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36 Eric Church

The multiplatinum country music star speaks with Music Connection about songwriting, his wide array of musical influences and the creative struggles he experienced during the making of his newly released sixth album, *Desperate Man*.

By Brett Callwood

Photos: John Peets

What It Takes to Get Your Song on the Radio!

MC grills 4 high-profile radio professionals who offer essential insights about what they look and listen for when it comes to choosing new material for their playlists.

By Corey Irwin



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APOGEE ELECTRONICS

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Over Three Decades of Sonic Innovation:

Two years after celebrating its 30th anniversary, Santa Monica-based Apogee Electronics continues its trademark audio innovation. The company made its name designing filters that solved many of the initial problems associated with digital audio. Companies like Sony and Mitsubishi began using Apogee's conversation filters in their larger systems – which led to a substantial difference in sound quality.

The result was a more accurate conversion of a musician's performance. Apogee became an innovator in making studio quality recording available to users at all levels, from multi-channel installation in a commercial facility to personal audio interface in a home environment. Today, its converters and audio interfaces are regarded as the reference standard in the industry, as evidenced by their use on recordings by Lady Gaga, The Rolling Stones, Taylor Swift, Jay-Z, The Chainsmokers, Foo Fighters, Beyonce, Alabama Shakes and Ryan Tedder. Roger Robindore, Director of Product Evangelism for Apogee, says, "Our focus is truly on providing the best audio quality at every product level, so even when we come up with a product meant specifically for consumers, we have demonstrably superior performance."

Apogee Mic+: This past spring, Apogee released its Mic+, a studio quality microphone "you can take anywhere." A professional studio



quality USB microphone that connects to an iPad, iPhone, iPod Touch, Mac or PC, the product makes it easy to capture anyone's best take (vocals, voice-overs, instruments, interviews, etc.) with incredible quality. The Mic+ has a professional cardioid condenser microphone capsule and a PureDIGITAL connection for pristine sound quality up to 24-bit/96kHz.

Ambeo Smart Headset: Developed in conjunction with Sennheiser, Apogee's Ambeo Smart Headset, a new product in its dedicated consumer line, allows users to capture and share the world in 3D just as they experience it. They are headphones for iPhones with 3D audio recording capabilities, high fidelity sound and the ability to tune in or tune out the sounds around the user. The headset connects directly to the lightning port on the iPhone. The user hooks each earpiece around his/her ears and can listen to music or videos with stunning quality, with no setup, charging or pairing required. The earpieces are fitted with pro quality omnidirectional mics for binaural recording that captures the sounds of any environment in 3D, just like the ears hear them.

These mics also enable the Transparent Hearing and Noise Cancellation features that allow users to blend the sounds of one's surroundings with the music or tune them out.

DualPath FX Rack Plugins and Symphony MkII 2x6 SE Mastering I/O Module: At the 2018 Winter NAMM Show, Apogee previewed their DualPath FX Rack software, for Ensemble Thunderbolt and Element Series audio surfaces. The Modern EQ offers a sleek, feature rich interface and an advanced analyzer and DualPath recording functionality. The special edition Symphony I/O MkII 2x6 Configuration offers the highest quality AD/DA conversion of Apogee's signature Symphony series. Designed specifically for mastering engineers whose critical work demands ultimate sonic performance, 2x6 SE takes advantage of the latest advancements in digital and analog audio technology to offer inputs with 124 dB (A) of dynamic range, THD+N of -116dB and outputs with 131dB (A) dynamic range and an very low THD+N of -118dB.

Contact Apogee Electronics, 310-584-9394

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Heli Del Moral

VP of International Development
CD Baby

CD Baby has hired its first **VP of International Development, Heli Del Moral**. Del Moral will be building CD Baby's business outside of North America and Europe. Del Moral's hire comes on the heels of the company's expansion in Europe and will augment the team of Latin America-based CD Baby representatives. Previously, Del Moral worked at Disney as director of international marketing and promotion for ESPN and ESPN Deportes, driving profitability for the Latin America region, developing the European market and supporting business growth in Australia, sections of Africa, Asia and the Middle East. Contact tyler@rockpaperscissors.biz



Sidney Kibodeaux White

Chief Operating Officer
AFM & SAG-AFTRA Intellectual Property Rights
Distribution Fund

The **AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund** has appointed **Sidney Kibodeaux White** to the role of Chief Operating Officer. Prior to joining the Fund, White held the position of Interim National Director, Music at SAG-AFTRA. Over her 30+ year career at SAG-AFTRA, she has dedicated herself to serving singers and recording artists to ensure they receive fair compensation for their work and protection for their livelihood. White will oversee all aspects of the Fund's Operations team including Research, Participant Services and Marketing. For more information, contact Bstewart@afmsagatrafund.org.



