Jane Campion’s** lauded and equally eerie television miniseries, **Top of the Lake**, was tapped again for the series’ second season, which premiered on Sundance last month. In **Top of the Lake: China Girl**, Bradshaw provides another ominous musical backdrop to the mystery-drama. In 2014, Bradshaw received nominations for the **Australian Academy of Cinema and Television Arts’** Best Original Music Score in Television and the **British Academy of Film and Television Arts’** Best Original Music for his work on the show. For more information on the series and how to watch, visit Sundance.tv/series/top-of-the-lake.

Elite “First Call, A-List” musicians get their due in the new documentary film **Hired Gun: Out of the Shadows, Into the Spotlight**, and they share their behind-the scene stories of touring, what it takes to play next to the world’s most iconic musicians and create some of the world’s



most popular songs. To complement the storyline, Platinum-certified electronic dance innovator **the Crystal Method** with **Tobias Enhus** have crafted the original music score for the film, out Sept. 22 on **Tiny e Records**.

The film presents revealing stories about the origins of some of the most widely cherished music and its true players. Tales from **Alice Cooper**, **David Foster**, **Ray Parker Jr. (Ghostbusters)**, **Steve Vai**, **Jay Graydon (Steely Dan)**, **Jason Hook (Five Finger Death Punch)**, **Phil X (Bon Jovi)**, **Kenny Aronoff (John Mellencamp)**, **Rudy Sarzo (Ozzy Osbourne)**, **Jason Newsted (Metallica)** and more are featured.

Contact Alexandra Greenberg, agreenberg@msopr.com.

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

Out Take



Randy Frisch President, LoveCat Music

Web: LoveCatMusic.com
Contact: lovecatmusic@gmail.com

When Randy Frisch established LoveCat Music in 1999, he envisioned an independent music publishing company that licensed songs of all genres, from all over the world, that were available on a one-stop license basis. Today, LoveCat has licensed songs for hit films like *Deadpool* and *Split* as well as hundreds of television series, including *Stranger Things*, *Gilmore Girls*, *The Good Wife* and more.

“My inspirations included the great independents like Island and Virgin that had high-quality music across many genres. I wanted to reproduce that diversity on a smaller scale,” Frisch says. “I was a fan of rock, but also of popular music from around the world. One of our first clients was (the HBO series) *Sex and the City*. They were looking for Latin music, so we took off in that direction and licensed a lot of songs in that show.”

The company prides itself on signing developing, new artists and pushing not just American popular music, but Latin, German, Russian and other world music. Frisch says the company researches by reading trade publications, watching television to keep up with new shows and staying in touch with studios. When negotiating on film and television music placements, Frisch says “less is more.” “If someone is looking for music, it’s tempting to send them a lot of songs, but you should give them a few great choices rather than sending everything, because no one has the time for that,” he says. “Sometimes an older song works as well as a new one. Shows aren’t only looking for new music. It’s about what fits and what’s right. Also, Latin music isn’t just for Latin shows. Country music isn’t just for country shows. Shows are open to a variety of music.”

Challenges of the job include interpreting the client’s music needs and maintaining relationships with clients, he says. “You have to be hassle-free. To deliver on what you offered, meaning if you pitch a song, and the client bites, you must be able to deliver. The worst that can happen is a client wants a song and you say, ‘Oh, no, actually that’s not available,’” he says. “It may seem obvious, but that’s a relationship killer.”

MIXED NOTES

► BMI Takes Over LouFest

BMI returned to LouFest for its fifth year showcasing up-and-coming acts at the St. Louis festival. This year's lineup included Rainbow Kitten Surprise (pictured), Lizzo, 18andCounting and Ron Gallo.



◀ Demi Does A Benefit Night

Demi Lovato performed during the Alcides & Rosaura (ARD) Foundations' "A Brazilian Night" to Benefit Memorial Sloan Kettering Cancer Center (MSK). The event was held at Cipriani 42nd Street on Sept. 7 in New York City.



▲ Bruno Brings Magic to N.Y.

Grammy winner Bruno Mars, alongside his band the Hooligans, lit up New York City's Madison Square Garden Arena with his sold-out 24K Magic World Tour on Sept. 22.



▲ Minor "Takes The Stage" for An Emmy

Ricky Minor won this year's Emmy for Outstanding Music Direction for *Taking The Stage: African American Music And Stories That Changed America*. The Seven-time Emmy nominee was quoted as saying: "I've never won anything anywhere, but what I've won is the love and gift of music—music saved my life." Pictured (l-r) at the Society of Composers & Lyricists Emmy event are Ricky Minor; AFM & SAG AFTRA Fund COO Shari Hoffman; and SAG - AFTRA SRDF Manager Terry O'Neal.

Tidbits From Our Tattered Past



▲ Rocking JammJam Event

Jammcard hosted their curated live music event JammJam at Tower Records (Gibson Brands Sunset). The event featured performances from the Brandon Brown Collective (Stevie Wonder), Tal Wilkenfeld (Jeff Beck), Ty Taylor (Vintage Trouble), Victoria Theodore (Beyoncé), among others. For more info, visit jammcard.com.



◀ Hall and Oates at STAPLES

Daryl Hall and John Oates, from the duo Hall and Oates performed at the STAPLES Center on Sept. 14 & 15. Pictured (l-r): Peter Pappalardo, Artist Group International; Jonathan Wolfson, Wolfson Entertainment; Rick Mueller, AEG Presents; Daryl Hall; John Oates; Christy Castillo Butcher, STAPLES Center; Jen Sandstrom, STAPLES Center.

▶ Diamond Ball Raises Over \$5 million

The Clara Lionel Foundation, founded by Robyn Rihanna Fenty, held its third annual Diamond Ball on Sept. 15 at Cipriani Wall Street. Hosted by comedian Dave Chappelle, the benefit raised over \$5 million to support CLF's global education, health and emergency response programs around the world. The evening featured performances by Grammy Award-winning recording artists Kendrick Lamar and Calvin Harris. For more, visit claralionelfoundation.org.

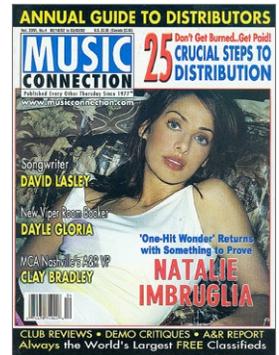


KEVIN MAZUR/GETTY IMAGES FOR CLARA LIONEL FOUNDATION



1996-Spacehog-#5

From Leeds, England, the band Spacehog were rising high with their *Resident Alien* album when MC spoke with singer Royston Langdon, who explained the band's lighthearted demeanor. "There was the grunge thing, which I loved. But when Kurt Cobain blew his head off, it was getting a bit too serious. There was a bit of a renaissance necessary."



2002-Natalie Imbruglia-#4

Aussie singer Imbruglia was following up her monster hit single "Torn" with a new album when MC sat down with her for a chat. "I made the fatal mistake of taking an entire year off.... I wasn't ready to go back to work. I was quite scared." Elsewhere in the issue we profile the Viper Room's booker Dayle Gloria and engineer/mixer/producer Chris Vogel (U2, Sheryl Crow, Alanis Morissette).

After most of a decade learning their craft in the murky depths of the punk rock underground, Alaskan rockers Portugal. The Man entered the big leagues and signed to Atlantic Records in April 2010. While the major label debut, 2011's *In the Mountain in the Cloud*, was the band's sixth album, frontman John Gourley considers it their first "real" full-length. 2013's *Evil Friends* saw them progress further and receive wider attention thanks to the "Modern Jesus" single.

But this year, the game changed. The *Woodstock* album, produced by, among others, the Beastie Boys' Mike D, John Hill and Danger Mouse, earned rave reviews and spawned the "Feel It Still" single, a quirky, funky little alt-rock gem that has helped musically define the summer of '17.

Portugal. The Man has gone up a level, but Gourley is adamant that they're still the regular, hard-working dudes that they've always been—not looking to please anybody but themselves with their tunes, but happy when others do tag along for the ride.

We chatted with Gourley about his band's long and steady rise...

Music Connection: The band formed in 2004, but you went through quite a lot of members early on. Is it fair to say that there was a settling-in period before you really got going?

John Gourley: You know what it was? We all originally came from Alaska. The entire band moved down to Portland together and started touring. The thing about growing up in Alaska is, we never knew that jobs in art were even a possibility. We never thought that going to art school was a real thing. Once we got out of there, everybody saw the world and realized that they could be an artist and a musician. So everybody kind of fell into their own thing. Once everybody went their separate ways,

it was just about whoever was around, we would take them on tour. Whoever wanted to come out with us. We did tours where there'd be 12 people on stage in the beginning. If people wanted to come and hang, that's what we were doing.

MC: Drummer Jason (Sechrist) has been in and out of the band over the years—what explains that?

Gourley: With Jason, he's our drummer. I say that in the sense that he's got this crazy approach to drums. It's something that you can't really replicate. It's just the way he and I play off each other. When you tour constantly, you get to see a lot of the good sides and bad sides, and not everybody can tour as much as we did.

Ultimately that's the reason so many people have come in and out, because we were doing 300 shows a year in the beginning. Sometimes he just wanted to be back in Portland.

The fun thing about being able to cycle out like that, and just the way this group has worked, we always had a spot for Jason. If he wants to stay in Portland, sure. Stay in Portland, hang out for a little bit. We'll find somebody to fill in while he's away. We get to play with other drummers from time to time, and just see how other people interpret the music. Jason gets to come to a show from time to time, and experience the show as an audience member. That's something that you don't really get to do. He has a unique take on the band and what we do.

MC: How settled is the band now?

Gourley: I feel like the band is what it is. It's still open. If somebody wants to stay home, they can. That being said, this lineup is great. Eric Howk—we grew up playing music with him. Zachary (Scott Carothers) and Eric played in their first band together. Zac taught me how to play bass, and all the Minor Threat songs. Rage Against the Machine basslines. We've all been around each other throughout

this. It's been rad, being around him for all this time, because we know that we played Cannibal Corpse, or Metallica, or Slayer in high school, and we can pull out any of those riffs live. We can go back to that stuff. It's a lot of fun.

MC: You've released eight albums in 11 years, which is impressively prolific. How has sound evolved in that time?



PORTUGAL.

Gourley: If you look at the history of the band, it was almost like we were going to school, in the sense that we just wanted to tour as much as possible, and put out as much music as possible. We were putting out music for the sake of learning. I don't think a lot of people know this, but I was really learning to play guitar as we were going. I will play the way some people play piano or type—with two fingers.

I really feel like, when we signed to Atlantic, that was when we put out our first album. I know a lot of people hate that I say that, especially older fans, but that's really what we were working toward. We were young and playing music was just fun. It was crazy that we had this opportunity in the first place. Getting a pizza after the show, and gas money? That's totally fine. But I feel like we're always going to make different albums when we go into the studio, just because I don't really like repeating myself. I don't like the monotony of that. You have so many bands who fall into that world of, I'm just a rock

band. I'm just a hip-hop artist. That's what I like about A\$AP Rocky. He will sing on a track, rap on the next. It can be super-hardcore or pulled back and be more soul/R&B. You never want to be pigeon-holed or stuck writing the same song over and over again, trying to replicate that success.



MC: Your early albums were with Fearless and then Equal Vision Records, both punk labels, though Fearless has more of a pop-punk vibe while Equal Vision is generally known for hardcore... Did your sound change with the label at all?

Gourley: Not necessarily. There are things that come along with all of that. Scenes and built-in fanbases that come along with the labels. Honestly, they were just good friends of ours.

They were people that we knew. We were playing the bar shows, but also with hardcore bands and pop-punk bands. At the end of the day, we just wanted to get better at playing music. I like the idea of just getting in front of an audience that is unfamiliar with your music. That's the ultimate test. When signing to labels, it just came down to, "I like this guy."

MC: Do you miss anything about the indie punk days?

Gourley: We're the same dipshits we were. I could honestly tell you, had we had a song

like "Feel it Still" on the first album take off the way it did and the way it has, I'd probably be a different person today. But the fact that we worked for so long, which is totally indifferent to what everybody else is doing, it helped us maintain what we do and who we are. We don't care what you think. We're going to keep doing what we do. I think that's been really fun.

MC: Why was there a four-year gap between the last two albums?

Gourley: It's a hard thing to explain to people. The thing that I learned working on this album and what I honestly feel took the most time was actually just "wanting it." We started out recording with Mike D in Malibu, in this crazy private community, recording in Rick Rubin's private studio in Shangri-La, and it was just us and Kanye in the studio at the time. Whenever he was out, we'd be in. It was just a situation where we were drinking smoothies, living on the beach in this private community. What do you have left to work for? We had to take a step back from that.



MC: A lot of bands go through that but don't acknowledge it...

Gourley: I think it's a tough thing. It's hard to admit to yourself. I trashed, like, 40 songs. Maybe they'll come back around in some way. But trying to convince the band that we need to step back—I'm going to throw out these songs. The



THE MAN

FROM THE UNDERGROUND TO THE MAINSTREAM BY BRETT CALLWOOD
PHOTOS BY MACLAY HERIOT

fear that I saw in everybody—I imagine that lots of bands feel that. But if you can't trust yourself to write a better song tomorrow, then you shouldn't be doing it.

MC: It worked, and "Feel it Still" has been a smash. Could you tell, when working on it, that you had something special?

Gourley: You know. When you put down a song like that, you definitely see it, and there's definitely a feeling in the studio. We felt that on "Modern Jesus" on the last album. It may not have been the hit that it could have been, but there's something about that song, and you feel these things as they go down.

"Feel it Still" is a completely different beast. You cannot predict if it's going to be a hit with people, you just know that what you're working on is special. The thing with that song is, we were working in the studio and it was the end of the day, and we started mixing a different song that we were working on that day. I stepped into a side room, and I started playing that bass line. Then the producer handed me the mic. Everything but the bridge was recorded in 45 minutes. It was so natural and off the cuff.

It was all spawned from a George Carlin quote, "Fighting a war for peace is like screwing for virginity." It was just on the spot. "Rebel just for kicks" makes me think of George Carlin. He's going to tell you all the things that are wrong with politics and religion today, but he's also the guy who isn't going to vote. I've always been drawn to that. It's not being apathetic, it's just who we are. Everybody who heard the track thought we had something.

MC: Started thinking about the next album yet?

Gourley: I feel like, when a song's doing what this song's doing, you don't want to get in its way.

I've always felt that way. You have to give things room to breathe, to get out there and do what they're going to do. For the average listener, it may seem like, "These songs are great—they should just follow them up." It all comes down to promo teams and pushing that radio.

It's sad to say, but you can't push two songs at once. As much as I'd like to think this song

"YOU NEVER WANT TO BE PIGEON-HOLED OR STUCK WRITING THE SAME SONG OVER AND OVER AGAIN, TRYING TO REPLICATE THAT SUCCESS."

is fully there, and as much as we've gotten off of this song, and as cool as it is to see, it's not there-there. We've been Number One on Shazam in the U.S. twice now. We've been in the Top 10 forever. That tells me that many people are still unaware of who the band is. Until we drop off that list and people just know who we are, we can't change anything.

MC: Has the live experience changed with the leap to the major label?

Gourley: It's still the same. We're still that band. The thing that you have to understand about this band is we've never followed any

of the elitist music views of any genre. It's just never been a part of it, and I don't give a fuck. Honestly, I don't give a fuck about that shit because music is meant to be listened to and enjoyed by a lot of people. That's what we do. We share our stories and that's it. I don't give a fuck if you don't like it, because it has obviously connected with a lot of people. That's really great. We've never been about money or some elitist music thing. We've always invested everything back into the band. We put \$40,000 into our live show to make these modular lighting systems—we've always created our own video content with directors who are amazing.

MC: You've played plenty of festivals over the years, like Bonnaroo. How do you make the most of a festival opportunity?

Gourley: We got lucky with our first Bonnaroo experience. We came out and there was a storm. I think it was Delta Spirit that was supposed to play right before us, and we landed in this spot where Delta Spirit's flight got canceled and they couldn't make their set. So we had almost two hours of set-up time before we actually played our first major open air festival. We had this crazy opportunity that not many people get. During our set, it started pouring rain. I mean, it was packed in the first place, which was crazy to see. It was a wild experience for all of us, because nobody expected it to be as big as it was. When it started raining, everybody packed in, and it's something I feel lucky about, everything falling in place.

But that also came with years of hard work and touring, and years of preparation to be that band that can get on stage and not freak out if your monitor's not working. And not stress the small shit. That's the biggest thing you have to understand. If you're playing a festival and

UNDERSTANDING SOUND

LES D. COOPER Aretha Franklin • Natalie Cole • Anita Baker • Lalah Hathaway • Oleta Adams
MIXER/ENGINEER



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your monitor's not working, just fuck off and play your set. Nobody wants to see you flip out about your monitor not working or having sound issues on stage. Nobody wants to watch that. You have 45 minutes. Play your set and play the best you can. You better be a good enough band to know that your guys are hitting the notes and tempo.

We came in with a lot of experience. We played a lot of festivals where I got Zac's monitor mix in my face. Damn fucking straight I played through it and I didn't say shit. That's your opportunity. Don't fuck it up because you think you're not presenting the best you. Just getting out and playing your set is what you need to do. The best you is definitely not shouting at the monitor person, flipping out about monitor mixes. You see it way too often, and it's the most unprofessional shit. I lose respect the second I see it. If you can't play through that shit, I don't need to see you. You're a rock band and there are so many rock bands. Or rappers playing to tracks. How many rappers have I seen playing to tracks and asking for their vocals to be turned up in the monitors? Fuck man, how much do you love yourself?

MC: Do you still like playing the old songs live?
Gourley: I'm on Reddit pretty much constantly, talking to people about our setlist and why we do what we do. That's also the advantage of being a band for such a long time and not giving a shit. We can have an interaction. That's who we are. Lords of Portland is our pseudonym, when we go out there and play older stuff. But this band was working up to the point when we signed to Atlantic. When we signed, we put out our first album. There are a lot of fans who came on board over the last couple of years who know the stuff that's been on the radio or



QUICK FACTS

- "Portugal. The Man" was originally going to be the title of a book Gourley was writing about his father.
- The band's music has appeared in episodes of *The Walking Dead*, *Shameless* and *Silicon Valley*.
- "Feel it Still" was described as the "song of the summer" on influential radio station KROQ's *Kevin & Bean* show.
- Portugal. The Man is from Wasilla, AK, the city where Sarah Palin served as mayor.
- John Gourley's band before this one was called *Anatomy of a Ghost*.

in commercials. I think it's mainly, if you're at a Portugal. The Man show it's going to be about us putting together the best flowing set. We work on transitions a lot. Jams. It takes a long time to work that stuff out. We'll play any of it if we end up in a situation where it makes sense.

MC: How are decisions made within the band? Is it a democracy?
Gourley: Our keyboard player has a really great off-the-cuff quote for this question. Brian said it's a "dick-mocracy." I thought that was so funny, and scarily on-point. We need somebody to direct it and that's just a role I've taken on. It's like working with producers. I like the idea of somebody saying, "There it is. That's the thing." When it comes to commercials and things like that, I try to stay the fuck out of it. Where we get

involved is if we see something going on in the world that we believe in or want to fight against. For the most part we let it run its course.

MC: Finally, what do you have planned for the rest of the year?
Gourley: I think we're just touring. It's just constant. I'm super-excited to head back to Europe. The thing I'm most excited about right now is playing *Ellen*. She's so funny and so likable. There's something about *Ellen*. I watched her show growing up, and I remember when she came out. She's just always been a cool and strong person, somebody that I've always respected, that probably not a lot of people realize how much of an impact she's had on all of us.

Contact jason.davis@atlanticrecords.com



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MASTERING ROUNDTABLE 2017

BY ROB PUTNAM

RON McMASTER

Company: Capitol Mastering

Clientele: Elvis Costello, Red Hot Chili Peppers, Miles Davis

Contact: capitolstudios.com/studios/#mastering

A former drummer, Ron McMaster jumped into the mastering game in the late '70s when a friend who mastered nights at A&M Records allowed him to come observe and absorb the process. When United Artists' Liberty Records began its search for an apprentice, McMaster rallied for and won the position. He's now Capitol's resident vinyl expert, which comprises about 80 percent of his output. He works regularly with production juggernaut Don Was and mastered the Rolling Stones' 2016 album Blue & Lonesome.

Aside from budgets, what are some of the biggest challenges that you face today?

Because vinyl is so popular now, I have to explain its limitations to clients. They're much

when a project's been mixed by more than one engineer. They'll ask me if I can pull it in and perhaps add some low end. We'll find a song that they like, do a master on it and use it as a benchmark.

The number of formal engineering education programs seems to increase constantly. Why are there so many? Are they worth it?

A lot of young people want to get into this field and it's a hard one to break into. But the better educated someone can be, the better an engineer they'll be.

How should people new to the field approach formal engineering programs?

A lot of it depends on where they're located. Many colleges have good programs. They need to do their research and make choices based on that.

A number of online music players employ loudness normalization. Are you mindful of this when mastering? Does it create unique challenges?

I'm mindful of it and I know they're going to be

There's no comparison. You need the human ear and talent. Automated mastering is kind of deceiving for many young artists who don't have a lot of money. When they do an automated master and then later put it up against something that's been mastered properly, there's no comparison. It won't fly in the real world of audio.

What happens with vinyl reissues? Are they always mastered for vinyl?

Maybe sometimes a disc was made from an existing CD master. I see a lot of the reissues that are properly done and remastered in a high-resolution form. They've gone back to the original tapes, remastered in high-resolution form, they'll make a disc-cutting side and I can cut from that.

Many artists want to get their stuff in film or on TV. Are there any special considerations for mastering for those mediums?

I make sure that the bottom end isn't too bass-heavy. But you have to be concerned about the



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VINYL'S LIMITATIONS ARE MUCH GREATER THAN FOR A CD. TO GET A GOOD RECORD IT SHOULD BE 20 MINUTES PER SIDE.

greater than for a CD. The biggest issue is the length. To get a good record, it should be 20 minutes [per side] or less. Many people come in with 55 or 60 minutes-plus of music. I explain that they'll either have to make it a double album or cherry pick 10 or 12 songs to get to 20 minutes per side.

How often do you speak with a mix engineer and at what point does that happen?

Usually when I'm delivered the files. We'll discuss the program so we can get it the best we can.

What are the best ways to communicate with clients so that you're sure you can give them what they want?

I'll ask what they want and expect from the record. Sometimes there are inconsistencies

brought down some. The best approach is to back off on the level a little and let the mastering engineer do his or her job. Then you'll still have some dynamics and loudness so when a song does go to one of those players, the music won't sound even more compressed.

Because of multiple platforms (Spotify, YouTube, Apple Music, etc.), do you sometimes give artists more than one master? Or do you try to give them one pass that will sound good universally?

I give them one master that will sound good on all formats. That usually holds up across all of them.

How does automated mastering compare to mastering done by an engineer? Is it a serious threat?

low end because it might be too much for TV or film. I also lower the level so it's not distorted through a TV speaker.

It's been said that monitor setup is the most important tool. What do you use?

PMC AML2's for my near-field monitors and Altec Lansing speakers upstairs.

What contributes to the truest sound?

The shape of the room and the monitors. My room at Capitol is an older one and the sweet spot is pretty much where I sit. When clients come in, I have them sit in my chair. A lot of the newer rooms you can move around and everything sounds the same. ●

MAOR APPELBAUM

Company: Maor Appelbaum Mastering
Clientele: Faith No More, Yes, Meat Loaf
Contact: maorappelbaum.com

Maor Appelbaum began his self-led engineering training while living in Israel. He soon learned that his talents were best suited to mastering and moved to California. There he worked with Grammy nominee Sylvia Massy (Red Hot Chili Peppers, Tool). He later relocated to Los Angeles and launched Maor Appelbaum Mastering. In addition to mixing alongside Massy, he's also worked with producers Mike Clink and Matt Wallace, among others.

Aside from budgets, what are some of the biggest challenges that you face today?

There are limitations when the mix isn't balanced well. People assume I don't get bad stuff because I'm not cheap and that would act as a filter. It doesn't always. Today the possibilities are bigger and you have to be open to

do you try to give them one pass that will sound good universally?

The problem with multiple masters is that if you make one that's lower in terms of limiting, clients might like the sound or tone of the loud one. Having one that works the best is the ideal choice. You can always print alternate versions.

How does automated mastering compare to mastering done by an engineer? Is it a serious threat?

Currently it's not, but possibly in the future. If automated cost the same as hiring an engineer, most people would go with the engineer because they can have a discussion about what they want. The fact that it's way cheaper is what makes automated a threat. Is it getting better? Maybe if they've integrated feedback or their algorithms have improved. But with [engineered] mastering, you're still dealing with artistic elements.

What happens with vinyl reissues? Are they always mastered for vinyl? Some of them don't sound like they have been.

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IT'S GOOD THAT
EVERYONE'S TRYING
TO STANDARDIZE.



work with things that aren't always consistent. There's less of a gatekeeper now.

How do you help clients communicate what they want from you?

The first thing I do is have a conversation about what they're looking for and what they're not looking for. Sometimes what they're not looking for is more important than what they are, because perhaps you're dealing with a client who's had a bad experience somewhere else. I can work by intuition as long as we can communicate to ensure the client is happy with the results. In some cases they want changes and I can accommodate those.

A number of online music players employ loudness normalization. Are you mindful of this when mastering? Does it create unique challenges?

It's good that everyone's trying to standardize. New material gets lowered, but you have to remember that such volumes only appear to be right when it's on a system that's been normalized. If you deliver a minus 14 or 16, clients will play it on their computer and it's going to sound low. Unless all the systems have normalization, you're still going to have clients asking for tracks to be louder.

Because of multiple platforms (Spotify, YouTube, Apple Music, etc.), do you sometimes give artists more than one master? Or

A lot of what's released now is being transferred to vinyl. Back in the day, there were vinyl masters. Now it's usually a digital master that's translated to a vinyl transfer. Some of the releases are specifically mastered for vinyl.

Many artists want to get their stuff in film or on TV. Are there any special considerations for mastering for those mediums?

If the music is done like placement music, master it like a song. Try to think of it visually. If it's a movie vibe, I make it as cinematic sounding as I can.

What's your monitor setup? How has it evolved?

I have a digital-to-analog converter that's connected to my mastering console—a Maselec MTC-1X. That's hooked up to a Bryston 4B SST Squared amp and then to the PMC IB1S monitor—my main three-way speaker. I also have smaller speakers... Neumann KH 310's, KRK V4S4's and Reftone monitors.

What contributes to the truest sound?

The sum of the parts. A good monitoring system. Power conditioning is important. I have a rack of Furman regulator power conditioners and balancers. It's not just one thing. You also want a good digital-to-analog converter, amp and transfer console: cables and amps. Everything adds but it also subtracts differently. You want the least subtraction possible in the system. ●

MARIA TRIANA

Company: Battery Studios
Clientele: Bob Dylan, Miles Davis, Aretha Franklin
Contact: batterystudios.com

Maria Triana got her start when she enrolled in Boston's Berklee College of Music to study audio engineering. After graduation, she knew that mastering represented her true calling and made the 200 mile hop to New York. There she worked in some of the city's most notable sound factories including the five-story Sony Music Studios, where she mastered alongside fellow Mastering Roundtable interviewee Vlado Meller. Following Sony's closure in 2007, Triana joined Battery Studios, which is on the site of legendary studio The Record Plant.

Aside from budgets, what are some of the biggest challenges today?

There are so many resolutions and people want different things: vinyl, Mastered for iTunes, CDs and even MP3's. I sometimes wish we could find a standard. We might get to that, but there's a difference between all of those formats and it's sometimes difficult to explain that to clients.

Mastering is a technical pursuit that many artists may not always grasp. What are the best ways to communicate with artists to give them what they want?

At the beginning, I point out what I think I'll be working on. Not the mistakes, but what I think we can do to improve the mix. Then I'll have a conversation about what they're expecting and what they want. I may ask for a sonic reference—an album or artist that they like.

How do you help clients communicate what they want from you?

They'll use abstract words rather than technical terms. Through the years, you start to understand what they want and how they're asking for it. It's all trial and error. I'll start to work on something and they'll listen to it. We might go back and work on something else and then return to it. If they want changes, we'll redo it.

The number of formal engineering education programs seems to increase constantly. Why are there so many? Are they worth it?

It's irresponsible for these programs to take money from students and not be able to place them. I was lucky that I got to work in a big studio, but how many are there now? Many people come out of school thinking that they're an engineer, and when they start working they realize that this is something they have to learn with people, not just by themselves in a room with a teacher. It's a craft. We're losing the art of recording, in a sense.

How should people new to the field approach formal engineering programs?

When I was in school, there wasn't a mastering program. What helped me to think technically was learning about signal flow and then applying it in the studio.

A number of online music players employ loudness normalization. Are you mindful of this when mastering? Does it create unique challenges?

For all of them, it's kind of different. But I'm mindful not to get caught up in the loudness war and to be dynamic. Once you're dynamic, even though the files will get compressed, they'll still have a life to them.

How does automated mastering compare to mastering done by an engineer? Is it a serious threat?

Maybe that works if someone is trying to sell a track and they just want to show it. But artists want their tracks to sound good and not just be normalized. There'll still be a market for mastering [engineers]. Each has an idea of how they want sound to be and that's why you choose a [specific] mastering engineer: because you like their sound. That also allows artists to have input. An algorithm doesn't.

What happens with vinyl reissues? Are they always mastered for vinyl?

We get the tapes and a reference. Hopefully we have a good pressing for comparison. But each is going to be different. Some people might think that [records] sound different because they might not have the pressing that was used for the mastering session. What we do is compare it to the tape and match what was done for vinyl. Then we create the files for vinyl. Usually the tape sounds better than the vinyl. It varies.

Many artists want to get their stuff in film or on TV. Are there any special considerations for mastering for those mediums?

It's the same thing as delivering files for Mastered for iTunes or any digital format: it's compression. It will get compressed. You just have to be mindful of your work so it will replicate correctly.

It's been said that monitor setup is the most important tool. What do you use? How has your setup evolved?

I have near-fields. I use them every day and at home. The fact that I use the same room, the same setup, always allows me to get control of the sound.

What contributes to the truest sound?

The actual sound of the room: how it's been isolated and the placement of your speakers. The overall room design. A small speaker move can make a big difference. ●



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A SMALL SPEAKER
MOVE CAN MAKE A
BIG DIFFERENCE.



THE MIX ENGINEER'S PERSPECTIVE

ED CHERNEY

Company: Ed Cherney

Clientele: Wynonna Judd, Bob Dylan, the Rolling Stones

Contact: edcherney.com

Mix engineer Ed Cherney launched his career in Chicago just after college. He was bound for law school, but some musician friends waylaid him and he became their roadie. One night when the sound guy went MIA, Cherney was tapped to step in. When the band went into Chicago's P.S. Recording Studios to lay down some demos, he says that's when "I got hit by the lightning bolt." He started as an intern with Chicago's Paragon Studios and has since won several Grammys, Tec Awards and even an Emmy. Cherney has worked alongside greats such as Quincy Jones, Phil Ramone and Bruce Swedien.

Aside from budgets, what are some of the biggest challenges that you face today?

Way more people have wanted to succeed as a recording engineer or producer than could ever do it. The only place you could record was a studio and it was kind of a gatekeeper. Now anyone with a laptop and a keyboard has an entire studio at their fingertips. That's been good and bad. It changed everything, just like the industrial revolution did.

How important is it for a mixer to be mindful of mastering issues and considerations?

I see guys that work in Logic or Ableton and their music has never left their laptop. For them, mastering might not be as important. But I rely on it to get competitively loud and to put a good EQ curve [on a mix].

How closely do you work with a mastering engineer, and at what point does that happen?

Very closely, but it often depends. It's rare now that I work on a whole album. Usually it's a song or two or a single. Then I send it to the label and they use the mastering engineer that they want. There are certain people I've used for a long time. Doug Sax was my engineer of choice before he passed. Now I use Eric Boulanger, Doug's protégé.

Do you ever have to explain to a client why an element of a mix could present a challenge for a mastering engineer?

Not in a long time. When we cut to vinyl, there were certain things—the amount of low end in particular. Maybe you had to shape the bass a little differently if you

wanted the low frequencies to pop. I was always willing to push the technology before we had to limit anybody's idea.

The number of formal engineering education programs seems to increase constantly. Why are there so many?

Because there's a demand. There aren't as many professional recording studios and the way engineers came up was by serving an apprenticeship: starting at the bottom. That doesn't exist as much anymore. Another reason is that as an artist now you need to know how the technology works; you need to know how to engineer, mix and arrange.

A number of online music players (Spotify, YouTube, Apple Music) employ loudness normalization. Are you mindful of this when mixing?

No. If I can get a great mix and a great balance, it'll translate to everything—eight-dollar earbuds, five-hundred-dollar headphones or laptop speakers. If I do it right, [loudness normalization] won't mess with my balances.

How does automated mastering compare to mastering done by an engineer? Is it a serious threat?

It's not to anyone who's serious about their music. It's a viable thing and I understand that people doing their records themselves may use it. With mastering, there isn't one size fits all. You want to add a certain personality to your record and today there isn't any automated algorithm that can do that.

Many artists want to get their stuff in film or on TV. Are there any special considerations for mixing for those mediums?

I might mix a song that lends itself to more cinematic things: a little more echo, reverb or the shape. I may mix a little darker to stay out of the dialogue's way.

It's been said that monitor setup is the most important tool. What do you use? How has your setup evolved?

I'm a proponent of good speakers. They're my eyes and ears to the world. In my studio I like to turn it up, especially when an artist or producer comes in. I've got an old pair of KRK E8's that I use when I track in other studios. In my room now I have a pair of ATC 45's. They're the greatest speakers I've ever had.

What contributes to the truest sound?

Perception. We have the propensity to make it work by changing the perception. If there's no low end in your speakers, you figure out a way to get the shape of it and make it work everywhere. ●

ERIC BOULANGER

Company: The Bakery
Clientele: Neil Young, Green Day, Imagine Dragons
Contact: thebakery.la

Eric Boulanger started classical violin as a fresh-faced three-year-old. His formal engineering training, however, was completed at Carnegie Mellon University in 2007. While working at Capitol Records as its first-ever intern, legendary producer and engineer Al Schmitt suggested that Boulanger meet with the mastering maestro Doug Sax. He worked under Sax for several years and in 2015 opened The Bakery, his own Los Angeles facility.

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I TELL THEM TO
IMAGINE THAT THEY'RE
ON STAGE. WHO WOULD
THEY TURN TO AND
TELL TO SHUT UP?”

promise that you'll get a job, but you never do. The programs are so focused in one direction.

How should people new to the field approach formal engineering programs?

I don't see the point of school. If you're determined to pursue the craft, you may as well spend your time actually doing it and not earning a degree. Learning Pro Tools isn't that hard.

A number of online music players employ loudness normalization. Are you mindful of this when mastering? Does it create unique challenges?

I've been mindful of it for a long time. A lot of my testing has been surprising. At this point, it hasn't entered my workflow but I see that changing in the next few years. Why it hasn't

code modulation). It originally ran at 50K. They did an SRC (sample-rate conversion) up to 96K. This is the closest anyone's gotten to the data on the tape.

Many artists want to get their stuff in film or on TV. Are there any special considerations for mastering for those mediums?

No. Unfortunately, in the wild west of music supervisors, most of them want the loudest master known to mankind. Mainly because producers want music supervisors listening on their laptops to have something jump out at them and be chosen.

It's been said that monitor setup is the most important tool. What do you use?

ATC 150s, which is what we used at The Mastering Lab. Since my room is bigger than the one they had, I presumed I'd need the dual-woofer 350's. When I gave [ATC's] Ben Lilly the dimensions of my room, he laughed and told me I only needed the 150's. My room dimensions were exactly what they were designed for.

What contributes to the truest sound?

It's only obtained by the philosophy that Al [Schmitt] imparted to me when I first started: get it right the first time. Any notion of getting something right later takes you a step away from fidelity. The goal is to make what's coming out of your console sound exactly like the master. ●



VLADO MELLER

Company: Vlado Mastering
Clientele: Paul McCartney, Metallica, Barbra Streisand
Contact: vladomastering.com

Mastering veteran Vlado Meller has worked in the business for nearly 50 years and has mastered everything from hip-hop to classical. He began his career at CBS in 1969. Seventeen years later his division was acquired by Sony. When it shuttered in 2007, Meller moved on to Universal but soon it too went the way of Sony. Afterwards he spent a short time at Masterdisk until it became clear that he needed to strike out independently.

How often do you speak with a mix engineer and at what point does that happen?

Often. They have the same interest in the project as I do. If a mix is bad, I'll be the first to be attacked because people will think the mastering engineer messed up the project. If I hear something wrong with a mix, we'll have a nice consultation. I'm not attached to the project, so I can tell them what I feel. Mastering engineers are the X-ray of the mixers.

What are the best ways to communicate with clients so that you're sure you can give them what they want?

The mix engineer already knows what the artist is looking for. Do they want dynamics? Warmth? They'll tell you where [the client] wants to be. Often an artist will send a song they like from another album and that's where they want their loudness. That's the immediate guide for us.

How do you help clients communicate what they want from you?

We discuss the project and I ask about the specific release—CD, streaming or something else. They tell me how they want to hear it. Often they compare the sound of previous albums I've mastered and that gives me an idea of what

Aside from budgets, what are some of the biggest challenges that you face today?

Because so many artists are self-produced or on an indie label, you have a lot of people with no clue what they're doing on the production side. Often times I'll even get files that don't have an artist's name on them. It's hard to get the label copy—all the stuff we need to encode on the record.

How often do you speak with a mix engineer and at what point does that happen?

Almost always and usually even before I get their mix. The only time that can get squirrely and impersonal is when I'm working on a big soundtrack. You have many people involved and there's a label or project coordinator.

What are the best ways to communicate with clients so that you're sure you can give them what they want?

Very simply: I speak in music. When a client tries to talk with me in technical terms, I tell them to imagine that they're on stage. Who would they turn to and tell to shut up?

The number of formal engineering education programs seems to increase constantly. Why are there so many?

Because they're profitable. Are they worth it? It's hard to criticize education, but it's what you make of it. My criticism is that any school will

entered yet is because there's no standard. It may as well not even exist because of the vast differences in implementation.

Because of multiple platforms (Spotify, YouTube, Apple Music, etc.), do you sometimes give artists more than one master?

I give them one. It's a romantic thought to provide more than one, but that's the business kiss of death. If you give a client two different versions and try to explain it, good luck.

How does automated mastering compare to mastering done by an engineer? Is it a serious threat?

It's not a serious threat. It's the same thing as AI composition or MIDI performances. That isn't what people are making, what they want to hear or what they're buying.

What happens with vinyl reissues? Are they always mastered for vinyl?

Sometimes the label will only have the CD master and you have to get it onto vinyl. That's one end of the spectrum. The other end is that I just remastered the famous Telarc Tchaikovsky 1812 Overture. It was originally recorded to a Soundstream machine, one of the first digital tape recorders from around 1978. But it had no digital interface. Someone figured out how to put its internal bit structure into PCM (pulse-

they're looking for. I'll prepare separate masters for the various formats: CD, Spotify, whatever.

The number of formal engineering education programs seems to increase constantly. Why are there so many? Are they worth it?

There are a lot of engineering programs, but they're all about mixing. There are workshops for mastering, but only a few. I've started several myself.

A number of online music players employ loudness normalization. Are you mindful of this when mastering? Does it create unique challenges?

I'm becoming mindful of it and we follow the rules. With the streaming services, I caution clients that Spotify will lower a song 10 dB and it won't be the same. So they might as well prepare the lower level with more dynamics and they'll have a better quality [master].

Because of multiple platforms (Spotify, YouTube, Apple Music, etc.), do you sometimes give artists more than one master? Or do you try to give them one pass that will sound good universally?

I give them more than one. I'll do one for iTunes. A vinyl master is completely different. You can't put the same sound on vinyl that you hear on a CD. The level is too high and vinyl wouldn't play it correctly. If it's under 17 minutes per side, maybe it'll play. If it's more than 25, the record will skip from beginning to end because the cartridge stylus can't track it; it'll be thrown out of the groove.

How does automated mastering compare to mastering done by an engineer? Is it a serious threat?

I don't believe in it. What kind of algorithm can they have that will be able to distinguish between hip-hop and classical? They can definitely enhance the sound, though. A slight EQ on anything can make it better. But there can't be one rule for all types of music.

What happens with vinyl reissues? Are they always mastered for vinyl?

The ideal reissue would go to the original tape. If it's older than 25 years, it'll be quarter-inch. You'll try to create a brand new sound for it because you can create a better one now than you could 20 years ago, thanks to EQ.

Many artists want to get their stuff in film or on TV. Are there any special considerations for mastering for those mediums?

For TV, yes. Congress passed a loudness act

several years ago. There are certain requirements as far as levels go. You can't go crazy with them. You can still create a dynamic sound, but the level has to be gentle. It can't be a CD level.

It's been said that monitor setup is the most important tool. What do you use? How has your setup evolved?

I've stuck with PMC monitors. They're massive. They don't color the sound, they don't take anything away from it. I can play 20 or 30 seconds of a mix and I'll know exactly where to go; what frequencies should be corrected.

What contributes to the truest sound?

Speakers are the most important thing. You can get the cheapest EQ, but as long as you have the best speakers, you can create the sound you want. Spend money on speakers, not plug-ins, EQs and compressors. •

SPOTLIGHT ON

JETT GALINDO

The Bakery

*thebakery.la/mastering-engineer/
jett-galindo*

When Eric Boulanger launched his mastering studio The Bakery in 2015, he brought female mastering maven Jett Galindo along. Currently, mastering matriarchs are something of a rarity in the industry. Here are a few of her career highlights.