Karen Buse

Managing Director, European Society Relations
BMI

Karen Buse is joining **BMI** as **Managing Director, European Society Relations**. In this newly-created role, Buse will work closely with key European and global performing rights societies to help maximize BMI's International revenue, improve business practices and identify growth opportunities. She will also support BMI's International team on global copyright management initiatives. Buse joins BMI after a 28-year career at PRS for Music, most recently as Executive Director on the company's Leadership team overseeing the International and Membership divisions. For more information, contact jthomas@bmi.com.



Richard Conlon

Chief Corporate Development Officer
SoundExchange

SoundExchange has promoted **Richard Conlon** to **Chief Corporate Development Officer**. Conlon leaves his previous role as SoundExchange's chief external affairs officer. In his new role, Conlon will be responsible for overseeing business development strategies and leading the company's expansion efforts to expand its line of services for labels, artists, music publishers licensees. Under Conlon, the development team will continue building upon their core capabilities, business process and technical assets, and will also coordinate services for SXWorks and CMRRA. For more, contact info@soundexchange.com.



Michael Sticka

Executive Director
GRAMMY Museum

The **GRAMMY Museum** has expanded its executive leadership team and appointed **Michael Sticka** as **Executive Director**. Sticka will be responsible for the organization's strategic direction and leading all aspects of operations, including curatorial, development, marketing, grants and awards, public and education programs, and more. Previously, Sticka served as Controller and Senior Director of Finance and Administration and was critical in overseeing the Museum's integration with the GRAMMY Foundation in 2017, as well as designing and managing a strategic plan for the combined organization's future. Contact jlywen-dill@grammymuseum.org.



Carolyn Williams

Executive Vice President, Marketing
RCA Records

Carolyn Williams has been promoted to **Executive Vice President, Marketing of RCA Records**. Williams was previously Senior Vice President, Marketing, RCA Records and will continue to remain in the New York headquarters. In this expanded role, Williams will be responsible for overseeing the marketing staff as well as continue to lead marketing campaigns for BROCKHAMPTON, Childish Gambino, SZA and more. Prior to her SVP appointment, Williams began her major label experience at the inception of J Records where she crafted lifestyle marketing campaigns for the likes of Grammy-nominated Jazmine Sullivan and more. Contact Meghan.Kehoe@rcarecords.com.



Rich Robinson

EVP, Sync and Creative Services
Warner/Chappell Music

Rich Robinson has been appointed **EVP, Sync and Creative Services** at **Warner/Chappell Music**. The Creative Services team is a new department at Warner/Chappell that will focus on adding to the suite of services offered to the publisher's full spectrum of songwriters and catalog. Robinson will be building the Creative Services team outside the US. He will also lead Warner/Chappell's international sync strategy, coordinating markets outside the US, and will work closely with Mike Smith, Warner/Chappell UK's Managing Director. Robinson moves from Warner Music, where he served as SVP, Sync for the UK and Europe. Contact Communications@wmg.com.



Donna Gryn

Senior Vice President of Marketing
Republic Records

Republic Records has promoted **Donna Gryn** to **Senior Vice President of Marketing**. Over the past six years, she has proven instrumental to the success of myriad artists on the Republic roster. Among those successes, she augmented the rise of Ariana Grande into a multiplatinum force, fostered Hailee Steinfeld's transformation from Academy Award-nominated actress into multiplatinum pop star and guided Julia Michaels from a sought-after behind-the-scenes songwriter to a Grammy Award-nominated multiplatinum record breaker. For more information on this appointment, contact Joseph.Carozza@umusic.com.



► KALI AUDIO LP-6 STUDIO MONITORS

SoCal-based Kali Audio's first product is the LP-6 Studio Monitor; it breaks the price/quality threshold with a full-featured two-way, powered studio monitor. The LP-6 starts with quality components, thoughtful design and high technology. It has a 6.5-inch woofer and 1-inch soft dome tweeter set in their 3-D Imaging Waveguide.

Each driver uses a separate 40-watt Class-D power amp with a built-in protective limiter with fast attack and release timings. The LP-6 measures 14.125 H x 8.75 W x 10.25 D inches and weighs about 15-pounds.

The rear panel has connections: -10dBv level unbalanced RCA jack, both TRS and XLR jacks for +4dBu, IEC/power on/off switch/ connector, a +/- 6dB volume control knob plus an eight-position DIP switch for configuring it to match your room.

My very first use was to set the pair of LP-6 monitors on 5-inch wood plinths on my desktop and on either side of my 29-inch ultra-wide computer monitor. With this setup, I had the opportunity to check mixes at low volume and I liked what I heard!

The Kali Audio LP-6s are spectrally well balanced—not overly bright or dark and they have excellent low frequency presence given their small woofers. Being 36-inches apart on my desktop produced a vivid phantom center image and solid bass—even sub-bass notes played in a balanced way. This is great for most smaller home project studios that use small monitors without stands.