- Galindo graduated Summa Cum Laude from Boston's Berklee College of Music.
- She had her career beginnings as producer Jerry Barnes' recording engineer at New York's Avatar Studios.
- She was mentored by mastering legend Doug Sax when she migrated to the West Coast approximately five years ago.
- Galindo has mastered for Bette Midler, Roberta Flack and Nile Rodgers, among others.
- She's active with Soundgirls, an outfit for women who work in audio engineering. •

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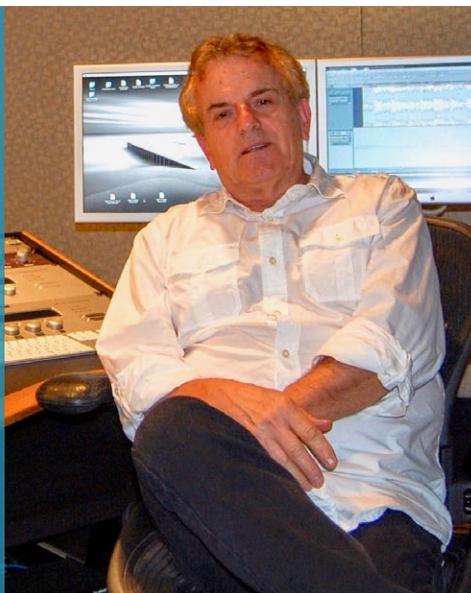
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YOU CAN CREATE THE
SOUND YOU WANT.



L-R: Danny Wagner,
Sam Kiszka, Jake
Kiszka, Josh Kiszka

Greta Van Fleet

Young Band Grapples with Sudden Success

A whirlwind of activity has surrounded the burgeoning rock quartet Greta Van Fleet since they graced the pages of *Music Connection* in June 2017. At the time they were newly signed to Lava/Republic Records and rolling out their 4 song EP *Black Smoke Rising* to eager fans everywhere.

Twenty-one-year old twins Jake and Josh Kiszka (guitar and lead vocals, respectively), 18-year-old brother Sam Kiszka (bass and keyboards) and fellow 18-year-old Danny Wagner (drums) are, of course, very young, but collectively possess a classic and timeless view of the arts. They wanna rock! And with a sound forged in the blues and legendary artists like Led Zeppelin, the Who, Joe Cocker and Wilson Pickett, are single-handedly turning the music world on its ear.

Here are the facts: Leg one of the band's first-ever headlining tour is completely sold out. The EP *Black Smoke Rising* debuted Aug. 17 at No. 1 on both the American and Canadian iTunes rock charts. GVF was nominated for a 2017 Loudwire Music Award for Best New Band. Their debut single "Highway Tune" received 3.6 million Spotify streams. And the list goes on.

We recently caught up with guitarist Jake Kiszka, who shared insight into the band's humble beginnings hailing from smalltown Michigan to their seemingly overnight catapult to stardom.

Music Connection: Can you talk about growing up in Frankenmuth, Michigan and how did that inform or influence who you are?

Jake Kiszka: It's not the usual up-bringing coming from a small town. That certainly had a lot of influence into our musical selection. We grew up like 10 minutes outside of Frankenmuth in the country. We weren't around a lot of modern influences so that contributed to our musical growth.

MC: You've had a tremendous amount of success in a relatively short period of time. Can you talk about that experience from the inside?

Kiszka: I think that none of us expected such an immediate reaction to the music we were making. It's very difficult to perceive what's going on because we're in the midst of it. In a way it's sort of like being in the eye of the

storm. There's a lot going on around you, but it's pretty stagnant in the center. But I think all of the attention and the overwhelming reaction to the band stems from the truth in the music. I think just making pure music in a world, where there is so little pure music anymore, could have something to do with it certainly.

MC: Was working with Al Sutton and Marlon Young of Detroit's Rust Belt Studios a big part of your crafting that pure music sound you were going for?

Kiszka: Yeah, I think they helped us get to where we wanted to go as far as crafting a sound. We are very live-based musicians, and I think we'll always be. But I think there was a

"None of us expected such an immediate reaction to the music we were making."

great deal learned in the studio in the last two years. And those two guys certainly trained us to be better studio musicians.

MC: How did you hook up with Sutton and Young?

Kiszka: We had worked at a few different studios, with Metro 37 being one of them. It was all about finding the right producer who could produce the kind of music we wanted to make. And I think the closest we could get was Al Sutton. We sent him some of our music and he decided to work with us. We started demoing songs and it took off from that point.

MC: You say there's a lot of honesty and truth in the music. Can you be more specific about that?

Kiszka: Yeah, you can't really manufacture emotion and put it into a song. It should be about music that speaks to you and you don't feel like you're being lied to, or that it's over-produced, I suppose. There are also real instruments being played. These are the

elements that, to me, define truthful music.

MC: What is your writing process?

Kiszka: There isn't particularly one person who writes the majority of any songs, and it's not a process either. The songs sort of present themselves in different ways. And every song we've written to this point has been written from a different angle. One song could be written on acoustic guitar, the next couple could be written on a mandolin or piano or from a riff I've been toying with. It's a group effort.

MC: What kind of audience response have you been getting at your shows?

Kiszka: It's overwhelming and humbling. The mass audience and their reactions are usually screaming and cheering until we get our gear off the stage. I didn't expect that.

MC: I'm sure they're all important in some way. But are there any significant shows that have stood out so far?

Kiszka: Yes. We just opened for Bob Seger last night. Being from Michigan and growing up listening to him, it was something very special, wonderful and kind of surreal. And I don't think any of us have processed it yet because it feels like it didn't even happen.

MC: I know you're just getting started, so I don't wanna throw too much at you. But what direction do you wanna take your music and career from here?

Kiszka: Well, I'll speak first to the music. There's a natural evolution to it so it takes its own changes. But the overall sound doesn't change. But I hope, as we hopefully can play in front of larger audiences we can spread the message that we want to.

MC: And what is that message?

Kiszka: As we started to get more serious about what we were doing we started to think about what we truly stood for and what message we wanted to get across. And I think we came up with the three pillars of love, peace, unity, and all those things that music, and nothing else, can provide.

Contact Heidi Ellen Robinson Fitzgerald,
herfitzgerald@roadrunner.com

The 5 Keys To Getting Added To A Playlist

While radio airplay used to be the lifeblood of a hit (and in some cases still is), today it's the streaming service playlist that really sets the tone for listener music discovery.

If a track is added to a popular playlist, its streams will spike and listeners will add it to their personal playlists, which sometimes adds a viral element that spreads to playlists on other networks as well. What's more, hot playlists are now watched by radio programmers to see both what's trending and what's not.

The problem is that while the playlist culture has been great for music discovery for the listener, it turns out it hasn't been that great for artist development. Where before listeners were getting to know the artist's music via multiple songs on an album, that's all changed as streaming has made the business more song-driven instead of artist-driven.

As a result, songs tend to come and go faster, as do artists. The good news is that means there are always spots open on popular playlists for new songs. The bad news is that it's more difficult for an artist to get long-term traction.

That said, Spotify and Apple Music playlists are getting harder and harder to crack, especially if you're not on a major label. Here are a few tips from my *Social Media Promotion For Musicians 2nd Edition* handbook that can land you a spot on a Spotify playlist or on any other streaming service.

Key #1: Verify your profiles

The first thing you have to do is make sure you have a presence on the service itself. In-house playlist curators will usually not feature anything by artists who've not already verified their profile on the streaming platform.

To verify your Spotify account you must first submit your account for verification. This requires:

- Your Spotify URL link
- Your Spotify personal username
- Your artist profile name
- Your Twitter account

On Apple Music, claim your artist profile via Connect.

Key #2: Get some followers on the streaming platform

You don't need millions of followers or streams, but you do need enough to get a curator interested. Now's the time for a social media or email campaign to turn those fans into followers.

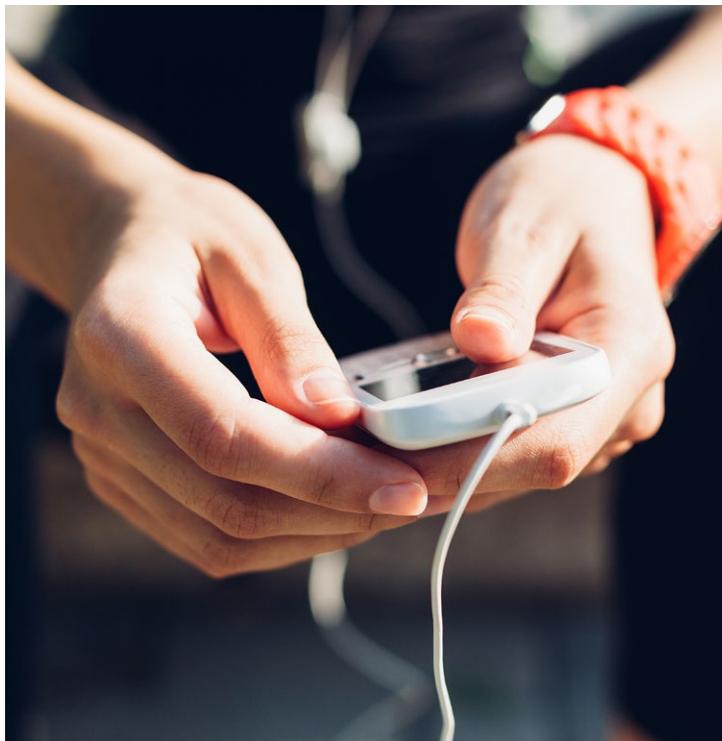
Key #3: Make sure your online presence is ready

If a curator is interested in your music, he or she will probably check you out further by

looking at your website, photos, press, social media, upcoming gigs and all the things that most industry execs look at. If you've been diligent about your online presence, here's where that all comes into play.

Key #4: Find some playlists to follow.

Find some playlists that you love and begin to follow them with the idea of learning if your music is a fit. Don't limit yourself to Spotify's in-house curators. In this game, all curators count because the idea is to ultimately get on a number of smaller playlists first so you'll be noticed by the Spotify team, so expand your horizons a little. Also make sure to follow them



on social media, and make comments where and when you can.

Who should you follow? How about:

- Music bloggers and music news websites
- Magazines and weeklies
- Political figures
- Authors and poets
- Radio stations
- Other bands and artists
- Brands
- Music fans
- Spotify curators (or the curators on the service or your choice)
- And finally, your own playlist (you do have one, don't you?)

Key #5: Make your pitch

Make sure that the playlist owner is well aware of you before you begin your pitch. You'll be taken much more seriously if you're recognized as a supporter rather than someone just cold-calling. Send a personally crafted email to the playlist owner or curator.

Make it brief and to the point and tell them why you think your song is perfect for their list. Be as specific as you can and avoid being long-winded. If a curator has a submission policy, make sure that you follow it to the letter or chances are your submission won't even be read.

Remember that some curators for the larger lists make their playlist selections in a fairly closed environment, so they don't allow pitches and will usually make that clear in their submission policy. If that's the case, it's best to respect their guidelines and not hassle them. You'll need to get on other some other playlists first before before you'll get noticed.

Yes, There's Such A Thing As Playlist Promotion

Not surprisingly, pay-to-play has come to the digital age as a new form of payola that now attempts to influence what consumers listen to. Playlist promotion, or "playola," has become a big part of the promotional campaigns for many managers and labels.

Prices for playlist promotion can be as little as \$100 to a small blogger with a modest following, to as much as \$10,000 for a six-week campaign for a major playlist owner. A quick Google search will turn up dozens of promotion companies that specialize in trying to get your songs placed on playlists everywhere.

Just like in the old days of radio promotion, competition is now fierce for these playlist spots, so don't be surprised if the prices continue to rise and placements harder to buy.

Just a few years ago, playlist promotion wasn't even on the radar for most artists or bands, and that meant that there was far

less competition for playlist slots. That said, record labels and managers were already ahead of the curve in that they were actively campaigning for the highest profile spots for their artists. Now that most of the music industry is aware of the importance of these lists, they're getting tougher and tougher to crack, but it's certainly not impossible. Follow the 5 keys above and you'll have a great chance of finding a playlist slot, but remember, it's all for naught if your song doesn't rock.

BOBBY OWSINSKI is a producer/engineer and one of the best selling authors in the music industry with 23 books that are now staples in audio recording, music, and music business programs in colleges around the world, including the *Social Media Promotion For Musicians, The Mixing Engineer's Handbook, Music 4.1 Internet Music Guidebook*, and more. Visit his music production blog at bobbyowsinski.com, his Music 3.0 music industry blog at music3point0.com, his Forbes blog at forbes.com/sites/bobbyowsinski/, his podcast at bobbyoinnercircle.com, and his website at bobbyowsinski.com.

Soraia

Dead Reckoning

Wicked Cool Records

Producer: Steven Van Zandt and Soraia

For their inaugural release on Steven Van Zandt's label, the Philadelphian foursome lauded in South America for their punky Kinks cover laid down this devil's dozen of greasy, emotive tracks at Little Steven's studio. The nautically-titled album, which incorporates a song written by Zandt ("Why") as well as a Prince cover ("Wow"), sees singer ZouZou Mansour hurling lyrics like Scuds with unerring precision. Guitarist Mike Reisman's blistering chops, meanwhile, reminds us why his instrument must never be forsaken. — **Andy Kaufmann**



Brand New

Science Fiction

Procrastinate! Music Traitors

Producer: Mike Sapone

Only Brand New can sneakily release a digital album overnight and hit No. 1 on the Billboard 200—with the physical due in October. All it took was eight years of anticipation. On *Science Fiction*, Jesse Lacey and company teamed once again with Mike Sapone (Taking Back Sunday, O'Brother) to release a collection of songs that hold familiarity through Lacey's angst-infused vocals with a, new-to-the-band, alt-'90s song-writing twist. Kudos to "Desert," which puts listeners in the mind of a homophobic Bible-thumping father. Other standouts include... every damn song on the CD. — **Andy Mesecher**



Chris Hillman

Bidin' My Time

Rounder Records

Producer: Tom Petty and Herb Pedersen

It's been over a decade since this architect of country rock had a proper studio release, and it is pure pleasure to dip into the well and drink from the source. The former Byrds/Flying Burrito Brothers founder is in fine voice and partners with Roger McGuinn, David Crosby and members of the Heartbreakers for a session filled with timeless classics, deep cuts, compelling originals and unparalleled harmonies. Hillman's pedigree is rooted in the '60s but proves he is just as relevant today, with reworked versions of Pete Seeger's "Bells of Rhymney" and the Everly Brothers' "Walk Right Back." — **Eric A. Harabadian**



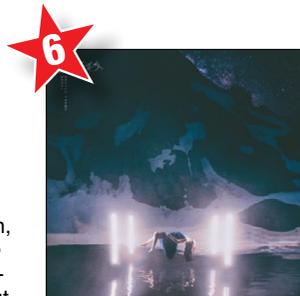
This Patch Of Sky

These Small Spaces

Graphic Nature Records

Producer: Matt Bayles

One of the hardest things to do in music is reinvent the wheel. But some would argue it's better than simply playing it safe. Produced by Matt Bayless (Caspian, Minus The Bear, Russian Circles), *These Small Spaces* lays groundwork for amazing soundscapes through eight tracks, but the problem is... they rarely form a compelling piece of art. The album's single, "Belle Muerte," is the exception, with a string lead that tugs listeners' hearts out above a foundation of epic ambience that won't let go. Fans of *This Will Destroy You* will also appreciate the similar sounding "What Once Was Lost." — **Andy Mesecher**



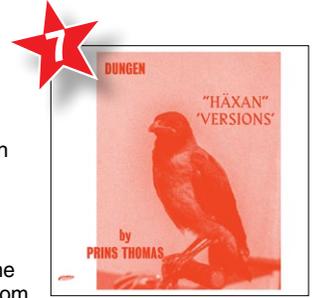
Dungen

Häxan (Versions by Prins Thomas)

Smalltown Supersound Records

Producer: Prins Thomas

Swedish rock band Dungen is best known for putting out excellent progressive and psychedelic rock for several decades. Ace Norwegian producer Prins Thomas has taken some tracks from their latest release and sliced 'n diced them into some stripped-down sonic exercises, ranging from emphasizing Kraut-rock aspects of the songs, to stately Floyd-like grooves. Indeed, these still can stand shoulder-to-shoulder with many releases from current psych bands. The difference is that the intense trademark keyboard and guitar solos are removed, leaving a more rhythm-based feel. Hey, grab your axe and it's Dungen karaoke! — **David Amson**



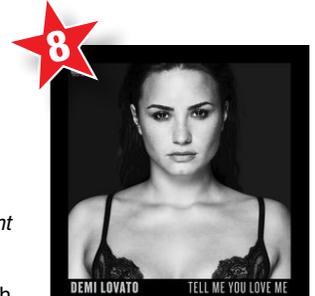
Demi Lovato

Tell Me You Love Me

Island Records/Safehouse Records

Producer: Warren "Oak" Felder, John Hill

For those who relate to the tribulations of love, this album was written for you. Completely shed of her innocent Disney roots, Lovato dives a level deeper from *Confident* to bring honest feelings of heartbreak to the surface in an unapologetic, almost confrontational, manner—all delivered with effortless, passionate, powerhouse vocals that spread goosebumps. She showcases her artistry dabbling in genres from soul to bubblicious '80s pop to R&B to modern pop disco. Conversely, in finding new love, Lovato knows what she wants, playing the alpha female ready for a *goodd* time. Proceed with caution, kids—gotta slap a mature rating on this one. — **Siri Svay**



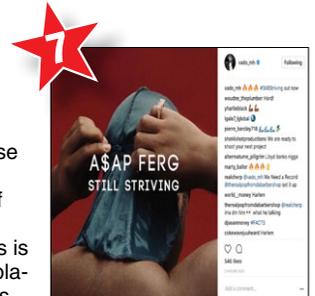
A\$AP Ferg

Still Striving

RCA Records, A\$AP Worldwide

Producer: Various

A\$AP Ferg returns with the light and loose *Still Striving*, packed with fun and stylish songs. Ferg enlists help from a variety of collaborators including Meek Mill, A\$AP Rocky, Snoop Dogg and much more; this is the album's greatest strength and most blatant weakness. On one hand, Ferg brings the best out of his collaborators and vice versa. For example, in the head banger "Mattress Remix," Ferg and groupmate A\$AP Rocky effortlessly execute an interchangeable flow that is unmatched. However, having so many fingers in the pie takes away from the overall project; at times, it doesn't feel like it's Ferg's album. — **Don Q. Dao**



Discipline

Captives of the Wine Dark Sea

Lasers Edge

Producer: Matthew Parmenter

Detroit area prog rockers Discipline have appeared on many international music critics' "best of" lists for their groundbreaking shows and albums. This latest work is, perhaps, their most focused and accessible yet. Frontman and primary songwriter Matthew Parmenter has a lyricism that walks the line between cryptic and whimsical. "The Body Yearns" has a spirited self analytical vibe a la VGG's Peter Hammill and "Life Imitates Art" contains an indelible sing-a-long chorus reminiscent of latter-day Bowie. The album concludes with the multi-tiered masterpiece "Burn the Fire Upon the Rocks." — **Eric A. Harabadian**



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



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Harmful If Swallowed

Contact: amanda@lafamos.com
Web: HarmfulIfSwallowedBand.com
Seeking: Label, Film/TV, Booking, Mgmt
Style: Punk-Rock

Rock trio Harmful If Swallowed delivers with an intense, clockwork precision that highlights each band member. Drums are spot-on at all times and singer Greg Martin sings with conviction. "Blame" is a good example of their work, and not only features guitar solo dazzlement, but even injects a sitar (!) into the arrangement. "Sleepless" is cut from the same cloth, though shaded a bit differently. Best is "Forever," where high-minded Martin tells his girl "I wanna feel this way forever!" From its gentle-jangle intro to its pop-punk precision, the song has an infectious energy that makes it a candidate for film/TV placement. Fans of All Time Low will wanna check these guys out.

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

SCORE: 8.0



Joel Jasper/Apollo

Contact: apollobluemusic@gmail.com
Web: apolloparadise.com
Seeking: Distribution
Style: Electronica

These compositions from artist Joel Jasper (who goes by the handle Apollo) showcases electronic themes whose vocals are simply part of each tune's fabric. The lengthy opus "Sky Dive" is a composition that delivers a calming nimbus of synthesizers, r&b voices, a gently propulsive groove and a pervasive, playful keyboard hook. The composer shifts gears with "Arrival," which we like a lot due to its sonic distortions and jarring dynamics. Most appealing is "FYE" where the artist's playfulness is again prominent. Sampling Zedd's "Stay the Night" and using a liberal dose of echo effects, Jasper deploys a call-and-response setup between male and female vocals that really entertains.

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

SCORE: 8.0



Natalie Alexander

Contact: Jessica@monaloring.com
Web: nataliaalexandermusic.com
Seeking: Nashville Opportunities
Style: Country

Singer Natalie Alexander lends her appealing voice to these well-chosen tunes by Nashville pro Hillary Lindsey and co-writers. "Cruel" showcases the pop-country sound, which is driven by synthesizers and just a touch of twang. There are effectively sweet vocal blends in the song, though we feel Alexander could be even more emotive on the chorus. "I Don't Want to Catch My Breath" is where she really shines. On this ballad (something Taylor Swift might have sung when she was country) Alexander's aching sincerity and the epic guitar tone are a winning tandem. On "Wanted," the chiming guitars mirror the singer's convincing spirit of longing. We urge this promising artist to ask even more of her voice.

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

SCORE: 8.0



Yung Pe\$0

Contact: Bookyungpeso@gmail.com
Web: soundcloud.com/realyungpeso
Seeking: Label, Film/TV
Style: Rap/Hip-Hop

Yung Pe\$0's got a southern "mumble rap" vibe not unlike Hotlanta artists such as Migos and 21 Savage. That comparison aside, Pe\$0 got us hooked from jump on his "Sufferin'," which comes off like his own personal movie narrated with raspy, muttering introspection. His quirky monologue has a haunting quality where he reveals his pains, pleasures and struggles—then shows a survivor's ability to laugh it all off. "SoLo" features an imaginative rapid/fluid flow married to a laidback beat, but proves to be a bit monotonous. Some of us like the artist's unusual flow on the hypnotic, chant-like "Grave." We urge Yung Pe\$0 to continue to hone his craft and arrive at a sound that is all his own.

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

SCORE: 8.0



Souleye

Contact: souleye@souleye.net
Web: souleye.net
Seeking: Booking
Style: Positive Rap

Rap artist Souleye demonstrates a consistent ability to craft a catchy, upbeat, inspirational hook and drive it home. His "Hip-Hop Medicine" is a case in point: bold, stabbing synths support a pop-centric "be a better person" chorus that echoes Backstreet Boys at their best. "Follow Your Heart" is an equally bright, optimistic jingle. Perhaps the artist's best tune is "Wildman" which features guest male and female vocal interplay—he raps the verses; she delivers the catchy chorus, and all of it is caught in the updraft of an impactful arrangement. There's even a nice bit of saxophone in the finale. It's clear that Souleye is a polished, skillful artist whose work aims to leave his listeners upbeat, hopeful and inspired.

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

SCORE: 8.0



Paradise Kings

Contact: dougdeutschepr.com
Web: paradisekings.net
Seeking: Booking, Licensing, Film/TV
Style: Rock/Swing/Blues

To Paradise Kings, the F word means Fun and these dudes bring it in high style. With confident vocals, tasty guitar tones and some rollicking piano, they have a vintage '50s sound that really swings. No listener could help but smile when hearing this band, especially their humor-laced lyrics, as in "I'd Sing The Blues If I Had 'Em," a song about one man's incredible luck at pulling coolness from calamity. They even find humor in incarceration as in "Three Strikes" with the shouted tagline "turn out the lights!" "'69 Chevy" showcases the band's stellar musicianship. Yes, the songs' sometimes lumpy lyrics need some Turtle Wax. But it's clear that this feel-good four-some knows how to entertain a crowd.

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

SCORE: 7.8

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



V2

Contact: anthony@rockstaruniversity.com
Web: vsquared.rocks
Seeking: Opening tour slot for major act
Style: New rock songs with the sound from the past

On a collection of beloved oldies and spirited originals, young brothers Vittorio & Vincenzo (as V2) have an album *Rock N Rods* that showcases their love of vintage rides and playful double meanings. The boys' own "59 Caddy" and "40 Ford" are quick off the line, racing to their simple, catchy choruses ("Make you feel good underneath the hood!"). Along with some bitchin' guitar tone, V2's vocal blends are especially effective. A most promising original is "I Got A Woodie!," the boys' ode to the classic surfer wagon. This song is delivered with such a kick and a snicker that its novelty factor could make it ripe for a memorable placement in a raucous teen comedy soundtrack.

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

SCORE: 7.6



Chasing Shadows

Contact: ben.etchellsrimmer@outlook.com
Web: chasingshadowsmusic.com
Seeking: Label
Style: Indie Rock/Pop

Chasing Shadows bring a strong indie-rock attack to bear on a collection of solid if not exactly great songs. Best of all is singer-guitarist Sam Roberts, whose voice on "Warning Signs" really cuts through the appropriately trebly production and exudes plenty of character. We get a Catfish & the Bottlemen vibe on "Life," which is an upbeat, midtempo rocker where Roberts intones "life is not what you thought it would be." Our favorite song by the band is "Crawling Back to Me" whose solid chorus and echoplexed vocals are a winning combo. Perhaps some sort of backup vocals would give the chorus even more impact? In any case, these Welshmen are a promising bunch. Keep working!

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

SCORE: 7.6



The Squawks

Contact: thesquawks.band@gmail.com
Web: thesquawks.bandcamp.com
Seeking: Label
Style: Folk-Rock

Sardonic lyrics and a scorching guitar player highlight recordings by the Squawks, a folk-rock fivesome whose superior musicianship is ultimately undermined by subpar lead vocals. "Muse" is a cry for inspiration from an unlikely source—"someone cruel who's just like you." "Destroyed" continues the wry, jaundiced view of life with references to "my little disaster." Lead vocals actually enhance the funny, clever, folkish number "They Lie" where the nasally vocal tones gel quite naturally with the song's inherent novelty factor. On every track, you can count on superior musicianship, especially from the group's guitar player, who is given ample opportunities to wail like the best of them.

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

SCORE: 7.2



Resin

Contact: niko@resinofficial.com
Web: resinofficial.com
Seeking: Label, Film/TV, Booking, Mgmt
Style: Downtempo/Electronic

Self-produced solo artist Resin (Niko Antonucci) conjures a dark, mysterious landscape inhabited by her slurring, unsettling vocal rasp. Be warned—it's a world whose grim, tune-free intensity will challenge most listeners. Others will be drawn by the avant-garde nature of these non-commercial recordings, which sound like tone poems brimming with psychosis and lurking menace. While "Hoarse" and "Lie" are interesting, we are most taken with "One Silver Dollar" where Resin's murky meanings and her echoplexed vocals are complemented by an operatic vocal sample that makes a memorable impression. Not for everyone, Resin is an artist who will appeal to staunchly alternative listeners.

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

SCORE: 7.2



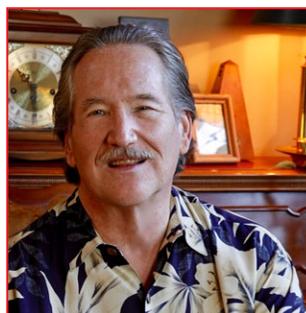
Highland Kites

Contact: marissaa.lamar@gmail.com
Web: highlandkites.com
Seeking: Booking, Film/TV
Style: Indie Folk/Rock

Artful rock trio Highland Kites are not about crafting tunes for the mainstream. Singer-songwriter Marissa Lamar sets the tone, showing herself to be a soul-baring artist who's more of a communicator than a singer. "I'm Not Weak" is glazed with a pond full of reverb and dreamy ambience that effectively counterbalances its edgy uprising of guitars. It's an intriguing piece of work that would have more impact if it were shorter. Pounding drums propel "This War Inside" and is another example of Lamar's dark, confessional style. "Let Me Run" is lulling, lengthy and overworks its hypnotic groove. The intriguing Kites might do well to find ways to inject more drama and dynamics into their arrangements.

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

SCORE: 7.2



Kaz Bielinski

Contact: howie@howiewood.com
Web: kazbielinski.com
Seeking: Label, Booking, Film/TV, Distr.
Style: AC/Hot AC

Artist Kaz Bielinski is a stylistically diverse songwriter, though the results of his efforts here prove more interesting than satisfying. That's mainly due to subpar audio production, which undermines him time and again. "I'm On The Road" is a classic garage-rock-er with a decent hook, but Kaz's lead vocal should be far more forceful in the mix. He shifts gears to a sexy Latin mellowness on "Love Situation," and there's kind of a good song in there somewhere, but the chorus does not soar as it should. Another stylistic shift is "The Rainbow" where he goes for a chamber-pop effect, complete with piano, violin and a sad, straining lead vocal. We urge this artist to get with a producer who can elevate his diverse material.

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

SCORE: 6.8

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 Drafting Table *Detroit, MI*

Contact: mike@procarpetmichigan.com
Web: reverbnation.com/rusticunion
The Players: Mike Leavitt, acoustic guitars, vocals; Jaime Omera McDermott, vocals; Jacob Gibson, vocal beat boxing, percussion; Jennifer Hall, violin.

Material: Rustic Union is an acoustic-based rock and Americana-flavored act. They feature a familiar and seamless blend of classic covers and original songs that pair together quite well. Country rock standards like John Denver's "Country Roads" and CSN&Y's "Teach Your Children" align perfectly with Rustic Union fare like the Byrds-ian "Take My Hand" and the spirited "Fly Me Away." Select tunes even get a fresh renovation such as the bluegrass-tinged, fiddle-fueled take on the Stones' "Honky Tonk Women."

Musicianship: Mike Leavitt is a highly skilled singer-songwriter and guitarist equally adept on 6- and 12-string. His vocals are deep and robust, interweaving effortlessly with the ethereal Jaime Omera McDermott. This is certainly their strong suit as Leavitt and McDermott harmonize in almost a stream-of-consciousness manner. Both Jacob Gibson and Jennifer Hall are technically side players, but their contributions to this performance are undoubtedly essential. Gibson is a unique talent utilizing vocal beat boxing in more of a traditional percussive manner. He also doubles on Djembe rounding out his ample skill set. Violinist Hall provides vivid color and billowy textures that effectively complement the ebb and flow of each song.



RUSTIC UNION

ERIC A. HARABADIAN

Performance: "Relaxed," is probably the adjective that best describes Rustic Union's stylistic aura and demeanor. Transitions from song to song were friendly and engaging. There wasn't a whole lot of down time on stage and Leavitt did some nice set-ups, particularly on the original tunes, where he would share some background on the motivations behind the music. The room was pretty vast, abuzz with a fair amount of chatter and revolving traffic. But the band remained undaunted, effectively reading the crowd and pacing their set accordingly.

Summary: Rustic Union is probably one of the best vocal duos this reviewer has heard in quite awhile. Their strength surely comes from time-intensive hours devoted to crafting the songs and honing a signature sound. But it would be nice to get a glimpse into Leavitt and McDermott as individuals. The music and concept is certainly there. Now it's time to loosen up as performers and personalities and embrace the spotlight. The audience will appreciate that fact and come along for the ride. — **Eric A. Harabadian**

Trip Santa Monica *Santa Monica, CA*

Contact: lpandtherp@gmail.com
Web: levipetree.com
The Players: Levi Petree, guitar, harmonica, vocalist; Chad McKinsey, drums; Sean Novak, bass; Ben Guzman, fiddle; Jacob Pennison, accordion.

Material: More often than once, due to some serious songwriting chops, this artist makes you do a double take thinking you might just be listening to John Denver. The music is an eclectic blend. Petree does what a writer is said to do best—write what one knows, from the heart and staying true to his roots. With roots in Louisiana, Petree's music does make some Cajun nods, while at the same time clearly seems to be influenced by a broad range of rock, country and even punk music. The addition of harmonica adds a John Lennon quality.

Musicianship: The bass and vocals are low at points, but the drum levels aren't too overpowering so those issues are a minor concern. McKinsey and Novak are very in sync, clean and consistent. Together they bring down and ramp up tempos expertly. The group is joined by Guzman and Pennison, both members of Petree's opening act, the High Life Cajun Band. Together they perform a medley of Cajun numbers including "Louisiana Saturday Night," "Diggy Liggy Lo" and "Play Cajun Man."

Performance: Petree is very in command, animated and stylized. This clearly seasoned



LEVI PETREE

ASHLEY ANNI CAVEN

performer is comfortable working the stage and interacting with his audience. At one point Petree seems to be challenged with his tuner and Novak wisely fills that time with banter. Together they work up their audience with hand clapping, feet stomping and tambourine. In particular for "The Rapture" they get the joint jumping with lots of stops and double timing.

Summary: While all aspects of the act are engaging and fun it feels like the set list could be broken up a little better between faster paced and slower tempoed songs. It felt

like the Cajun tunes were bundled together toward the end, whereas integrating them throughout the set may have sustained the energy of the audience. It felt like "The Rapture" is really where the group could have left on a high note rather than reverting back to the initial pace of the performance. Given that this music is so lyric-heavy, having an instrumental section within the structure of each song might help with energizing the overall set as well as adding additional instruments to perform said solos, such as saxophone or keys. — **Brooke Trout**



Rocks Off Cruise *New York, NY*

Contact: bowen@silverbackmusic.net

Web: flowtribe.com

The Players: KC O'Rorke, vocals, trumpet; John-Michael Early, harmonica, washboard, vocals, keyboards; Russell Olschner, drums; Chad Penot, bass, vocals; Bryan Santos, guitar, timbales; Mario Palmisano, guitar.

Material: Lit up in all its splendor, what better way is there to take in the sights of Manhattan than a nighttime boat ride complete with music, drinks and dancing. At the helm was New Orleans-based indie-funk band Flow

Tribe, a good fit for setting the evening's tone. After years of history together, they went their separate ways, re-uniting when they returned to New Orleans to help with rebuilding efforts following hurricane Katrina. Their music is high energy, genre crossing and flirts with various styles from funk to rock and rap, which all contributed to making the night a success. Most of their material was original with enough rhythmic variety to keep the toes tapping and the drinks flowing. As this was not a listening event, the lyric content or songs' meaning was peripheral to the celebratory nature of the evening. Danceable numbers like "You Know What It's About," "Walk Like An Animal" and

"Won't Be Long" are just some of what was on the menu served up to an enthusiastic boat crowd eager to party.

Musicianship: The band members deliver a tight and spirited performance. There are some standout lead guitar lines and good bass moves, but above all, the band is in sync with each other and the pockets for vocals lay smoothly within the arrangements. As for front-man O'Rorke, he raps, he sings, he dances and plays trumpet—all an integral part of his showmanship.

Performance: Maintaining a festive vibe was key, and from that standpoint, the band fulfilled expectations. Judging their artistic merits based solely on this event would be unfair as it was interspersed with drinking, dancing and socializing. However, Flow Tribe fully embraced their entertainment role right down to O'Rorke's flashy hot pink suit and black polka dot shirt. Their cover of Rod Stewart's "Do You Think I'm Sexy" rounded out the set and blended well with their own material. Infusing a few more big covers into the mix would further buttress their performance.

Summary: Flow Tribe is a party natural, which in itself offers many opportunities of this ilk. It's a notable skill to keep a crowd engaged for two hours when your competition is the skyline of Manhattan. Adding a few more heavy hitting well known songs and putting their own stamp on them, will have even more mass appeal and blend well with their own songs. A more listening oriented environment is necessary to really capture the entire Flow Tribe experience. — **Ellen Woloshin**

Hotel Café *Hollywood, CA*

Contact: Cary Baker, cary@conqueroo.com

Web: korbylenker.com

The Players: Korby Lenker, guitar, vocals.

Material: If you're looking for heartache, sincerity, passion and intelligence all in one musician's body of music, you will find that Korby Lenker is the guy for you. Through his singer-songwriter tales, Lenker's words are not just lyrics that are sung. Performing a handful of songs, all with one commonality, Lenker truly tells a story within each track. With a country yet unique twang, he conveys vibrant imagery that overlaps distinct acoustic instrumentals; particularly in "Northern Lights," he paints a scene of a "night sky [that] is a chandelier."

Musicianship: Lenker is a technically skilled musician with a sense of fluidity in his playing. Performing as a one-man-show, he demonstrated versatility through his use of distortion and reverb. Specifically, his use of a pedal effect that takes his acoustic instrumentals, reverses them, and is played back depending on how hard he strums his guitar is an interesting yet subtle approach. Lenker also manages to match his firm vocals to his instrumentals, something that can be heard in the creakiness of his acoustic guitar that matches the vulnerability in his voice. To close out his set, he toned it down a bit by bringing out his ukulele to perform softly and sweetly his song "My Little Life."



Performance: Lenker is charismatic and charming. With each song he is consistent and keeps a solid pace. No stranger to the audience, he is comfortable with engaging, and might even reveal too much sometimes by oversharing his personal life. But that's not a bad thing, as it elevates the performance element, making for a more personal experience. His humor is sometimes self-deprecating, introducing song "Forbidden Fruit" as a track that has "no redeeming value whatsoever." However, this song specifically was a little bit funky and showed Lenker's dancing moves on the tiny stage. The artist

brought out Maya Bloomfield for "Let's Just Have Supper," a song that was upbeat but full of social commentary; the jam session felt like something among a group of friends and truly showed a sense of camaraderie.

Summary: The level of sincerity in this performer's voice, along with his eclectic lyricism, is refreshing and strong. For an artist who doesn't take himself too seriously, Korby Lenker proved to the audience that he is a professionally skilled musician with a lot of talent, a lot of soul and plenty of potential to move forward in his career. — **Whitney Levine**

Hotel Café Hollywood, CA

Contact: koianunta@gmail.com

Web: julesgalli.com

The Players: Jules Galli, vocals; Koi Anunta, violin; Oscar Bugarin, electric guitar; David Henning, bass; Marshall Thompson, keyboards; Josh Herbst, drums; Al Keith, percussion; Andre Cotman, sax.

Material: Jules Galli's approach to soul and funk music isn't necessarily unique in that it incorporates elements of contemporary indie rock and dance music, but it sure is exciting. The thrill is in the dichotomy; Galli's voice is classically R&B. The guy charms the crowd at the Hotel Café with every vocal inflection. This music wouldn't sound out of place on alternative radio. On social media, Galli mentions that Jamiroquai and Maroon 5 are influences, and that makes sense. Fans of the Revivalists would like this stuff too, so strong are the rock & soul tunes.

Musicianship: Galli has assembled a tremendous group of musicians to back him, not one of them filling space unnecessarily. Lead guitarist Bugarin loves to let his instrument shriek and wail, while he pulls all of the correct and corresponding rock star faces. The rhythm section is appropriately tight, and guest spots by sax man Joseph Schmelzter and captivating singer India Carney are a real treat. The hidden gem is violinist Koi Anunta, who pulls all manner of weird and wonderful sounds from her instrument, offering something a little out of the ordinary for an ensemble of this kind. But, as one would expect, it's the unit



JULES GALLI

BRETT CALLWOOD

that's important, and these guys purr together, like a classic car after a tune-up. The overall sound is so full, almost Spector-esque, that one could be forgiven for thinking that we were listening to a studio recording. Kudos to the Hotel Cafe sound-man for that too.

Performance: Galli, in particular, leaves every inch of himself, including a hat or two, on the stage. He writhes and pulsates through every song, his face betraying the fact that he's feeling every note. Alright, now and again, he goes a

little too "full-on" Michael Jackson and threatens to dip into Corey Feldman territory, but he pulls himself back just in the nick of time.

Summary: This blend of rock, pop and R&B is so very marketable right now, mainly because the potential audience is so vast. This could be played to mainstream and underground crowds, not to mention to fans of all of the aforementioned genres. Frankly, the talent is there, and the songs are awesome. All Galli and his band need now is a bit of luck. — **Brett Callwood**

Hotel Cafe Hollywood, CA

Contact: rebecca@bigpicturemediaonline.com

Web: jocelynandchrismusic.com

The Players: Jocelyn Arndt, lead vocals, pianist, songwriter; Chris Arndt, lead guitar, songwriter.

Material: Sibling rivalries be damned. Jocelyn Arndt and Chris Arndt go together like "peas and carrots." Or better yet, small sweaty blues clubs and rock & roll. Musically, they sound like a boogie-woogie blend of Janis Joplin, Heart, Aerosmith and Wolfmother. Physically, they look like a pair of identical twins. And spiritually, they are. "I don't even consider us as 'two people,' music wise, we're a team," said Jocelyn Arndt. "The music would not be what it is, if either one of us were doing it without the other." Perhaps their optimistic mindset can be associated with their youthfulness. Or perhaps it could be attributed to their idyllic upbringing in Upstate New York. One thing is for sure: the real-life togetherness of this sibling duo translates to their riveting live shows and their soulful, brand new album called *Go*.

Musicianship: This sibling pair of self-taught musicians began to establish their songwriting artistry together when Jocelyn was 11 and Chris was 10. Their colorful onstage chemistry is very reminiscent of Steven Tyler and Joe Perry from Aerosmith. And the familiarity of their brilliant musicianship has clearly influenced the superb onstage rapport that they have with their drummer David Bourgeois, bassist Kate Sgroi and keyboardist Tyrone Hartzog.