An improvisational Jazz album I have been mixing had upright bass and the LP-6s tracked the dynamics of that instrument easily and cleanly without sounding compressed. The quartet's grand piano sounded smooth and even. So a big recommendation for Kali Audio's LP-6 monitors! As a second pair or as a primary pair in budget-minded project rooms, you really cannot go wrong with these!

They sell for \$149.99 MSRP.

kaliaudio.com



◀ CENTRANCE MIXERFACE R4

The MixerFace® R4 is a small, battery-powered portable audio interface/mixer that enables an iPhone, Android, any laptop or desktop computer to be a multi-track digital audio workstation. A little smaller in square area than an iPhone, MixerFace R4 has four analog inputs and six configurable outputs and is perfect for songwriters, podcasters, video bloggers who want a professional-grade, mobile recording system that records and playbacks up to 192kHz/24-bit stereo digital audio.

There are two built-in high-quality Jasmine™ mic preamps with Neutrik™ Combo XLR input jacks for microphone, line and direct instruments plus 48-volt phantom powering for studio microphones. MixerFace R4 comes with an internal, Lithium-ion rechargeable battery (it ran all day powering two condenser mics).

I started by recording street noise for a background effect in a music mix. I switched on the R4's 6dB/octave, 130Hz high pass filters to reduce the low frequency street rumble. Next I connected an Apple USB-to-Lightning adapter running IK Multimedia's iRig Recorder software to record stereo audio.

With the mics plugged in and headphones connected, I could monitor directly from the mics' audio with no latency and/or use the mini TRS balanced studio monitor outputs to drive powered monitors. I connected a mini TRS line cable to the Aux ¼ input to play a stereo backing track coming from a CD player—it mixed in with the microphone's audio. I used the stereo mode monitoring position but the mono position is good when recording an instrument and your own voice at the same time but to separate tracks in your DAW.

As an all-around compact USB interface/mixer, Centrance got it all right with the MixerFace R4. Its small size, great sound, and portable battery operation makes it a winner for lap top producers, journalists, or attached to video cameras.

MixerFace R4 sells for \$349.99 MSRP.

centrance.com

► D'ADDARIO/NED STEINBERGER CRADLE CAPO

D'Addario Accessories has the NS Cradle Capo designed in conjunction with Ned Steinberger. The self-centering Cradle Capo is popular among bluegrass and folk players but actually, any musician can benefit from its simple and effective design.

It is fast and easy to position with its stainless steel self-centering design, the Cradle Capo centers behind the neck of your instrument automatically, assuring horizontal string-pull for perfect tuning and intonation. This capo is thinner and lighter weight than others and the adjustable micrometer lets you dial in the perfect pressure, allowing the freedom for quick transitions while storing it behind the guitar's nut when not in use.

My guitar player loved it! He said, "You squeeze it to release the hinged bar that reaches across the neck of the guitar; the slight curved spot on the side of the capo makes this easy." Covering the entire width of the guitar's neck, we found the capo to work well over the wider neck of his 12-string Taylor guitar and that guitar's tuning mostly remained the same with or without it during live performances.

The D'Addario/Ned Steinberger Cradle Capo (PW-CP-18) sells for \$99.95 MSRP or \$69.99 MAP.

daddario.com/pwProductDetail.Page?ActiveID=4115&productid=1154





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▼ LINE 6 POWERCAB 112 AND 112 PLUS ACTIVE GUITAR CABINETS

The Line 6 Powercab 112 powered guitar cabinets are the perfect companions for popular guitar amp modeler/pre-amp technologies such as the Line 6 Helix®. These active speaker systems will also take direct analog connection from any guitar amp modeler/plug-in running on a laptop or amp-simulation pedal to provide room filling sound for small clubs or medium size venues.



You can have the Powercab 112 set "Flat" to reproduce exactly the tone of your amp-sim/cabinet software for playing along with backing tracks. Or bypass your cabinet model and choose between six different speaker emulations such as: Vintage (30s), Bayou, Green (back), Cream (back), Jarvis (P12Q), and Blue (Bell).

Both the Powercab 112 and the 112 Plus each have identical 12-inch coaxial speakers fitted with 1-inch high frequency compression drivers. Line 6 uses a 250-watt (peak) power amplifier to produce up to 125dB SPL. Line 6 developed these models for the original speaker drivers independently of the cabinet they are normally heard in.

The Line 6 Powercab 112 cabinets each measure 22.3 W X 18.2 H X 12-inches D and weigh about 35-lbs. The cabinets are made from curved plywood and come with rear-mounted "kick-stands" for tilting the cab upwards or for stage monitoring.

Sonically identical, the Powercab 112 Plus differs with the addition of Line 6's L6 Link™/AES/EBU digital I/O; MIDI I/O; stereo USB audio interface (for loading impulse responses and editing); and the ability to store, recall and use 128 third-party impulse responses for more speaker emulations.