JOCELYN & CHRIS ARNDT

MIGUEL COSTA

Performance: At first glance, it is very clear why NBC's *The Voice* has tried to convince Jocelyn to ditch her younger brother for a solo career on two separate occasions. On stage, Jocelyn moves with the passion of Alanis Morissette in her prime. So as a spectator, it is very easy to get lost in her showmanship. But as her live performance unfolds, something amazing happens. As if she is handing an Olympic baton to her brother in a heated track and field race, Chris begins to takeover. As the spotlight shines on Chris, you immediately notice his leadership and command of all the musicians. Not only is Chris the conductor, he too is a showman. His Joe Perry meets Tom

Petty aura makes it very hard to resist the urge to play your "air guitar" as he strums his axe.

Summary: There is nothing more cliché in rock & roll than a band with two main songwriters fighting over the creative control of their music. The only thing more cliché than that is learning how to play the guitar, while strumming along to Led Zeppelin's "Stairway to Heaven." In the case of Jocelyn & Chris Arndt, the latter is true and the former is not. Not to sound cliché or anything, but this sibling duo has the potential to become the music industry's "Next Big Thing." — **Miguel Costa**



parts, which were damn near flawless, and although the lead parts needed some work you can feel the potential.

Performance: Scantly clad, loaded with energy and with treats in hand, the Glam Skanks were spectacular. They had the audience dancing and grooving to the pounding thud of every beat and eating out of their hands. The crowd demanded more after each song. During the songs the band would playfully taunt the audience and egg them on to scream and have a great time. Superb performance!

Summary: JunkShop Glam is a nuanced music genre coined in the early 2000's by Tony Barber, bass player for the Buzzcocks. It describes the forgotten vinyl records of the '70s glam rock bands whose unsuccessful records had very limited release, no airplay and have thus been relegated to the cheap record bins. The Glam Skanks have rightfully earned their place in the junkshop hall of fame with their interpretation of this hard rockin' genre. They're a group of very young, talented girls with lots of room to grow and develop in this ever-changing music industry. Although some of the songs sound like an 8th grader wrote them (like "F*** Off" and "High Wasted"), this band can also play a professional well-put-together song like "I Want It Now." The Glam Skanks have been busy this past year playing all over the U.S. and Europe, opening up for Adam Ant, Alice Cooper, the Skids, and it wouldn't be a party if they weren't the official backing band to Cherie Curry of the Runaways. —**Pierce Brochetti**

The Redwood Bar n Grill Los Angeles, CA

Contact: Info@ChromePR.com

Web: GlamSkanks.com

The Players: Veronica Volume, guitar; Millie, bass; Cassie, drums; Ali Cat, vocals.

Material: The Glam Skanks are very punkish in their delivery and are reminiscent of the Runaways when that band first came up—but with a lot more edge. Screaming lyrics themed with sex, drugs 'n rock & roll, the Glam Skanks dig deep to bring back the old punk scene of the '70s as each and every song is played with fury. Their latest effort *Glitter City*

is marvelously produced and engineered by Bruce Witkin and Ryan Dorn, and even if you don't like this genre it is worth a listen to if only for the production value.

Musicianship: The musicianship was a bit lackluster at this show. The Glam Skanks were really hamming it up for the crowd and cameras, looking majestic as they posed for every photo opp, but it took away from the music. Cassie saved the night by being a machine on the ticker and not missing a beat, while her bandmates were having the times of their lives playing to and with the crowd. Another saving grace was the guitar rhythm

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Email: james@bgmastering.com
Web: berniegrundmanmastering.com
Contact: Bernie Grundman, Mike Bozzi, Chris Bellman, Patricia Sullivan, Scott Sedillo
Basic Rate: please call for info

BIG CITY RECORDING STUDIOS
17021 Chatsworth St.
Granada Hills, CA 91344
818-366-0995
Email: paul@bigcityrecording.com
Web: bigcityrecording.com
Contact: Paul Tavenner
Basic Rate: please call or see web

BIG FISH MEDIA
12650 Riverside Dr.
Valley Village, CA 91607
818-762-0191
Email: info@bfmdigital.com
Web: bfmdigital.com
Contact: Gary Black
Basic Rate: Call for more info

BIG SURPRISE MUSIC
Encino, CA 91436
818-613-3984
Email: info@carmengrillo.com
Web: bigsurprisemusic.com
Contact: Carmen Grillo
Basic Rate: call for rates

BOSS STUDIOS
San Francisco, CA 94103
415-626-1234
Email: info@bossstudio.com
Web: bossstudio.com
Basic Rate: please call for info

CAPITOL MASTERING
1750 N. Vine St.
Los Angeles, CA 90028
323-871-5003
Email: Ryan.Simpson@umusic.com
Web: capitolstudios.com
Basic Rate: please call for info

CAPRICORN MASTERING
927 E. St.
San Diego, CA 92101
619-786-2827
Email: capicornmastering@gmail.com
Web: capicornmastering.com
Contact: Bryan Stratman

CHARLES LAURENCE PRODUCTIONS
Northridge, CA
818-368-4962
Web: clpstudios.com
Contact: Charles Laurence
Basic Rate: please call for info

CLEAR LAKE AUDIO
10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakeaudio.com
Basic Rate: please call for info

CLOVERLAND STUDIOS
Sullystone Music

North Hollywood, CA
818-503-1157
Web: sullystone.com

COAST MASTERING
2600 10th St., Ste. 101C
Berkeley, CA 94710
510-984-0554
Email: mastering@coastmastering.com
Web: coastmastering.com
Basic Rate: please call for info

DAVEN THE MAD HATTER STUDIOS
Los Angeles, CA
323-876-1212
Email: faye@daventhemadhatstudios.com
Web: daventhemadhat.com
Contact: studio manager
Basic Rate: please call for info

DENOISE.COM
1050 Murray St.
Berkeley, CA 94710
510-653-3838
Email: info@denoise.com
Web: denoise.com
Contact: Albert Benichou
Basic Rate: please call for info

DIAMOND DREAMS MUSIC PRODUCTIONS
North O.C., Carbon Canyon 91709
909-393-6120 Fax 909-606-5779
Email: info@diamonddreamsmusic.com
Web: diamonddreamsmusic.com
Contact: Raphael De Giorgio
Basic Rate: please call for info, varies from project to project

DINO M 4 RECORDING/ MASTERING STUDIO
Torrance, CA
(10 minutes South of LAX)
310-782-1440
Email: dinom4@aol.com
Contact: Dino Maddalone

DISC MAKERS
4425 W. Riverside Dr., Ste. 204
Burbank, CA 91505
800-468-9353
Email: info@discmakers.com
Web: discmakers.com
Basic Rate: please call for info

DISKFACTORY
14 Chrysler
Irvine, CA 92618
855-273-4263
Email: customercare@diskfactory.com
Web: diskfactory.com
Basic Rate: please see web or call

DNA MASTERING
19528 Ventura Blvd., Ste. 315
Tarzana, CA 91356
818-992-4034
Email: info@DNAMastering.com
Web: dnamastering.com
Contact: David Donnelly, Perry Cunningham
Basic Rate: special rate for indie and unsigned artists

ELYSIAN MASTERS
P.O. Box 50858
Los Angeles, CA 90050
323-839-6283
Web: elysianmasters.com

EZEE STUDIOS
21550 Oxnard St., Ste. 990
Woodland Hills, CA 91367
818-444-4744
Email: brian@ezeestudios.com
Web: ezeestudios.com
Contact: Brian Zamorano
Basic Rate: please see web or call

Additional location:

75 Rockefeller Plaza
New York, NY 10019
212-275-2160
Email: James@ezeestudios.com
Contact: James Winner

GO BIG AUDIO
Hollywood, CA
818-205-3043
Email: benny@gobigaudio.com
Web: gobigaudio.com
Basic Rate: please see web or call

GOLDEN MASTERING

1721 E. Main St.
Ventura, CA 93001
805-648-4646 Fax 805-648-4656
Email: diane@goldenmastering.com
Web: goldenmastering.com
Contact: April Golden
Format: digital and analog
Basic Rate: please call for info

GOLD STREET

649 Bethany Rd.
Burbank, CA 91504
818-567-1911
Email: apost@goldstreet.net
Web: goldstreet.net
Contact: Eric Michael Cap
Basic Rate: see the website

GROOVEWORKS

1446 W. 178th St.
Gardena, CA 90248
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Contact: studio manager
Basic Rate: please call for info

HIT SINGLE RECORDING SERVICES

1935C Friendship Dr.
El Cajon, CA 92020
619-258-1080
Web: hitsinglerecording.com
Basic Rate: please call or see web for info

HOWIE WEINBERG MASTERING STUDIO

8331 Lookout Mountain Ave.
Los Angeles, CA 90046
323-524-8776, 917-455-1570
Email: info@howieweinbergmastering.com
Web: howieweinbergmastering.com
Basic Rate: Rates Upon Request

HYDE ST. STUDIOS

245 Hyde St.
San Francisco, CA 94102
415-441-8934
Email: info@hydestreet.com
Web: hydestreet.com
Basic Rate: please call or see web

IMPERIAL MEDIA SERVICES

3202 Pennsylvania Ave.
Santa Monica, CA 90404
310-396-2008
Email: info@imperialmedia.com
Web: imperialmedia.com
Services: Retail ready CD, DVD and Blu-ray packages ship within 24-48 Hour

Additional location:

Dropoff
5482 Wilshire Blvd., Ste. 240
Los Angeles, CA 90036

J.E. SOUND PRODUCTIONS

Hollywood, CA
323-850-0765
Email: jesound@jps.net
Web: jesound.com
Contact: John Goodenough
Basic Rate: please see web or call

JOE GASTWIRT MASTERING

4750 Rhapsody Dr.
Oak Park, CA 91377
310-444-9904
Email: joe@gastwirtmastering.com
Web: gastwirtmastering.com
Contact: Joe Gastwirt
Basic Rate: please see web or call

JUNGLE ROOM RECORDING STUDIOS

604 1/2 Sonora Ave.
Glendale, CA 91201
818-247-1991
Email: info@jungleroom.net
Web: jungleroom.net
Basic Rate: please see web or call

KEN LEE MASTERING

3060 El Cerrito Plaza No. 542
El Cerrito, CA
510-428-9276
Email: kenleemastering@mac.com
Web: facebook.com/kenleemastering.studio
Basic Rate: please Email

KINGSIZE SOUNDLABS

Los Angeles, CA
323-533-0022
Email: ronna@kingsizesoundlabs.com
Web: kingsizesoundlabs.com
Basic Rate: Call for more info

LITTLE HIPSTER MUSIC STUDIOS

14557 Leadwell St.
Van Nuys, CA 91405
818-570-3499
Email: contact@littlehipstermusic.com
Web: littlehipstermusic.com
Contact: David Snow
Basic Rate: please call for info

LURSSEN MASTERING

7510 Sunset Blvd., #1130
Los Angeles, CA 90046
323-924-7193
Email: reuben@lurssenmastering.com
Web: lurssenmastering.com
Contact: Reuben Cohen, Engineer

MAGIC GARDEN MASTERING

Los Angeles, CA
614-620-4567
Email: brian@magicgardenmastering.com
Web: magicgardenmastering.com
Contact: Brian Lucey

MAMBO SOUND & RECORDING

2200 W. Esther
Long Beach, CA 90813
562-432-9676
Email: steve@mambosound.net
Web: mambosoundandrecording.com
Contact: Steve McNeil
Basic Rate: please call for info

MAOR APPELBAUM MASTERING – "Sounds With Impact"

Woodland Hills, CA
818-564-9276, 818-745-6412
Email: mappelbaum@gmail.com
Web: maorappelbaum.com
Contact: Maor Appelbaum
Clients: Faith No More, Yes, Meatloaf, Luce Fiasco, Eric Gales, Walter Trout, Ill Nino, Starset, Sepultura, Rob Halford, Yngwie Malmsteen, Lita Ford, Fates Warning, William Shatner, Dokken, Pepper, Butcher Babies, Nekromantix, Cynic, Billy Sherwood, Adrenaline Mob.

MARCUSSEN MASTERING

5632 Hollywood Blvd.
Hollywood, CA 90028
323-463-5300 Fax 323-463-5600
Email: info5223@marcussenmastering.com
Web: marcussenmastering.com
Contact: Caryl McGowan
Basic Rates: please call for info

MARSH MASTERING

Los Angeles, CA
310-598-6038 Fax 310-598-5685
Email: marsh@marshmastering.com
Web: marshmastering.com
Contact: Stephen or Fernando
Basic Rate: Flat rates for unattended sessions, Hourly rates for attended sessions

MASTER GROOVE STUDIOS

Northridge, CA
Nashville, TN
818-830-3822, 615-799-9366
Email: leafcake@att.net
Web: mastergroovestudios.com
Contact: Dave Morse
Basic Rate: please call for info, reasonable rates.

MAURICE GAINEN PRODUCTIONS

4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
Email: info@mauricegainen.com
Web: mauricegainen.com
Basic Rate: please call for info
Credits: Alex Skolnick (Testament, Trans-Siberian), Andy McKee, Lisa Linehan, Mary Schindler, Trash Wednesday

MELROSE MASTERING

5254 Melrose Ave.
Hollywood, CA
818-216-5409
Email: melrosemusic@mac.com
Web: facebook.com/melrosemusicstudios, melrosemusicstudios.com
Basic Rate: please call for info

METRO STUDIOS

San Fernando Valley, CA
818-366-5588
Email: tom@metrostudios.com
Web: metrostudios.com
Basic Rate: please call for info

MIKE WELLS MASTERING

4470 W. Sunset Blvd., #147
Los Angeles, CA 90027
323-363-2339
Email: studio@mikewellsmastering.com
Web: mikewellsmastering.com, facebook.com/MikeWellsMastering
Contact: Mike Wells
Basic Rate: Please call for rates
Notes: Skype: mikewellsmastering

M L E STUDIOS

P.O. Box 93008
Los Angeles, CA 90093-0008
866-246-8846
Email: mail@majorlabelmusic.com
Web: majorlabelmusic.com, facebook.com/mlestudios
Contact: Col. Darryl Harrelson
Basic Rate: \$45.00/hr or flat rate per song/album small independent multi-room studio

specializing in country, Americana and alt country genres.

MR. TOAD'S MASTERING

905 Tennessee St.
Vallejo, CA 94590
888-Mr.Toads (888-678-6237)
Web: mrtoads.com
Basic Rate: please call for info

THE OC RECORDING COMPANY

3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fülks
Credits: Universal Pictures, Disney, ESPN, LA Clippers, Casio, Kendrick Lamar, Platinum & Grammy Artists
Gear: Pro Tools HD 11, Neve 1073, Sony C-800G, Neumann, Aurora, Avalon, Lynx, Dangerous, Focal, SSL

OASIS MASTERING

4109 W. Burbank Blvd.
Burbank, CA 91505
818-567-0500 Fax 818-567-0599
Web: oasismastering.com
Basic Rate: please call for info

PRAIRIE SUN

Box 7084
Cotati, CA 94931
707-795-7011 Fax 707-795-1259
Email: info@prairiesun.com
Web: prairiesun.com
Contact: studio manager
Basic Rate: please call for info

PRECISION MASTERING

1008 North Cole Ave.
Los Angeles, CA 90038
323-464-1008
Email: claudia@precisionmastering.com
Web: precisionmastering.com
Contact: Claudia Lagan

PRIVATE ISLAND TRAX

1882 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729
Email: info@privateislandtrax.com
Web: privateislandtrax.com
Basic Rate: \$65/hour

PRODUCTION COMPANY MASTERING & RECORDING STUDIO, THE

673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Contact: Dennis
Basic Rate: analog and digital, please call for info

PROFESSIONAL MUSICIAN'S LOCAL 47

3220 Winona Ave.
Burbank, CA 91504
323-462-2161
Web: promusic47.org
Contact: Amie Moore
Basic Rate: please call for info

PHUTURETRAX

Redondo Beach, CA
310-363-0243
Email: info@phuturetrax.com
Web: phuturetrax.com
Contact: Don Corrieri

PYRAM-AXIS DIGITAL

Redondo Beach, CA
Email: music@pyramaxis.com
Web: pyramaxis.com
Contact: Jim D.
Basic Rate: please email for information

PYRAMID RECORDING AND MASTERING

4586 E Pine Ave.
Fresno, CA 93703
559-709-0610
Email: prs@pyramidrecording.net
Web: pyramidrecording.net

RESOLUTION MASTERING

Sherman Oaks, CA
818-481-7064
Email: info@resolutionmastering.com
Web: resolutionmastering.com
Contact: Ron Boustead
Base Rate: US- \$100/song

QUALITY CLONES MASTERING, CD MASTERING & DVD AUTHORIZING

3940 Laurel Canyon Blvd., Ste. 405
Studio City, CA 91604
323-464-5853
Email: info@qualityclones.com
Web: qualityclones.com
Basic Rate: please call for info

RACE HORSE STUDIOS

3780 Selby Ave.
Los Angeles, CA 90034

310-280-0175 Fax 310-280-0176

Email: duncan@racehorsestudios.com
Web: racehorsestudios.com
Contact: Duncan Macfarlane
Basic Rate: please call for info

RAINBO RECORDS MFG. CORP.

8960 Eton Ave.
Canoga Park, CA 91304
818-280-1100 Fax 818-280-1101
Email: info@rainborecords.com
Web: rainborecords.com
Basic Rate: please call for info

REDRUM STUDIOS

Email: info@redrumproductions.net
Web: redrumproductions.net
Contact: Simon or Boi
Basic Rate: email for info

RL AUDIO

1646 N. Curson Ave.
West Hollywood, CA 90046
323-687-8547
Email: rlaudio1@gmail.com
Web: rlaudio.net
Basic Rate: see website

RODEO PUNK MUSIC

Woodland Hills, CA
818-570-1727
Email: contact@rodeopunkmusic.com
Web: facebook.com/RodeoPunk/
Basic Rate: Please see web or call

RPD STUDIOS

1842 Burlison Ave.
Thousand Oaks, CA 91360
805-496-2585
Email: info@rpdstudio.com
Web: rpdstudios.com
Contact: Randy
Basic Rate: please call for info

SONIC VISION MASTERING & AUDIO PRODUCTION SERVICES

818-269-7087
Web: sonicvisionmastering.com
Contact: Mike Milchner
Basic Rate: please call or check website for info

SONORA RECORDERS

3222 Los Feliz Blvd.
Los Angeles, CA 90039
323-663-2500
Email: ducktape@aol.com
Web: sonorarecorders.com
Contact: Richard or Chad
Basic Rate: please call for info

SOTTOVOCE STUDIO AND MASTERING

North Hollywood, CA
818-694-3052
Email: info@sottovocestudio.com
Web: sottovocestudio.com

SOUND AFFAIR

2727 S. Crodgy Way, Unit G
Santa Ana, CA 92704
800-570-6656
Web: SoundAffairMastering.com
Contact: Ron or Andree
Basic Rate: please see web for info

SOUND BITES DOG

Los Angeles, CA
310-621-1896
Email: hdekline@gmail.com
Web: soundbitesdog.com
Contact: Hans DeKline
Basic Rate: call or check our website

SOUND MATRIX STUDIOS

18060 New Hope St.
Fountain Valley, CA 92708
714-437-9585
Email: info@soundmatrix.com
Web: soundmatrix.com
Contact: Brandon Forrest
Basic Rate: please call or see web for info

STUDIO 5109

1110 N. Western, Ste. 206
Hollywood, CA 90029
213-369-7094
Email: info@studio5109.com
Web: studio5109.com
Contact: Mike Wolf
Basic Rate: please call or see web

STUDIO CITY SOUND

4412 Whittsett Ave.
Studio City, CA 91604
818-505-9368
Email: eharrison@studiocitysound.com
Web: studiocitysound.com
Contact: studio manager
Basic Rate: please call for info

STUDIOWEST

11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Email: chris@studiowest.com
Web: studiowest.com
Basic Rate: call for more info

SULLYSTONE MUSIC

Cloverland Studios
North Hollywood, CA 91616
818-503-1157
Web: sullystone.com
Contact: Billy Sullivan
Basic Rate: please call for info

SUN 7 MUSIC

5303 Inadale Ave.
Los Angeles, CA 90043-1543
323-292-1052
Email: sun7@sun7production.com
Web: sun7production.com
Basic Rate: please call for info

THETA SOUND STUDIO

1309 W Riverside Dr.
Burbank, CA 91506
818-955-5898
Email: randy@thetasound.com
Web: thetasound.com
Contact: Randy or Cyndie Tobin
Basic Rate: please call for info

THRESHOLD MASTERING

2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677
Email: micheleb@thresholdsound.com
Web: thresholdsound.com
Contact: Michelle Blankenship or Peter Barker
Basic Rate: custom rates for indies

TIME ART STUDIO

Studio City, CA
818-980-2840
Email: darlene@darlenekoldenhoven.com
Web: darlenekoldenhoven.com/timeart
Contact: Darlene
Basic Rate: please call for info

TOMCAT ON THE PROWL PRODUCTIONS

Studio City, CA 91604
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Hornig
Basic Rate: visit website for more info

TRU-ONE STUDIOS

2100 E. Howell Ave., Ste. 208
Anaheim, CA 92806
714-634-4678
Web: truonerecords.com
Basic Rate: Rooms \$16 & \$20 per hr.

UNITED AVG, INC.

6855 Vineland Ave.
North Hollywood, CA 91605
800-247-8606, 818-980-6700
Web: unitedavg.com
Contact: Steve Katz
Basic Rate: call or check website for more information

UNITED MASTERING

6050 Sunset Blvd.
Hollywood, CA 90028
323-467-9375
Email: Booking@UnitedRecording.com, erik@unitedmastering.com/mastering
Web: UnitedRecordingStudios.com
Contact: Rob Goodchild
Basic Rate: call for info

VESTMAN MASTERING

Orange County, CA
714-349-4147
Email: info@vestmanmastering.com
Web: johnvestman.com
Contact: John Vestman or office mgr.
Basic Rate: Contact us for hourly rates and package rates for sessions longer than 4 hours.

WATERBURY PRODUCTIONS

Laurel Canyon and Magnolia
Valley Village, CA
818-505-8080
Email: davewaterbury91607@yahoo.com
Web: davewaterbury.net
Contact: Dave Waterbury
Basic Rate: please call for info

WESTLAKE RECORDING

7265 Santa Monica Blvd.
West Hollywood, CA 90046
323-851-9800
Email: bookings@thelakestudios.com
Web: thelakestudios.com
Contact: Sara Clark
Basic Rate: please call for info

WOODRUM PRODUCTIONS

Burbank, CA
818-848-3393
Email: michael@woodrumproductions.com
Web: woodrumproductions.com
Contact: Michael Woodrum
Basic Rate: please call for info

ZENMASTERING

P.O. Box 231097
Encinitas, CA 92023
858-231-1541
Web: zenmastering.com
Contact: Paul Abbott

COLORADO

AIRSHOW BOULDER STUDIO

Boulder, CO 80301
P.O. Box 17632
303-247-9035
Web: airshowmastering.com
Basic Rate: please call for info

Additional location:

7014-C Westmoreland Ave.
P.O. Box 5692
Tacoma Park, MD 20913
301-891-9035

ASPEN LEAF RECORDING STUDIO

P.O. Box 60351
Grand Junction, CO
970-201-6166
Email: aspenleafrecording@gmail.com
Web: aspenleafrecording.com
Contact: Ken Dravis
Basic Rate: please call for info

AUDIO PARK RECORDING & MASTERING

Arvada, CO 80002
303-456-6122
Email: audioparkrecording@gmail.com
Web: facebook.com/AudioParkRecordingStudio
Basic Rate: please call for info

A/V SERVICES

2432 S. Downing St.
Denver, CO 80210
303-777-5950
Email: info@av-services.com
Web: av-services.com
Basic Rate: please call for info

CHERRY SOUND STUDIOS, LLC

1600 Downing, Ste. 120
Denver, CO 80218
303-910-5359
Email: info@cherrysoundrecords.com
Web: cherrysoundstudios.com
Basic Rate: please call for info

COLORADO SOUND STUDIOS

3100 W. 71st Ave.
Westminster, CO 80030

303-430-8811

Web: coloradosound.com
Basic Rate: please call or see website

GLOBALSOUND REC. STUDIO

555 Alter St., Unit 19-F
Broomfield, CO 80020
303-439-7956
Email: office@globalsoundstudio.com
Web: globalsoundstudio.com
Basic Rate: please call for info

QUAM AUDIO PRODUCTIONS

Boulder, CO
720-890-0230
Email: info@quamaudio.com
Web: quamaudio.com
Contact: Michael Quam
Basic Rate: please call for info

SUMMERTOWN STUDIOS

S.W. Corner of College & Harmony
Fort Collins, CO
4606 S. Mason St.
970-377-8066
Email: producer@summertownstudios.com
Web: summertownstudios.com
Contact: Bob Buford
Basic Rate: please call for info

CONNECTICUT

BEANSTUDIO MASTERING

Bridgeport, CT
Email: jim@beanstudio.com
Web: beanstudio.com
Contact: Jim DeSalvo
Basic Rate: please call for info

ONYX SOUND LAB LLC

56 Cooper St.
Manchester, CT 06040
860-436-4581
Email: contact@onyxsoundlab.com
Web: onyxsoundlab.com
Contact: Adam Gootkin or Peter Kowalczyk
Basic Rate: please call for info

RVP STUDIOS

221 Bull Hill Ln.
West Haven, CT 06516
203-693-1171
Email: info@performanceplusrmusic.com
Web: rvpstudios.com
Contact: Marc
Basic Rate: please call for info

SUITE AUDIO

Clinton, CT 06413
860-664-9499
Email: info@suiteaudio.com
Web: suiteaudio.com
Basic Rate: please call for info

TARQUIN STUDIOS

Bridgeport, CT 06604
203-338-0895
Email: studio@tarquinrecords.com
Web: tarquinrecords.com
Basic Rate: please call for info

DELAWARE

DIGITAL STREET STUDIO

20 East Division St.
Dover, DE 19901
302-242-7127
Email: digitalstreetstudio@gmail.com
Web: digitalstreetstudio.com

JAMLAND STUDIO

2326 Empire Dr.
Wilmington, DE 19810
302-475-0204

Email: music@jamlandstudio.com
Web: jamlandstudio.com

DISTRICT OF COLUMBIA (D.C.)

LISTEN VISION LLC

2622 Georgia Ave. NW
Washington, D.C. 20001
202-332-8494
Email: info@listenvision.com
Web: listenvision.com
Basic Rate: please call for info

FLORIDA

EMERALD CITY RECORDING, INC.

105 Dunbar Ave., Ste. A
Oldsmar, FL 34677
813-814-1062
Email: info@emeraldcityrecording.com
Web: emeraldcityrecording.com
Basic Rate: please call for rates

FULLERSOUND INC.

3551 S.W. 116th Ave.
Fort Lauderdale, FL 33330
305-556-5537 Fax 954-727-5303
Web: fullersound.com
Basic Rate: please call for rates

UPCOMING STUDIO, INC.

601 W. Oakland Park Blvd., Ste. 13
Wilton Manors, FL 33311-0913
954-530-4710
Email: mastering@upcomingstudios.com
Web: upcomingstudio.com

NOISEMATCH STUDIOS

169 N.W. 23rd St.
Miami, FL 33127
786-334-5382
Email: info@noisematch.com
Web: noisematch.com
Basic Rate: Call for info

PROGRESSIVE MEDIA & MUSIC

2116 Southview Ave.
Tampa, FL 33606
813-251-8093 Fax 813-251-6050
Email: info@progressivecds.com
Web: progressivecds.com
Basic Rate: project rates available - call for a quote

GEORGIA

GLENN SCHICK MASTERING

1266 West Paces Ferry NW
Atlanta, GA 30327
404-351-4655
Email: info@gsmastering.com
Web: gsmastering.com
Basic Rate: please call for info

ODYSSEY STUDIO, THE

198 N. 1st St.
Colbert, GA 30628
706-540-1076
Email: p_rives@theodysseystudio.com
Web: theodysseystudio.com
Basic Rate: \$50/hr. see web for details

SING MASTERING

781 Wheeler St. N.W.
Studio 8
Atlanta, GA 30318
404-827-8503
Email: info@singmastering.com
Web: singmastering.com
Basic Rate: please call for info

HAWAII

ISLAND SOUND STUDIOS

377 Keahole St., Ste. D-03



Maor Appelbaum
mastering
sounds with IMPACT

www.maorappelbaum.com
mappelbaum@gmail.com 818-564-9276



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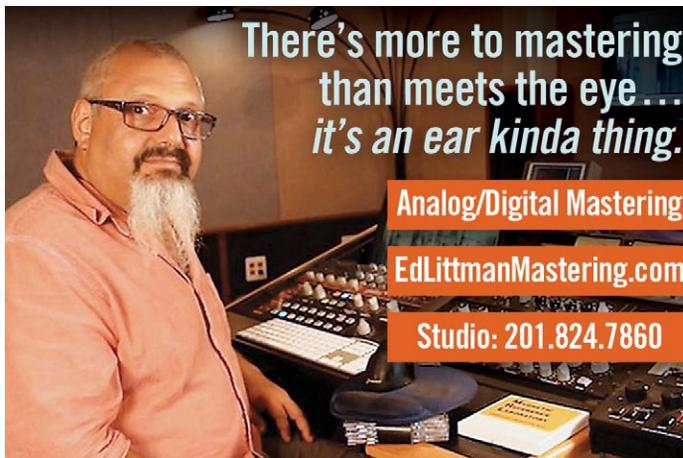
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Web: sitnspinstudios.com
Contact: Matt Morgan

STRAWBERRY SKYS RECORDING STUDIOS
1706 Platt Springs Rd.
West Columbia, SC 29169
803-794-9300
Email: info@strawberryskys.com
Web: strawberryskys.com
Basic Rate: call for rates

VLADO MELLER MASTERING
c/o Truphonic Studios
816 St. Andrews Blvd.

Charleston, SC 29407
818-571-2768
Email: info@VladoMastering.com
Web: vladomastering.com
Contact: Peter West

SOUTH DAKOTA

PRAIRIE DOG STUDIOS
P.O. Box 91016
Sioux Falls, SD 57109
605-361-0939
Email: topdog@prairiedogstudios.com
Web: prairiedogstudios.com
Basic Rate: please call for info

TENNESSEE

BLACK MATTER MASTERING
601 Lemont Drive
Nashville, TN 37216
615-424-6509
Email: dan@blackmattermastering.com
Web: blackmattermastering.com
Services: Mastering, lacquers, vinyl etching

DAVE TOUGH PRODUCTIONS
Nashville, TN
615-554-6693
Email: dave@davetough.com
Web: davetough.com
Contact: Dave
Basic Rate: \$65/hr - specializing in internet mastering

DIAMONDSC AUDIO
204 Still Water Cir.
Nashville, TN 37221
615-662-6870
Email: info@diamondscaudio.com
Web: diamondscaudio.com
Contact: Doug Diamond
Basic Rate: Mastering Package 'D' - \$30/song

ELECTRAHEAD ART & MEDIA
1022-B Joyce Ln.
Nashville, TN 37216
615-525-1504
Email: info@electraheadmedia.com
Web: electraheadmedia.com
Basic Rate: please call for info
Credits: Aevory, Wilson Quick, Natu Visinia, the Colored Parade, Lions for Real

EUPHONIC MASTERS
Arlington, TN
901-266-6075
Email: info@euphonicmasters.com
Web: euphonicmasters.com
Basic Rate: please call for info

FOXWOOD MASTERING
108 Foxwood Ln.
Franklin, TN 37069
615-297-3929
Email: info@foxwoodmastering.com
Web: foxwoodmastering.com
Basic Rate: please call for info

GEORGETOWN MASTERS AUDIO, LLC
33 Music Sq. W., Ste. 109b
Nashville, TN 37203 USA
615-254-3233 Fax 615-254-3237
Email: info@georgetownmasters.com
Web: georgetownmasters.com
Contact: Shelley Anderson
Basic Rate: please call or see web

HILLTOP RECORDING STUDIOS
902 Due W. Ave.
Nashville, TN 37115
615-865-5272
Web: hilltopstudio.com
Contact: John Nicholson

INDEPENDENT MASTERING
1312 16th Ave. S.
Nashville, TN 37212
615-425-0739
Email: eric@independentmastering.com
Web: independentmastering.com

JAMSYNC
1232 17th Ave. S.
Nashville, TN 37212
615-320-5050 Fax 615-340-9559
Web: jamsync.com
Basic Rate: please call for info

MASTERFONICS
28 Music Sq. West, E
Nashville, TN 37203
615-720-2761
Email: tommy@masterfonics.com
Web: masterfonics.com
Contact: Tommy Dorsey
Basic Rate: please call for info

MASTERING STUDIO, THE
9 Music Sq. S., Ste. 148
Nashville, TN
615-828-1877
Web: themasteringstudio.com
Contact: Luke
Basic Rate: please see web

MASTERMIX
1921 Division St.
Nashville, TN 37203
615-321-5970 Fax 615-321-0764
Email: slee@mastermix.com
Web: mastermix.com
Contact: Ken or Hank
Basic Rate: please call for info

MAYFIELD MASTERING
2825 Erica Pl.
Nashville, TN 37204
615-383-3708
Email: info@mayfieldmastering.com
Web: mayfieldmastering.com
Basic Rate: please call for info

MUZI MUSIC
Nashville TN
844-689-4227 Ext. 3
Email: mike@muzimusic.com
Web: muzimusic.com
Contact: Mike Farena
Basic Rate: special rate for indie and unsigned artists

NASHVILLE RECORDING STUDIO 19
112 Seaboard Ln.
Franklin, TN 37067
270-625-3357, 731-607-6810
Email: rtl7@aol.com
Web: studio19nashville.com
Basic Rate: please call for info

PARLOR STUDIO, THE
1317 16th Ave. S.
Nashville, TN 37212
615-385-4466
Email: larry@parlorproductions.com
Web: parlorproductions.com
Contact: Larry Sheridan

THE PLACE...FOR MASTERING
5543 Edmondson Pike #100
Nashville, TN 37211
615-686-1725

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Contact Peter Cho
917-902-9909
peter@vladomastering.com



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www.vladomastering.com

Email: alex@theplaceformastering.com
Web: theplaceformastering.com
Contact: Alex Rockefeller, Studio Mgr.
Basic Rate: Email your project info to Alex for a free quote.
Clients: Eric Clapton, John Mayer, Edwin McCain, Jeff Buckley, James Brown. Indie artists worldwide are welcome.

PREMIER AUDIO MASTERING
 813-362-2089
Email: contact@premieraudiomastering.com
Web: premieraudiomastering.com, facebook.com/premieraudiomastering
Contact: Brainard Jesse
Basic Rate: \$2- / \$35/hr

TOP HAT RECORDING
 Knoxville, TN
 512-779-8188
Email: mary@tophatrecording.com
Web: tophatrecording.com
Basic Rate: please call for info

WOLF MASTERING
 1024 16th Ave. S.
 Nashville, TN 37212
 615-351-1688
Email: wolfmastering@gmail.com
Web: wolfmastering.com
Contact: Erik Wolf
Basic Rate: \$85/hr. plus masters

YES MASTER STUDIOS
 478 Craighead St., #105
 Nashville, TN 37204
 615-383-1964
Email: yesmaster@comcast.net
Web: yesmasterstudios.com

TEXAS

AMBIENT DIGITAL
 Houston, TX
 888-808-DISC
Email: mastering@ambientdigital.com
Web: ambientdigital.com
Contact: Bob Boyd
Basic Rate: please call for an estimate

ARCUBE MULTIMEDIA INC.
 959 E. Collins Blvd., Ste. 123
 Richardson, TX 75081
 877-677-9582, 972-267-1800

Email: sales@arcube.com
Web: arcube.com
Basic Rate: please call for info

Additional locations:

Austin
 877-677-9582

Houston
 832-573-9444

AUDIO ARTS
 817-946-7539
Email: audioarts@me.com
Basic Rate: please call for rates

CROWN RECORDS
 402 Peoples St., Ste. 3C
 Corpus Christi, TX 78401
 361-882-8881
Web: crownrecords.com
Basic Rate: please contact for info

DES MASTERING
 1409 S. Lamar St., Ste. 100
 Dallas, TX 75215
 214-428-8777
Email: george@desmastering.com
Web: desmastering.com
Basic Rate: see website

EAGLE AUDIO RECORDING
 911 S. Main St.
 Fort Worth, TX 76104
 817-877-4338 Fax 817-259-1674
Email: info@eagleaudiorecording.com
Web: eagleaudiorecording.com
Basic Rate: please call for info

FORT WORTH SOUND
 306 S. Main St.
 Ft. Worth, TX 76104
 817-922-5444
Web: fortworthsound.com
Contact: Bart Rose
Basic Rate: please call for info
JO MUSIK
 Sunnyvale, TX 75182
 972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Basic Rate: please call for info

MASTERPIECE MASTERING
 P.O. Box 2909
 South Padre Island, TX 78597-2909
 956-233-5326, (Austin) 512-289-3428
Email: billy@legendaryaudio.com
Web: masterpiecemastering.com, legendaryaudio.com
Contact: Billy Stull
Basic Rate: call for rates

NEXUS RECORDING STUDIOS
 San Antonio, TX
 210-639-5266
Email: jason@nexusrecordingstudios.com
Web: nexusrecordingstudios.com
Contact: Jason Hatch
Basic Rate: please call for info

OTR MASTERING
 650-595-8475
Email: info@otrstudios.com
Web: otrstudios.com/mastering
Basic Rate: Please call for info

SUGARHILL STUDIOS
 5626 Brock St.
 Houston, TX 77023
 713-926-4431
Email: casey@sugarhillstudios.com
Web: sugarhillstudios.com
Contact: Chris Longwood
Basic Rate: please call for info

TERRA NOVA DIGITAL AUDIO, INC.
 5446 Hwy. 290 W., Ste. 270
 Austin, TX 78735
 512-891-8010 Fax 512-891-8014
Email: info@terranovamastering.com
Web: terranovamastering.com
Basic Rate: please call for info

VAULT RECORDING STUDIOS, THE
 9135 Katy Fwy., Ste. 1
 Houston, TX 77024
 713-851-0265
Email: info@vaultrecording.com
Web: vaultrecording.com
Contact: David Williams
Basic Rate: please call for info

WEXTRAX MASTERING LABS
 McKinney, TX
 214-544-1554, 214-585-1692
Email: rob@wextrax.com
Web: wextrax.com
Contact: Rob Wechsler
Basic Rate: please call for info

WIRE ROAD STUDIOS
 901 W. 20th St.
 Houston, TX 77008
 713-636-9772
Email: inquiries@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Basic Rate: By request per project

UTAH

DAVID EVANOFF SOUND DESIGNS
 2335 S. W. Temple
 Salt Lake City, UT
 801-815-3202
Email: dave@davidevanoff.com
Web: davidevanoff.com
Basic Rate: please call for info

VICK ENTERTAINMENT
 10 W. Broadway, Ste. 701
 Salt Lake City, UT 84101
 801-755-9966 Fax 866-599-8863
Email: info@vickentertainment.com
Web: vickentertainment.com
Basic Rate: please call for info

VERMONT

LITTLE CASTLE STUDIO
 802-349-1280
Email: littlecastlestudio@yahoo.com
Web: littlecastle.com
Contact: Horace Williams, Jr.
Basic Rate: please call for info

LANE GIBSON
 413 Carpenter Rd.
 Charlotte, VT 05445
 802-425-3508
Web: lanegibson.com

VIRGINIA

CUE RECORDING STUDIOS
 109 Park Ave., Ste. E
 Falls Church, VA 22046
 703-532-9033
Email: info@cuerecording.com
Web: cuerecording.com
Basic Rate: please call for info

WASHBURN MASTERING
 325 E. Bay View Blvd., Ste. 205
 Norfolk, VA 23503
 757-480-5008

Web: washburnmastering.com
Contact: Todd Washburn
Basic Rate: please call for info

WASHINGTON

PERFECHTER PRODUCTIONS
 509-242-8907
Email: info@perfechterproductions.com
Web: perfechterproductions.com
Basic Rate: please email for info

SYNERGY PRODUCTIONS
 958 N. 127th St., Ste. B
 Seattle, WA 98133
 206-364-1070
Email: jason@synergynw.com
Web: synergynw.com

WEST VIRGINIA

ZONE 8 RECORDING
 527 Main St.
 Morgantown, WV
 304-599-7332
Email: zone8recording@yahoo.com
Web: zone8recording.com
Contact: Mark Poole
Basic Rate: please call for info

WISCONSIN

FRESH COAST
 818 N. 109th St.
 Milwaukee, WI 53226
 414-771-9999
Web: freshcoast.com
Basic Rate: please call for info

ULTIMATE AUDIO MASTERING
 35 W. Liberty
 Evansville, WI 53536
 608-695-3284
Email: uamaster@sbcglobal.net
Web: ultimateaudiomastering.com/contact.html
Contact: Tom Blain
Basic Rate: call for price quote

WYOMING

INTEGRATED IMAGING
 133 S. McKinley St.
 Casper, WY 82601
 800-780-3805, 307-266-3805
Email: info@iilabs.com
Web: iilabs.com
Services: video and audio duplication

L4 COMMUNICATIONS
 P.O. Box 52332
 Casper, WY 82605
 307-259-4986
Email: info@L4communications.com
Web: l4communications.com
Services: digital editing

INTERNATIONAL

GLOBAL SOUND GROUP (Online Mastering)
 Ludgate Hill,
 London, United Kingdom,
 EC4M 7JN,
 0044207 118 3444.
Email: mastering@globalsoundgroup.com
Web: globalsoundgroup.com, facebook.com/globalsoundgroup
Basic Rate: please call or email for information

STUDIO 302
 207 Bank St., #338
 Ottawa, Ontario, Canada K2P 2N2
Web: studio302.com
Basic Rate: see website for rates

XARC MASTERING
 The Online CD & Vinyl
 (Pre) Mastering Studio
 Gompitzer St. 108
 Dresden, Saxony 01557 Germany
 +49 (0) 170 750 22 92
Email: info@xarcmastering.com
Web: xarcmastering.com
Contact: Lorenz Vauck
Format: digital and analog, 2 tracks

For more directories with industry contacts for A&R, recording studios, rehearsal studios, booking agents, producers, engineers, music publishers, indie labels and more visit musicconnection.com/industry-contacts.