The Line 6 Powercab 112 sells for \$599.99 MAP while the Powercab 112 Plus goes for \$799.99 MAP. line6.com/powercab

► SONARWORKS REFERENCE 4 STUDIO EDITION

The Sonarworks Reference 4 Studio Edition is an equalizer system used to measure and develop a corrective response curve for your studio's stereo monitor speakers. With the new Sonarworks SR algorithm the goal is to have a consistent response across all speakers and your headphones with a precision of +/- 0.9dB. Sonarworks also includes a list of correction curves for about 150 models of popular headphone models; you can correct whatever pair you have.

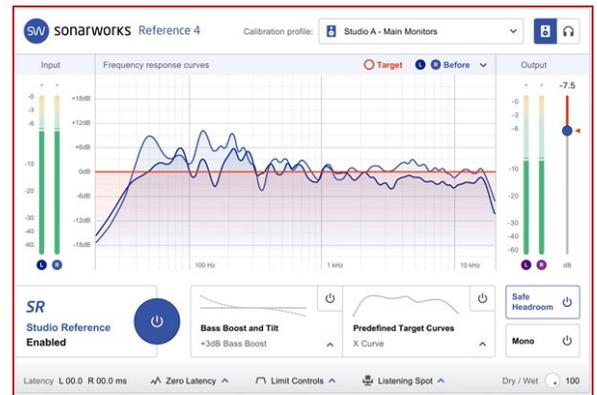
Reference 4 consists of four parts: an updated monitor speaker/room measurement/calibration application called Reference 4 Measure, the Reference 4 plug-in that runs the resultant corrective curve in your DAW's monitor path, the Sonarworks XREF 20 measurement microphone, and Systemwide, a standalone virtual audio player that also runs the corrective curve for all other audio playing in your computer.

The Reference 4 Measurement software uses high-frequency echolocation "pings" to measure the distance from each speaker to the other and from the central listening position out front where I sit to mix. The software GUI instructs you

to move the measurement mic to 37 different locations in front, on the sides, behind and also at different heights around the listening position using 20Hz to 20kHz sweeps to build a virtual 3D monitoring space. After using the software for a few days, I got this process down to about 2 minutes.

The Reference 4 plug-in is placed in the monitoring path (don't record through it) and uses the developed corrective curve to achieve a flat response of your playback audio.

For all home/project studio users, I am recommending getting Sonarworks' Reference 4 Studio Edition. It has made a tremendous difference in my studio's sound even with the acoustic treatments and bass traps I already have. It sells for \$299 and includes the XREF 20 measurement microphone. sonarworks.com



◀ PROFORMANCE AUDIO HANDHELD MICROPHONES

Designed and built after consulting with many top studios and live performance pros, PROformance™ Audio has two new microphones. Both the P725 and P745 (shown) are super cardioid dynamic handheld microphones that deliver world-class performance and value in the studio and even on stage for the most demanding live performance venues.

The PROformance super cardioid P725 has a silent magnetic locking on/off switch that is flush-mounted to the all-metal body. Although switches on live mics are usually verboten, this design requires a conscious effort to turn the mic on/off. I found the switch very hearty and positive in operation. The P725 has a neodymium magnet in its moving coil motor assembly, weighs 1.5 pounds and has a 60Hz to 15kHz frequency response.

The PROformance super cardioid P745 dynamic handheld mic is outfitted with an ultra-thin and rigid diaphragm that is coupled to a high-gauss neodymium magnet. This technology creates a hotter and more articulate sound that is great for live vocals or public speaking. Its frequency response is 50Hz to 17kHz, has a gray, all metal body and both mics come with storage pouches and sturdy mic clips.

I compared both these mics to a popular handheld stage mic that cost easily twice as much. Amazingly, all three of the mics put out approximately the same level into my studio mic pre-amp with only subtle differences in frequency response and weight. I could easily see both PROformance mics being chosen as a viable alternative.

The P725 sells for \$59.95 while the P745 sells for \$99.95. group@cadaudio.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

"Brian has vast musical range and gets everything from indie recordings to full-blown productions like The Greatest Showman, which went #1 on iTunes in 77 countries." - Greg Wells



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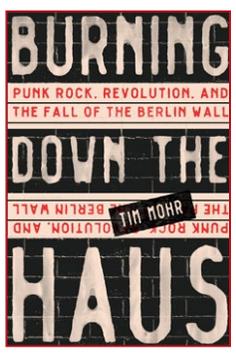


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Burning Down the Haus: Punk Rock, Revolution and the Fall of the Berlin Wall

By **Tim Mohr**
(hardcover) \$28.95

The story of East German punk rock is about much more than music; it is a story of extraordinary bravery in the face of one of the most oppressive regimes in history. Rollicking, cinematic, deeply researched, highly readable and thrillingly topical, *Burning Down the Haus* brings to life the young men and women who successfully fought authoritarianism three chords at a time—and is a fiery testament to the irrepressible spirit of resistance.