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David has been a successful staff producer for the major labels for over 20 years and owner of Master Groove Studios since 1981 (Nashville & LA). He is a successful producer with 24 Gold and Platinum awards and 5 Grammy nominations with 1 win. He works with top stars, A&R.

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Music-makers tap into this directory to connect with indie labels, marketing & promo experts and indie publicists. Plus loads of contact information to aid you in promoting your music career, DIY style: T-shirt and CD development, blog sites and social media tools.

ALABAMA

WVUA 90.7 FM

University of Alabama
Music Directory
Box 870170
Tuscaloosa, AL 35487
205-348-6061
Email: music@wvuafm.ua.edu
Web: wvuafm.ua.edu
Format: alt-rock

ARIZONA

KAMP 1570 AM

University of Arizona
Attn: (Genre of Music You Are Sending)
615 N. Park Ave., #101
Tucson, AZ 85721
520-626-4460
Email: headmusic@kamp.arizona.edu
Web: kamp.arizona.edu
Format: free form

KXCI 91.3 FM

220 S. 4th Ave.
Tucson, AZ 85701
520-623-1000 Ext. 16
Web: kxci.org
Contact: Duncan Hudson
Format: eclectic

CALIFORNIA

KALX 90.7 FM

University of California, Berkeley
26 Barrows Hall, Ste. 5650
Berkeley, CA 94720-5650
510-642-1111
Email: music@kalx.berkeley.edu
Web: kalx.berkeley.edu
Format: eclectic

KCRH 89.9 FM

Chabot College
25555 Hesperian Blvd.
Hayward, CA 94545
510-723-6954
Email: music@KCRHradio.com
Web: kcrhradio.com

KCPR 91.3 FM

Cal Poly State University
Building 26, Room 301
1 Grand Ave.
San Luis Obispo, CA 93407
805-756-2965
Email: kcpur.music@gmail.com
Web: kcpur.org
Format: eclectic

KCRW 89.9 FM

Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405
310-450-5183
Email: mail@kcrw.org
Web: kcrw.com
Contact: Jason Bentley
Format: eclectic
Note: Submissions are all done through the website malcolm.kcrw.com

KCSC Internet Radio

California State University, Chico
530-898-6229
Contact: Quinn Mattingly, GM
Email: gm@kcsradio.com
Web: kcsradio.com
Format: eclectic

KCSB 91.9 FM

University of California
Music Directors
P.O. Box 13401
Santa Barbara, CA 93107-3401
805-893-3757
Email: ext.md@kcsb.org
Contact: Julia Madden-Fulk Music Director
Web: kcsb.org
Format: eclectic

KCSN 88.5 FM

California State University, Northridge
18111 Nordhoff St.
Northridge, CA 91330-8312
818-677-3090
Email: mookie@kcsn.org
Web: kcsn.org
Contact: Marc Kaczor
Format: Smart rock
Note: Weekend show "Connections" with Nic

Harcourt hosts an eclectic mix of progressive and innovative pop, connecting the musical dots between Jack White and Led Zeppelin, Serge Gainsbourg and Beck, Kraftwerk and Air and plenty in between. Nic showcases new and independent talent from across the musical spectrum and features live sessions and interviews with both established and emerging artists. (nic@kcsn.org)

KDVS 90.3 FM

University of California
14 Lower Freeborn Hall
Davis, CA 95616
530-752-0728
Email: kdvsmusicdepartment@gmail.com
Web: kdvs.org
Contact: Sean Johnson, Music Director
Format: eclectic/freedom

KJFC 89.7 FM

Foothill College
12345 S. El Monte Rd.
Los Altos Hills, CA 94022
650-949-7260 Fax 650-948-1085
Email: md@kjfc.org
Web: kjfc.org
Contact: Conor Lowe, Music Director
Format: eclectic

KJAZZ 88.1 FM

California State University, Long Beach
1500 Cotner Ave.
Los Angeles, CA 90025
310-478-5540
Email: bjackson@kjcz.org
Web: jazzandblues.org
Contact: Bubba Jackson, Program Dir.
Format: jazz & blues

KLBC.ORG

Long Beach City College
4901 E. Carson St.
Long Beach, CA 90808
562-938-4800
Email: purpose@klbc.org
Web: klbc.org
Format: eclectic

KOHL 89.3 FM

Ohlone Community College
43600 Mission Blvd.
Fremont, CA 94539
510-659-6221
Web: kohlradio.com

KSCU 103.3 FM

Santa Clara University
500 El Camino Real, Ste. 3207
Santa Clara, CA 95053
408-554-4907
Email: music@kscu.org
Web: kscu.org
Format: eclectic

KSBR 88.5 FM

Saddleback Community College
Student Services Center, Room 223
28000 Marguerite Pkwy.
Mission Viejo, CA 92692
949-582-5757
Email: jrondeau@saddleback.edu
Web: ksbr.net
Format: Jazz, Chill, Electronica

KSJS 90.5 FM

San Jose State University
Hugh Gillis Hall, Rm. 132
San Jose, CA 95192-0094
408-924-5757
Email: ksjs@ksjs.org
Web: ksjs.org
Format: eclectic

KSPC 88.7 FM

Pomona College
Thatcher Music Building
340 N. College Ave.
Claremont, CA 91711
909-621-8157
Email: md@kspc.org
Web: kspc.org
Format: eclectic/underground music

KUCI 88.9 FM

University of California, Irvine
c/o Music Director
P.O. Box 4362
Irvine, CA 92616
949-824-4561
Email: musicdir@kuci.org
Web: kuci.org

Contact: Caitlin Ison

Format: eclectic

KXLU 88.9 FM

Loyola Marymount University
One LMU Dr., Malone 402
Los Angeles, CA 90045
310-330-5958, 310-338-2866
Email: Jesskxlu@gmail.com
Web: kxlu.com
Contact: Jessica Makhlin
Format: eclectic

KXSC 1560

USC
3607 Trousdale Pkwy.
TCC B3 MC 3109
Los Angeles, CA 90089-3109
213-740-1486
Email: music@kxsc.org
Web: kxsc.org
Format: independent eclectic

KZSC 88.1 FM

University of California, Santa Cruz
1156 High St.
Santa Cruz, CA 95064
831-459-4036
Email: stationmanager@kzsc.org
Web: kzsc.org
Format: eclectic

KZSU 90.1 FM

Stanford University
P.O. Box 20510
Stanford, CA 94309
650-725-4868
Email: music@kzsu.stanford.edu
Web: kzsu.stanford.edu
Format: eclectic

UCLRadio.com

118 Kerckhoff Hall
308 Westwood Plaza
Los Angeles, CA 90024
310-825-9999
Email: gm@uclradio.com
Web: uclradio.com
Format: eclectic

COLORADO

KCSU 90.5 FM

Colorado State University
Room 118, Lory Student Center
Fort Collins, CO 80523
970-491-1695
Email: music@kcsufm.com
Web: kcsufm.com
Format: eclectic

KGNU 88.5 FM & 1390 AM

4700 Walnut St.
Boulder, CO 80301
303-449-4885
Web: kgnu.org
Format: eclectic

KRCC 91.5 FM

Colorado College
912 N. Weber St.
Colorado Springs, CO 80903
719-473-4801
Email: info@krcc.org
Web: krcc.org
Format: eclectic

KVCU 1190 AM

University of Colorado
Campus Box 207
Boulder, CO 80309
303-492-0609
Email: Jolie@radio1190.org
Web: radio1190.org
Contact: Jolie Klefeker, Music Dir.
Format: eclectic

CONNECTICUT

WESU 88.1 FM

Wesleyan University
45 Broad St., 2nd Fl.
Middletown, CT 06457
860-685-7703
Email: wesumd@wesufm.org
Web: wesufm.org
Format: free form

WHUS 91.7 FM

University of Connecticut
Student Union Building, Room 412

2110 Hillside Rd., Unit 3008R
Storrs, CT 06269-3008
860-486-9487

Email: musicdirector@whus.org
Web: whus.org
Format: eclectic

WNHU-88.7 FM

University of New Haven
46 Ruden St
West Haven, CT 06516
Email: programdirector@wnhu.org
Web: wnhu.net
Format: eclectic

WRTC 89.3 FM

Trinity College
300 Summit St.
Hartford, CT 06106
860-297-2439
Email: musicdirector@wrtcfm.com
Web: wrtcfm.com
Format: eclectic

WVUH 91.3 FM

University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
860-768-4703
Email: wvuh@hartford.edu
Web: wvuh.org
Format: world, women's, folk, polka, jazz, alt, classical, bluegrass, news, film, opera

FLORIDA

WVFS 89.7 FM

Florida State University
Music Director
420 Dittenbaugh Building
Tallahassee, FL 32304-1550
850-644-3871
Email: music@wvfs.fsu.edu
Web: wvfs.fsu.edu
Format: eclectic

WVUM 90.5 FM

University of Miami
Coral Gables, FL 33124
703-424-4251
Email: md@wvum.org
Web: wvum.org
Format: indie

GEORGIA

WRAS 88.5 FM

Georgia State University
(mail submissions via USPS)
P.O. Box 4048
Atlanta, GA 30302-4048
404-413-1630
Web: wras.org
Format: eclectic
*Note: We do not accept CD singles, MP3's or cassettes, Hard copy EPs/LPs (in CD or Vinyl)
*Mail submissions via UPS, DHL or FedEx:

WRAS-Album 88

Georgia State University
66 Courtland St.
Student Center West - Room 271
Atlanta, GA 30303

WREK 91.1 FM

Georgia Tech Student Radio
Music Director
350 Ferst Dr. N.W., Ste. 2224
Atlanta, GA 30332-0630
404-894-2468
Email: music.director@wrek.org
Web: wrek.org
Format: eclectic

HAWAII

KTUH 90.3 FM

University of Hawai'i
2445 Campus Rd.
Hemenway Hall, Ste. 203
Honolulu, HI 96822
808-956-4847
Email: md@ktuh.org
Web: ktuh.org/music
Format: all genres

IDAHO

KUOI 89.3 FM

University of Idaho
Student Union Building, 3rd Fl.
Campus Box 444272

Moscow, ID 83844-4272
208-885-6392
Email: kuoi@uidaho.edu
Web: kuoi.com/index.html
Format: eclectic

ILLINOIS

RADIO DEPAUL
DePaul University
2250 N. Sheffield Ave. Suite 317
Chicago, IL 60614
773-325-7342
Email: radiodepaulpd@gmail.com
Web: radio.depaul.edu
Format: eclectic

WESN 88.1 FM
Wesleyan University
Music Director
WESN 88.1 FM
P.O. Box 2900
Bloomington, IL 61702
Email: wesn@iwu.edu
Web: wesn.org
Format: free-form

WCRX 88.1 FM
Columbia College Chicago
33 E. Congress Pkwy.
Chicago, IL 60605
312-663-3512
Email: WCRXDJ@colum.edu
Web: colum.edu/academics/wcrx
Format: eclectic

WHPK 88.5 FM
Reynolds Club
5706 S. University Ave.
Chicago, IL 60637
773-702-8424
Email: pd@whpk.org
Web: whpk.org
Format: eclectic

WZND 106.1 FM
Illinois State University
007 Fell Hall
Normal, IL 61790-4481
309-438-5493
Email: ssuess@ilstu.edu
Web: wznd.com
Format: R&B and alt. rock

INDIANA

WFHB 91.3 & 98.1 FM
108 W. Fourth St.
Bloomington, IN 47404
812-202-6397
Email: music@wfhb.org
Web: wfhb.org
Format: eclectic

WGRE 91.5 FM
DePauw University
609 S. Locust St.
Greencastle, IN 46135
765-658-4475
Email: wgre@depauw.edu
Web: wgre.org
Format: eclectic

WSND 88.9 FM
Notre Dame
O'Shaughnessy Hall, 4th Fl.
University of Notre Dame
Notre Dame, IN 46556
574-631-7342, 574-631-4069
Email: wsnd@nd.edu
Web: nd.edu/~wsnd
Format: classical

IOWA

KRUI-89.7 FM
University of Iowa
379 Iowa Memorial Union
Iowa City, IA 52242
319-335-8970
Email: krui@uiowa.edu
Web: krui.fm/about/music
Contact: Music Director
Format: various rock/electronic/hip-hop, CMJ reporting

KANSAS

KJHK-90.7 FM
University of Kansas
1301 Jayhawk Blvd.
Lawrence, KS 66045
785-864-5483
Email: submitmusic@kjhk.org
Web: kjhk.org
Contact: Lily Grant, Music Dir.
Format: eclectic

KSDB 91.9 FM
Kansas State University
105 Kedzie Hall
Manhattan, KS 66506-4701
785-532-2330
Email: music@ksdbfm.org
Web: ksdbfm.org
Contact: Eric Nehm, Station Mgr.
Format: alternative/hip-hop

MARYLAND

WGTS 91.9 FM
Columbia Union College
7600 Flower Ave.
Takoma Park, MD 20912
301-891-4200, 800-700-1094
Web: wgts919.com
Format: Christian

MASSACHUSETTS

BIRN - Internet Radio
MS-150, Berklee College of Music
1140 Boylston St.
Boston, MA 02215
617-747-8538
Email: info@thebirn.com
Web: thebirn.com
Format: eclectic

WCFM 91.9 FM
WCFM Williamstown 91.9 FM
Paresky Ctr.
Williamstown, MA 01267
413-597-2373
Email: WCFMemd@gmail.com
Web: sites.williams.edu/wcfm
Format: eclectic

WERS 88.9 FM
Emerson College
120 Boylston St., 4th Fl.
Boston, MA 02116
617-824-8084
Email: info@wers.org
Web: wers.org
Format: eclectic

WHRB 95.3 FM
Harvard College
389 Harvard St.
Cambridge, MA 02138-3900
617-495-9472
Email: pd@whrb.org
Web: whrb.org
Format: eclectic

WMBR 88.1 FM
Mass. Institute of Technology
3 Ames St.
Cambridge, MA 02142
617-253-4000
Email: music@wmbr.org
Web: wmbr.org
Format: eclectic

WMFO 91.5 FM
Tufts University
P.O. Box 53065
Medford, MA 02155
617-627-3800
Web: wmfo.org
Format: eclectic

WMUA 91 FM
University of Massachusetts
105 Campus Center
Amherst, MA 01003
413-545-2876
Email: music@wmua.org
Web: wmua.org
Contact: Chloe Doyle, Music Dir.
Format: eclectic, college, public, non-commercial, etc.

WTBU 640 AM/89.3 FM
Boston University
640 Commonwealth Ave.
Boston, MA 02215
617-353-6400
Email: music@wtburadio.com
Web: wtburadio.org
Format: eclectic

MICHIGAN

WCBN 88.3 FM
University of Michigan
515 Thompson St.
Student Activities Bldg.
Ann Arbor, MI 48109-1316
734-763-3501
Email: music@wcbn.org
Web: wcbn.org
Format: free form

WDBM 89 FM
Michigan State University
G-4 Holden Hall
234 Wilson Rd.
East Lansing, MI 48825
517-884-8989
Email: manager@impact89fm.org
Web: impact89fm.org
Format: alt-rock

WDET 101.9 FM
Wayne State University
4600 Cass Ave.
Detroit, MI 48201
313-577-4146 Fax 313-577-1300
Email: wdetfm@wdet.org
Web: wdetfm.org
Format: eclectic

WKAR 90.5 FM
Michigan State University
Communication Arts & Sciences Bldg.
404 Wilson Rd.
East Lansing, MI 48824
517-884-4700
Email: Carolopedia@wkar.org
Web: wkar.org
Format: new age, world, folk, classical

MISSOURI

KCOU 88.1 FM
2500 MU Student Center
Columbia, MO 65201
573-882-7820
Email: gm@kcou.fm
Web: kcou.fm
Format: alt. rock

KMNR 89.7 FM
University of Missouri
218 Havener Center
Rolla, MO 65409
573-341-4272
Email: stationmanager@kmnr.org
Web: kmnr.org
Format: free form

KWUR 90.3 FM
Washington University
Campus Box 1205
One Brookings Dr.
St. Louis, MO 63105
314-935-5952
Email: gm@kwur.com
Web: kwur.com
Format: eclectic

NEW JERSEY

WBZC 88.9 FM
Burlington County College
601 Pemberton Brown Mills Rd.
Pemberton, NJ 08068
609-894-9311 Ext. 1784
Email: z889@rcbe.org
Web: z889.org
Contact: Jason Varga, Program Director
Format: indie rock

WFMU 91.1 FM
P.O. Box 2011
Jersey City, NJ 07303-2011
201-200-9368
Web: wfmu.org
Contact: Brian Turner, Music Director
Format: eclectic

WPRB 103.3 FM
30 Bloomberg Hall
Princeton University
Princeton, NJ 08544
609-258-1033
Email: program@wprb.com
Web: wprb.com
Contact: Harrison Waldon, Program Director
Format: rock, folk, jazz, blues, classical

WRSU 88.7 FM
Rutgers University
126 College Ave.
New Brunswick, NJ 08901
732-932-7802 Ext. 12
Email: music@wrsu.org
Web: wrsu.org
Contact: Mica Finehart, Music Dir.
Format: eclectic

WTSR 91.3 FM
The College of New Jersey
P.O. Box 7718
Ewing, NJ 08628
609-771-2420
Email: music@wtsr.org
Web: wtsr.org
Format: college, metal, folk, blues

NEW MEXICO

KUNM 89.9 FM
University of New Mexico
MSC06 3520, Onate Hall
1 University of New Mexico
Albuquerque, NM 87131-0001
505-277-5615, 877-277-5615
Email: mfinch@kunm.org
Web: kunm.org
Format: eclectic

NEW YORK

WBAR 87.9 FM
Barnard College
3009 Broadway
New York, NY 10027-6598
212-854-4773
Email: collegelocker@wbar.org
Web: wbar.org
Contact: various depending on genre
Format: free-form, non-commercial

WDWN 89.1 FM
Cayuga Community College
197 Franklin St.
Auburn, NY 13021
315-255-1743 Ext. 2282

Email: keeler@cayuga-cc.edu
Web: wdwn.fm
Format: college alternative

WFUV 90.7 FM
Fordham University
441 E. Fordham Rd.
Bronx, NY 10458-9993
718-817-4550
Email: musicdept@wfuv.org
Web: wfuv.org
Format: eclectic

WICB 91.7 FM
Ithaca College
92 WICB
118 Park Hall
Ithaca, NY 14850
607-274-3217
Email: music@wicb.org
Web: wicb.org
Format: eclectic

WNYU 89.1 FM
5-11 University Pl.
New York, NY 10003
212-998-1658
Email: music@wnyu.org
Web: wnyu.nyu.edu
Contact: Evan Neuhausen
Format: eclectic

WRHU-88.7 FM
Hofstra University
111 Hofstra University
127 Dempster Hall
Hempstead, NY 11549
516-463-6773
Email: programming@wrhu.org
Web: wrhu.org
Contact: Bernie Dennier, Station Mgr.
Format: eclectic

WRPI 91.5 FM
Rensselaer Polytechnic Institute
1 WRPI Plaza
Troy, NY 12180-3590
518-276-6248
Email: wrpi-md@rpi.edu
Web: wrpi.org
Contact: Zaire Johnson
Format: eclectic

WRUR 88.5 FM
University of Rochester
P.O. Box 30021
Rochester, NY 14614
585-275-9787
Email: music@wrur.org
Web: wrur.org
Format: AAA, eclectic

WVKR 91.3 FM
Vassar College
Box 726
124 Raymond Ave.
Poughkeepsie, NY 12604-0726
845-437-5476
Email: wvkrmd@vassar.edu
Web: wvkr.org
Contact: Brendon Kiernan, James Fast
Format: eclectic

NORTH CAROLINA

WKNC-88.1 FM
North Carolina State University
343 Witherspoon Student Center
Campus Box 8607, Ste. 343
Raleigh, NC 27695-8607
919-515-2401
Email: pd@wknc.org
Web: wknc.org
Contact: Kaanhee Gandhi
Format: eclectic

WRVS 89.9FM
Elizabeth State University
1704 Weeksville Rd.
Elizabeth City, NC 27909
252-335-3516
Email: rmjones@ecu.edu
Web: ecu.edu/wrvs
Contact: Randy Jones, Program Dir.
Format: jazz, R&B, gospel

WXDU 88.7 FM
Duke University
P.O. Box 90689
Durham, NC 27708
919-684-2957
Email: music@wxdu.org
Web: wxdu.duke.edu
Format: eclectic

WXYC 89.3 FM
University of North Carolina
CB 5210 Carolina Union
Chapel Hill, NC 27599
919-962-8989
Email: info@wxyz.org
Web: xyz.org
Contact: Jonathan Woollen
Format: eclectic

OHIO

WBWC 88.3 FM
275 Eastland Rd.
Berea, OH 44017
440-826-7486
Email: gm@wbwc.com
Web: wbwc.com
Format: alt-rock

WCSB 89.3 FM
3100 Chester Ave., 4th Fl.
Cleveland, OH 44115
Email: musicdirector.wcsb@gmail.com
Web: wcsb.org
Contact: Jack Curran
Format: free form

WYSO 91.3 FM
Antioch University Midwest
150 E. S. College St.
Yellow Springs, OH 45387
937-767-1383
Email: niki@wyso.org
Web: wyso.org
Contact: Niki Dakota, Music Dir.
Format: eclectic

OREGON

KLC RADIO
Lewis & Clark
0615 S.W. Palatine Hill Rd.
Portland, OR 97219
503-768-7104
Email: klc@lclark.edu
Web: college.lclark.edu/student_life/klc_radio

KPSU 98.1 FM
Portland State University
KPSU P.O. Box 751-KPSU/VG
Portland, OR 97207
Email: music@kpsu.org
Web: kpsu.org
Contact: Lanny Lieu
Format: eclectic

KWVA 88.1 FM
University of Oregon
P.O. Box 3157
Eugene, OR 97403
541-346-0645
Email: music@kwvaradio.org
Web: kwvaradio.org
Contact: Taylor Jones, Andrew Rogers
Format: eclectic

PENNSYLVANIA

WCLH 90.7 FM
Wilkes University
84 W. S. St.
Wilkes Barre, PA 18701
570-408-2908
Email: kristen.rock@wilkes.edu
Web: wclh.org
Contact: Kristen Rock
Format: eclectic

WERG 90.5 FM
Gannon University
109 University Sq.
Erie, PA 16541
814-459-9374
Email: grisdold002@knights.ganon.edu
Web: wergfm.com
Contact: Adam Cervera Music Director
Format: eclectic

WFSE 88.9 FM
Fighting Scots Radio
Edinboro University of Pennsylvania
Earley Hall
814-732-2889
Web: facebook.com/wfseradio
Format: alt-rock

WKDU 91.7 FM
Drexel University
3210 Chestnut St.
Philadelphia, PA 19104
215-895-2082
Web: wkdu.org
Format: free form

WPTS 92.1 FM
University of Pittsburgh
411 William Pitt Union
3959 Fifth Ave.
Pittsburgh, PA 15260
412-383-9787
Email: music@wptsradio.org
Web: wpts.pitt.edu
Contact: Max Datner
Format: eclectic

WRCT 88.3 FM
1 WRCT Plaza
5000 Forbes Ave.
Pittsburgh, PA 15213
412-621-0728
Email: info@wrct.org
Web: wrct.org
Format: eclectic

WQHS
University of Pennsylvania
Hollenback Center 504

3000 S. St.
Philadelphia PA 19104
215-898-3500
Email: wqhsradio@gmail.com
Web: wqhsradio.org
Format: eclectic

TENNESSEE

WMTS 88.3 FM
Middle Tennessee State University
1301 E. Main St., Box 58
Murfreesboro, TN 37132
615-898-5051
Email: music@wmts.org
Web: wmts.org
Contact: Anthony Williams
Format: eclectic

WRVU 91.1 FM
Vanderbilt University
P.O. Box 9100, Station B
Nashville, TN 37235
615-322-7625
Email: wrvumd@gmail.com
Web: wrvu.org
Contact: Nick Kline
Format: eclectic

WUTK 90.3 FM
University of Tennessee, Knoxville
P105 Andy Holt Tower
Knoxville, TN 37996
865-974-1120
Email: wutkmusic@gmail.com
Web: wutkradio.com
Format: eclectic

TEXAS

KSAU 90.1 FM
Stephen F. Austin State
P.O. Box 13048
Nacogdoches, TX 75962
936-468-4000
Web: sfasu.edu/ksau
Contact: Alex Bellini, Station Mgr.
Format: eclectic

KTCU 88.7 FM
Box 298020
Fort Worth TX 76129
817-257-7631
Email: ktcu@ktcu.tcu.edu
Web: ktcu.tcu.edu
Format: classical, modern rock, Americana

KTRU 91.7 FM
MS506
Rice University, MS 506
Houston, TX 77251-1892
Web: ktru.org
Format: eclectic

KVRX 91.7 FM
Student Radio c/o UT
P.O. Box D
Austin, TX 78713-7209
512-495-5879
Email: kvrxmusic@gmail.com
Web: kvrx.org
Contact: Lloyd Farley
Format: eclectic

WASHINGTON

KAOS 89.3 FM
The Evergreen State College
2700 Evergreen Pkwy. N.W., CAB 101
Olympia, WA 98505
360-867-5267
Email: kaos_music@evergreen.edu
Web: kaosradio.org
Contact: Keith Thompson, Music Director

KCWU 88.1 FM
Attn: Music Department
KCWU FM Radio, MS: 7594
CWU, SURC Room 120
400 E. University Way, STOP 7594
Ellensburg, WA 98926-7594
509-963-2311
Web: 881theburg.com
Format: eclectic

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SATELLITE RADIO
Attn: Music Programming Department
1221 Ave. of the Americas
New York, NY 10020
866-601-6302
Web: siriusxm.com

INDEPENDENT RADIO

COMMON NONSENSE
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FEARLESS RADIO
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Web: fearlessradio.com

INDIE 103.1 FM
5700 Wilshire Blvd., Ste. 250
Los Angeles, CA 90036
323-900-6100
Email: pwakeman@entravision.com
Web: indie1031.com
Contact: Penelope Wakeman, Station Mgr.

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Email: info@indie104.com
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Email: jdenver@allaccess.com
Web: allaccess.com
Contact: Joel Denver
Styles/Specialties: Top 40/mainstream, top 40 / rhythm crossover, alternative, rock, country, Hot AC, rock, contemporary Christian, urban, urban AC

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Web: allaccess.com

AMERICAN AMP
323-638-9267
Email: info@americanamp.com
Web: americanamp.com
Styles/Specialties: All Past Clients: (MUSIC) SONY, Warner Bros., BMG, Capitol. (FILM) The Passion of the Christ, Narnia, Oldboy, Rocky Balboa, The Puffy

BACKSTAGE ENTERTAINMENT
310-325-9997
Email: staff@backstageentertainment.net
Web: backstageentertainment.net
Contact: Paul Loggins
Styles/Specialties: specializing in Top 40, adult contemporary, country, rap/R&B, rock and college national radio campaigns

BILL WENCE PROMOTIONS
P.O. Box 39
Nolensville, TN 37135
615-776-2060
Web: billwencepromotions.com
Contact: Bill Wence
Styles/Specialties: Americana/AAA/college/ acoustic/roots. Specializing in independent artists, radio interviews, tours. *Unsolicited material accepted

BRYAN FARRISH RADIO PROMOTION
1828 Broadway, 2nd Fl.
Santa Monica, CA 90404
310-998-8305
Email: airplay@radio-media.com
Web: radio-media.com
Styles/Specialties: All except classical

EVOLUTION PROMOTION
7 Arlene Ave.
Wilmington, MA 01887
978-658-3357
Email: info@evolutionpromotion.com
Web: evolutionpromotion.com

FLANAGAN'S RADIO & RETAIL PROMOTIONS
323-876-7027
Email: submissions@flanaganpromotions.com
Web: radioandretail.com
Styles/Specialties: college radio, commercial radio, retail promotion, other

INDIE POWER.com
Studio City, CA 91604
818-505-1836
Email: info@indiepower.com
Web: indiepower.com
Styles/Specialties: Full service, promo, worldwide, Movies/TV, distribution

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LOGGINS PROMOTION
2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
Email: promo@logginspromotion.com
Web: logginspromotion.com
Contact: Paul Loggins, Paola Franco, John

Stevens, Laurent Stoeckli
Styles/Specialties: all styles and genres

RUFFSOUNDS
310-418-2818
Email: xmruuff@comcast.net
Web: ruffsounds.com
Contact: Marko Babineau, Austin Keyes
Styles/Specialties: rock, active rock, modern rock, see website for new phone numbers
*No unsolicited material

NATIONAL RECORD PROMOTION
137 N. Larchmont Blvd., Ste. 500
Los Angeles, CA 90004
323-658-7449
Email: lweir@larryweir.com
Web: heartlandent.com, larryweir.com
Contact: Larry Weir

PINCH HIT ENTERTAINMENT
2400 W. Carson, Ste. 223
Torrance, CA 90501
310-791-7617
Email: mike@pinchhit.com
Web: pinchhit.com
Contact: Mike Naylor
Styles/Specialties: guitar-oriented rock, pop, specializing in national radio promotion, distribution and press campaigns

PIRATE!
Boston, MA
617-256-8709
Email: steve@piratepirate.com
Web: piratepirate.com
Contact: Steve Theo

Additional location:

NYC
Contact: Douglas Blake
617-571-8043

PLANETARY GROUP, THE
6161 Santa Monica Blvd., Ste. 202
Los Angeles, CA 90038
323-210-3599, 800-254-2543

Email: info@planetarygroup.com
Web: planetarygroup.com

Additional location:

P.O. Box 52116
Boston, MA 02205
617-517-4193

FLANAGAN PROMOTIONS
323-876-7027
Email: submissions@flanaganpromotions.com
Web: flanaganpromotions.com
Contact: Jon Flanagan
Styles/Specialties: AAA, modern rock, commercial & college radio and retail promotions

HOWARD ROSEN PROMOTION
1129 Maricopa Hwy., #238
Ojai, CA, 93023
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Styles/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, College for artists of all label sizes including Independent. We also do Social Media, Videos, Production and Song Placement.

PINNACLE MANAGEMENT, MARKETING AND PROMOTION LLC
1129 Maricopa Hwy., #238
Ojai, CA, 93023
805-382-2200
Email: pinnaclemanagement212@gmail.com, info@howiewood.com
Specialties: Management, Marketing and Promotion

TIM SWEENEY & ASSOCIATES
31805 Temecula Pkwy., #551
Temecula, CA 92592
951-303-9506
Email: sweeney@timsweeney.com
Web: tsamusic.com
Contact: Tim Sweeney
Styles/Specialties: all styles

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SRL Networks London
3 More London Riverside
London Bridge, London, SE12RE, U.K.
Contact: Stephen Morgridge
Web: SkunkRadioLive.com
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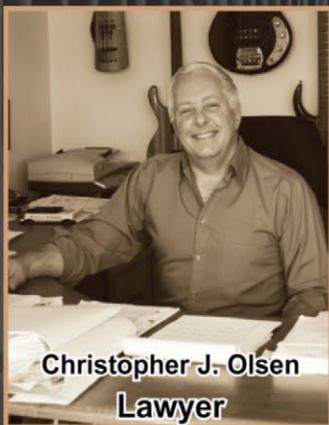
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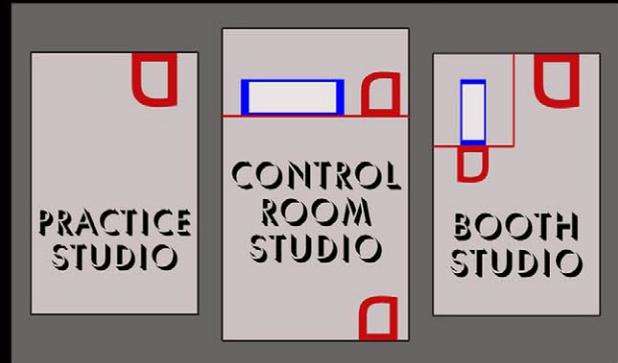


Christopher J. Olsen
Lawyer

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9 Things You Need To Know About The College Music Market (Before Trying To Break In)

A lot of musicians want to play colleges, but most don't really know what that means. As someone who has played over 100 official university-sponsored shows around the country, it's a field I know quite intimately. From the schools surrounded by a hundred miles of corn to the those with 40,000 students located in the center of densely populated metropolises, I've done them all. But these kinds of shows aren't quite what you'd think. If you know and understand club and festival touring, prepare for your world to be turned upside down.

Here are 9 things that you need to know before attempting to break into the college market.

1. There Is Very Little Overlap Between the Music Industry and the College Industry

The college industry is not the music industry. You cannot approach college shows like you approach club shows. You cannot approach college booking like you approach club booking. You cannot approach advancing college shows like you approach advancing club shows. You cannot approach sleeping arrangements for college shows the same way you approach sleeping arrangements for club shows (unless you want to get arrested or sued by daddy). These are completely different industries. Building a fan base for your career is quite different than building a career within the college circuit. Some acts who make \$100,000 a year in college bookings, can't bring 20 people out to a club show in their home town. It's a different scene. A different approach.

2. You Don't Need A Fan-base To Get High Paying Bookings

Colleges book talent to entertain their students. Whether you are a comedian, singer/songwriter, band, hypnotist, magician or juggler, you serve the same purpose: entertainment. The entertainment committees at these schools don't care if you bring 1,000 people to your clubs shows or 10. They care that you will entertain their students. Of course if you are a famous act to the school's students you can demand more money, but in general, colleges will book high-quality talent regardless of their draw, sales numbers, radio plays or Facebook Likes.

Whether 5 or 500 come to the show, you get paid the same. Unlike splitting the door with a club, colleges hand you a check after your show for the job you performed. It's the school's sole responsibility to get people to their "event." You just need to show up and play.

3. College Shows Pay An Average Of \$1,400 + Expenses For a 70 Minute Set

I've been paid upwards of \$3,200 for a 70 minute set of mostly original music (where exactly no one on campus had ever heard of me), but on average, most unknown bands and singer/songwriters make about \$1,400 plus all expenses, including plane tickets, rental car, sound, lights, hotel and food.

4. The People Who Book You For The Big Money Shows Are On The Campus Activities Board

Of course you could get "booked" by the chess club to play their spring dance for \$100 or the college radio station for their fundraising event for \$250 and lots of spins, but the big money comes from the university's entertainment budget. Nearly all 4,000 schools in the US have an annual entertainment budget, ranging from about \$10,000 – \$300,000 (depending on the size and wealth of the school). And most mid-size – large

schools have a Campus Activities Board (CAB) (it's called something different at every school) with various sub committees that organize events throughout the year. The smaller schools, however, may just have one employee in charge of scheduling all events and booking all talent.

5. There Are Set Dates Colleges Need To Fill With Entertainment

Unlike booking a club tour, colleges typically set dates before the academic year begins with events that they need to fill with entertainers. These range from freshman orientation, welcome week, homecoming, coffee house night, Spring Jam, big concerts, and so on. You don't approach CABs with a date that works best for you, they come to you with a few dates that work best for them. You either accept a date or don't. There is very little wiggle room when it comes to these dates. Often times the dates they have set coincide with other events happening on campus and cannot be moved to fit your touring schedule. They'll just find another act.

6. There Are College Booking Agents Who Don't Book Anything BUT Colleges

Most of the top college booking agents represent comedians, hypnotists, speakers, a cappella groups, bands, singer-songwriters and have ways to provide inflatable moon bounces, cotton candy machines or silent discos for whatever event the college needs. The agencies like to be one-stop-shops for all campus entertainment needs. These agents won't book you a club or festival tour, but they will help you route a college tour.

7. Don't Attend NACA or APCA Without a Showcase (and an Agent)

If you've done any research on the college market, you've probably heard

NACA (and APCA) pop up. These are annual conferences where hundreds of schools (send thousands of campus representatives) to scout out talent for the coming year. I've showcased at four NACA conferences and three APCA conferences (and Nationals for both)—all with a college agent. You're at an extreme disadvantage if you attempt to represent yourself at these conferences without a showcase or an agent. There is an extreme learning curve with navigating how these conferences work. If you don't showcase and attend without an agent you will walk away extremely disappointed (and about \$3,000 poorer).

8. Cold Calls To Colleges Are Extremely Difficult And Rarely Work

Not only do most committees completely turn over every couple years, many schools like to go to NACA and/or APCA first to find the hot new talent, and then fill the holes with talent from the agencies they already have relationships with (that they made from booking their acts from NACA). The reason colleges like booking through agents and NACA is because these organizations vet the talent. If you mess up, the agency messed up.

9. Most Of The Shows Aren't That Glamorous

Yeah, I've opened for superstars in giant arenas on campus, but the very next day I played a cafeteria at 11 in the morning to the backs of hung-over college kids on a sound system built into the ceiling with only two inputs on a stage that fell apart halfway through my set. And I got paid the exact same for each. The shows are all over the place. You'll never really know what kind of show it's going to be until you arrive on campus.



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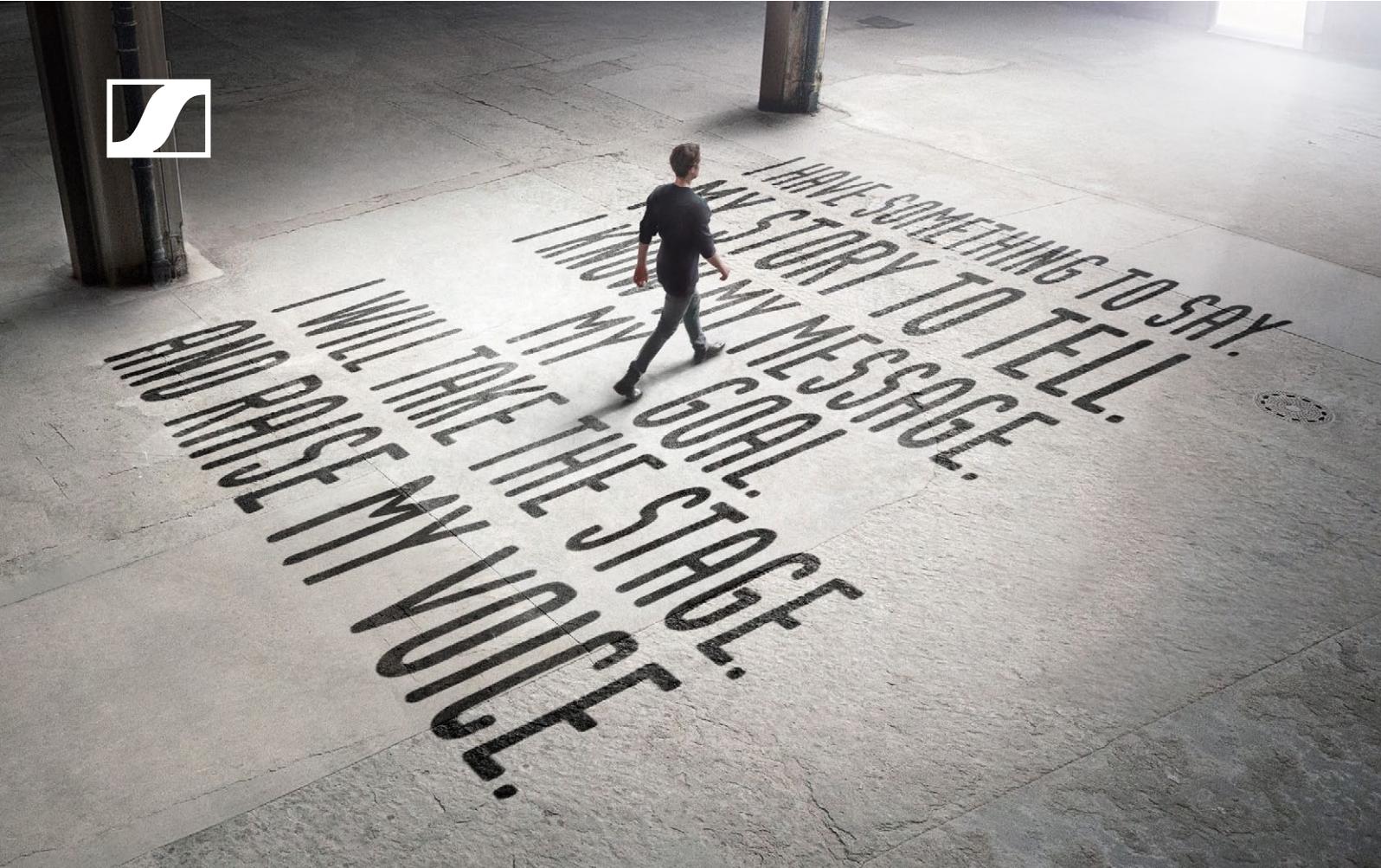


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