Songs of Love and Horror: Collected Lyrics of Will Oldham

By **Will Oldham**
(hardcover) \$26.95

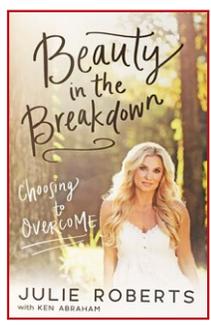
Singer-songwriter Oldham's aphoristic meditations on death, patience and turning carelessness into a virtue are, like his lyrics, profound, earthy and often funny. They reveal flashes of Oldham's philosophy, the sources and circumstances that inspired his lyrics, and the literary ambition of his songwriting. Separated from their aural form, Oldham's lyrics become a new kind of poetry candid, awkward and wise with influences as diverse as Rabindranath Tagore and The Mekons. This book will delight longtime fans and inspire young songwriters.



Beauty in the Breakdown: Choosing to Overcome

By **Julie Roberts (with Ken Abraham)**
(paperback) \$16.99

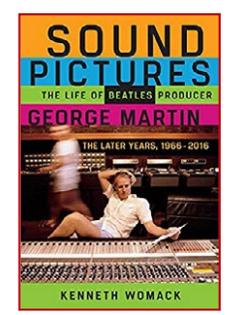
In her inspirational memoir, country singer Julie Roberts relates the highs and lows of her career, the personal struggles she's endured, the lessons she's learned, and her sense of purpose as she rebuilds her singing career and contributes her voice to the work of supporting others with multiple sclerosis. Roberts' story is one of uncommon resilience—taking the steps she needed to face adversity head-on to rebuild her life through her characteristic optimism, hard work and faith.



Sound Pictures: The Life of Beatles Producer George Martin – The Later Years, 1966-2016

By **Kenneth Womack**
(hardcover) \$35.00

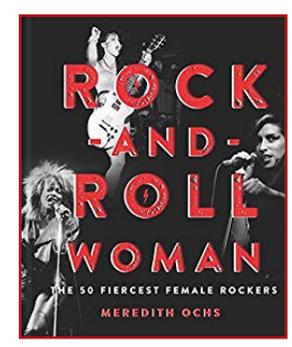
This second volume on George Martin takes readers behind the scenes to reveal Martin's efforts to consolidate the band's fame in the face of tremendous sociocultural pressures while also achieving groundbreaking musical experimentation that led to the creation of *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band* and *Abbey Road*. His later work with Elton John, America, Jeff Beck, Cheap Trick and McCartney is also explored. It's an exceptionally detailed look at the man who had incredible influence on the Beatles' body of work.



Rock-and-Roll Woman

By **Meredith Ochs**
(hardcover) \$27.95

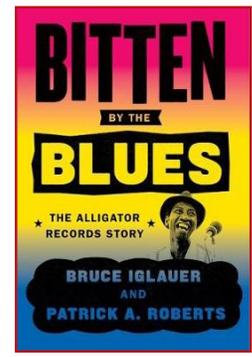
Subtitled *The Fiercest 50 Female Rockers*, Ochs' book is a fun, satisfying compendium. You're not only treated to bios of many of the more familiar ladies of loudness (Joplin, Jett, Winehouse, Nicks) but there's also Poison Ivy from The Cramps, Karen O, Haley Williams, Brittany Howard and many more.



Bitten By The Blues: The Alligator Records Story

By **Bruce Iglauer and Patrick A. Roberts**
(hardcover) \$30.00

Bitten by the Blues is Alligator Records founder Bruce Iglauer's memoir of a life immersed in the blues—and the business of the blues. He produced albums by Koko Taylor, Albert Collins, Professor Longhair, Johnny Winter, Lonnie Mack, Son Seals, Roy Buchanan, Shemekia Copeland and many others. In this book, he takes the reader behind the scenes, offering stories of those charismatic musicians and classic sessions, delivering an intimate and unvarnished look at what it's like to work with the greats of the blues.



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BRIAN E. GARCIA

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Bridging the Gap Between Artist and Audience: Over the past 31 years, Brian E. Garcia has helped develop the artistry, songs, recordings and overall careers of hundreds of artists, from singer-songwriters to performers and bands in a multitude of genres, ranging from indie rock and Americana to metal, alt-country and shoegaze. The veteran, award-winning producer-mixer-engineer's success working with indies is rooted in his powerful command of artistic vision, superior communication skills, grace under pressure and passion for, as he says, "all things music."

Launching his career in his late teens as an assistant engineer with progressive hard rockers King's X, Garcia has been part of 22 million records sold, debuts at #1 in 30 countries, a Grammy-winning album (Kelly Clarkson's *Breakaway*) and a #1 single on iTunes as a co-writer-producer-mixer. Though his expansive resume includes Our Lady Peace, Avril Lavigne, Michelle Branch, Rick Rubin, Earshot, Until June, Galactic Cowboys and work with Universal, Sony and Geffen, he has focused exclusively on working with independents from all over the world since the late 2000s



Connecting with Artists: The Houston native's musical history includes stints as an A&R Rep, production company CEO, artist manager, staff engineer, tour manager and front of house touring engineer. Garcia's unique history as a multi-instrumentalist (he started trumpet at 4, sax at 10, guitar at 13) and frontman for numerous rock bands gives him a unique understanding of artists' needs and ensures a dynamic creative connection with those he chooses to work with. "I create a solid creative environment for them at a flat rate, balancing a lighthearted approach without compromising the end result," Garcia says. "I push them and pull out from them all the things they come here for, helping them step up their game as songwriters and as recording artists. Their 100% effort is 65% by my standards. They will be working not only with me but an array of first-call musicians that take their songs to the next level. Another important factor is getting to know them by spending time with them before we get to work. I only want to work with artists who take their careers seriously and are driven to succeed."

Brian's Services: As a producer, Garcia's philosophy is "treating the song as king. The song should be served first, with all other agendas taking a back seat to it." During pre-production, he addresses the technical aspects of parts, arrangements and execution. Whether an artist is in tune with their musical identity from the get-go or in need of direction and inspiration, Brian is equipped to deliver on many levels as a creative catalyst. Song production includes pre-production, arranging, producing, engineering, mixing and studio time at his studio, Sonic Muse, for tracking and mixing. Garcia mixes in a hybrid environment combining the warmth and vibe of analog with the accuracy and flexibility of digital. Mixing is available on a song or album basis. As a consultant, he provides a wide range of services, from career analyses to song critiques. Garcia has also succeeded in taking numerous artists from development to record deal.

Contact Brian E. Garcia, 626-487-0410

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▲ Dorsey Scores Ticket To Nashville at Sphere Studios

Music composer Kevin Dorsey picked top session musicians and one of the premier studios in LA to record music for the movie *Ticket To Nashville*. The movie stars Billy Ray Cyrus with a rumored appearance by country music legend Lee Greenwood and is set to be released in 2019. Pictured in Sphere's Studio A (l-r): Alejandro Baima, assistant engineer; Doug Livingston, pedal steel; Kevin Flournoy, keyboards; Michael White, drums; and Pee Wee Hill, bass. Seated: composer Kevin Dorsey and engineer David Williams.



▲ Morello's Ambitious New Project

The Atlas Underground marks the most ambitious artistic effort of Tom Morello's storied career—which includes being co-founder of Rage Against The Machine, Audioslave and Prophets of Rage—will be released on Oct. 12 by Mom + Pop Music. The 12-track collection features collaborations with rockers including Portugal. The Man and Gary Clark Jr., rappers like Killer Mike and Big Boi, plus EDM producers Steve Aoki, Bassnectar, Knife Party and Pretty Lights. For more, visit tommorello.com.



▲ Studio Nights with LANY

Indie pop band LANY will release their upcoming sophomore album *Malibu Nights* on Oct. 5 via Interscope Records. The album was recorded in Conway Studios in Los Angeles and produced by Mike Crossey. For more, visit thisis-lany.com. Pictured: Paul Klein, frontman.



▲ Twenty One Pilots at United Recording

Grammy Award-winning duo Twenty One Pilots recorded songs for their fifth studio album *Trench* with Grammy Award-winning engineer Darrell Thorp at United Recording in Los Angeles. The album is scheduled for release on Oct. 5. For more, visit twentyonepilots.com. Pictured (l-r): Drum technician John Meyer, recording engineer Darrell Thorp, drummer Josh Dun, vocalist/multi-instrumentalist Tyler Joseph, United staff engineer Rouble Kapoor, and producer-engineer Paul Meany.

Producer Playback

"When pushing toward the best result, sometimes less feels like more. If it's meant to happen, it seems like it does happen."

— Andrew W.K. (Wolf Eyes, Lee "Scratch" Perry), Oct. 2017





◀ **Elle King Shakes It Up with Sophomore Album**

Three-time Grammy-nominated and platinum-selling artist Elle King's second studio album *Shake The Spirit* will be released on Oct. 19 via RCA Records. King produced the album alongside Matt Pence in his Denton, TX studio, The Echo Lab. The album is named *Shake The Spirit* as a response to the emotionally challenging, yet artistically productive period of her life. For more, visit elleking.com.

▶ **GVF's Anthem Debut**

Greta Van Fleet's debut album *Anthem of The Peaceful Army* will be released on Oct. 19 through Lava/Republic Records. The album was produced by Marlon Young, Al Sutton and Herschel Boone (The Rust Brothers) and recorded earlier this year at Blackbird Studios in Nashville and Rustbelt Studios in Royal Oak, MI. For more, visit gretavanfleet.com. Pictured (l-r): Sam Kiszka, bass/keys; Jake Kiszka, guitar; and Danny Wagner, drums.



▲ **Beartooth's Third Release**

Columbus, OH rock band Beartooth's third studio album *Disease* is now available through Red Bull Records. The album was recorded at Blackbird Studios and mixed in Rock Falcon Studios in Nashville, TN. For more, visit beartooth-band.com. Pictured (l-r): Peter Geiser, engineer; Oshie Bichar, bassist; and Caleb Shomo, frontman.

▲ **Emerick Visits Pearlman Microphones**

Renowned audio engineer Geoff Emerick (The Beatles) dropped by Pearlman Microphones headquarters in Canyon Country, CA to discuss future collaborations, including something possibly afoot by March 2019. During his visit, Emerick (right) and owner Dave Pearlman shared studio stories and chatted about recording and microphones.

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- Omar Lloyd (300 ent.)

"Nate has the ability to take your record to the Next Level"
- Tom Coyne

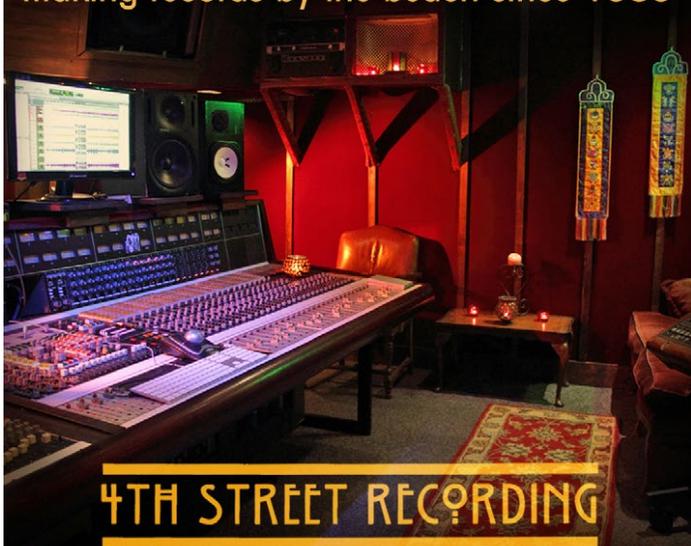
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Mastering engineer Jett Galindo embarked on her career once she graduated summa cum laude from Berklee College of Music with a degree in music production and engineering. She's worked under legendary late mastering engineer Doug Sax as well as engineering powerhouse Susan Rogers, who helped craft Prince's *Purple Rain* and *Sign o' the Times*. Her credits include records by Green Day, Randy Travis and a number of soundtracks such as *La La Land* and *Blade Runner 2049*.

Galindo stands out immediately for reasons beyond her talent. The most obvious is that she's a woman in a field virtually owned by men. But she also masters for vinyl, a skill that even many older, more experienced engineers lack. That talent was honed under the tutelage of Sax and she continues to refine it among colleagues Eric Boulanger and Robert Hadley. "Everything I learned about vinyl started with Doug," she explains. "We even cut straight from tape direct to vinyl, not going through any DACs. Vinyl has very unique demands. You can only learn it by working on it for years."

An interesting vinyl-cutting experience she recalls is when she worked on the master for Green Day's 2016 record *Revolution Radio*. The band attended the sessions from start to finish. "Every time they finished a track, we'd cut a seven-inch vinyl disk so they could take it home and hear it," Galindo recalls. "There are cool modifications to our cutting lathe and we're able to show non-engineers how to operate it. Billie Joe [Armstrong] actually cut his own record."

As a woman in the industry, Galindo faces challenges that most men scarcely realize exist. Indeed, her first internship nearly failed to materialize once the person slated to train her at a commercial Philippines studio learned that she was a woman. "At the last minute, the head engineer found out that 'Jett Galindo' was a girl," she recalls. "He tried to back out but it was too late. He had to push through with it. I think this applies to a lot of women entering a male-dominated field. We have to push harder just to prove we're meant to be there." Consequently, she urges women interested in mastering to explore as many of the audio engineering fields as possible. She's also active in SoundGirls, an LA-based community of women in audio, which she also recommends.

Soundtracks comprise much of Galindo's work. Accordingly, she's learned several key lessons about mastering them. "They get mixed down when you're watching the film," she says. "It's not played back at full level. It's right underneath and part of the whole storytelling process. When it gets to the mastering stage, I've found that there's a pattern of dynamics being a priority. In terms of loudness, it's not as loud as other genres and we're not fighting for level."

Galindo works at LA mastering house The Bakery, which is housed at Sony Pictures Studios. There she masters under its founder Eric Boulanger, who was featured in *Music Connection's* 2017 Masters of Mastering roundtable. Recently she's mastered for Katharine McPhee, Barbra Streisand and several Epitaph Records punk bands. Video game records—many of which have been released on vinyl—form much of her upcoming work, particularly with video game music label Materia Collective.

The three most important lessons she's learned as a mastering engineer are:

- **Objectivity.** When you master a track, sit down and listen to the mix. Don't be influenced by the flat version.
- **Perspective.** Take into account all of the factors that will influence your approach.
- **Listen to a lot of music.** Love all genres. Don't fixate on one.



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-Barry Rudolph

Check out the rest of Barry's review in the **New Toys** column on page 10.

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James Alvich

Founding Partner / President
MAS (Music & Strategy)

Years with Company: 17

Address: 207 West 25th St., Fl. 7, New York, NY 10001

Phone: 914-299-8851

Web: musicandstrategy.com

Email: james@musicandstrategy.com

Clients: Google, Pepsi, Coach, Ford, Lincoln, American Eagle, Aerie

BACKGROUND

Working on commercials, James Alvich developed a love for the filmmaking process, especially the musical element therein. As co-founder of Music & Strategy, a final solution for brands looking to use music as a method of boosting mindshare, he helms a company that crafts sonic thumbprints, including everything from original composition to sync licensing and event production.

True Full-Service

There are a few [companies] we compete against, but they seem to have one specialty and then they throw the other [abilities] on there. While we're still boutique, we have a suite of services. And every client is different. Some just use our library. Some just get original music. And when we work with clients directly, they have a whole list—we have this huge event, we need a really expansive sound design or want to create a sonic identity for our brand. That's different from what a lot of companies do.

Sync Decisions

Sometimes you just know what tracks are syncable; you know what's going to work. If you're working on a beer commercial and the brief is that they want something big that can grab the attention of the customer, you know what to find—something bold with a rock anthem or something like that. And then we'll have the opposite of that—we don't want this beer commercial to feel like a beer commercial. We want an up-and-coming artist, we want that indie feel or we want to lead in with something synth-based.

There are a lot of different factors that come into play outside of taste, but it comes down to what feels right and what works. Sometimes we'll look at a piece and just start throwing music at it. It's what connects and feels the best and is able to convey the story that the brand is trying to convey.

Trending Now

There have definitely been trends. The Black Keys were a trend. Arcade Fire was a trend. Right now, we're getting a lot of beat-driven stuff. We're being asked to find that different, unique sound of hip-hop that doesn't sound standard.

The Right Composer

We have our stable of guys. They're chameleons in terms of figuring out how to answer a lot of different types of briefs. But when I get outside of that scope I have a stable of other guys. Our [business] model allows us to creatively explore all different areas, work with different people and offer the best sounds for our clients.

Name Brands

It's great to break an artist. Prior to Rachel



“Whether it’s an Instagram video or a giant artist partnership, the same amount of care and respect goes for both projects.”

Platten coming out, my business partner, Gabe McDonough, pushed to get “Fight Song” put into a Ford spot. She launched that single and a week later it was on the spot. Two weeks later, Taylor Swift covered it and it became a number one hit. When you do that and see an artist's career trajectory blow up, there's some relevancy to that.

Mashing Up Demographics

Recently, we finished a spot for Lincoln. You had two cars doing this dance on the road. You had a man in one car and a younger woman in the other. She turns around after they pass each other and they start driving parallel. The whole idea was that these cars are kind of doing a dance. We wanted to define each car so we did this mash up. We took a Sam and Dave track, “Hold On,” and then took Camila Cabello's track, “Havana,” and put them together. That's two different demographics coming together and working with a spot that asks for music to be at the forefront.

Eventful Work

CB2 was interested in getting to a younger audience. We went to four markets and came up with four events. We had to find four different artists for those markets. We had Jamie Lidell, Aluna George, Mark Ronson and Michael Kiwanuka. CB2 wanted to throw concerts in their stores that were fully immersive. They didn't want the stores to feel like stores, so we had to make it feel like a concert venue while still respecting that it's a store.

The fourth venue was Rough Trade in Brooklyn. It sold out. Mark Ronson put out a tweet saying come see me tonight at CB2 here in LA. Just by chance, he and Lady Gaga were working together on her album and she retweeted it. We like happy accidents like that.

Commercial PR

Kate Spade wanted a pop-up shop that looked

and felt like an old-school tour bus. We put a pattern on the whole thing and got The Vivian Girls. They were a female-fronted indie band and really wanted PR to find a younger consumer. They wanted MTV, Billboard, Spin, all those different trades to take notice. We had a concert in the meatpacking district outside in the middle of February. We streamed it live to Facebook and then went to LA and Seattle, then down to SXSW. It was an insane challenge.

Budgeting

The biggest challenge is budget because clients will say, we have X for an event. And you'll say, okay, how many artists do you want? We want two or three artists, we want a full set and some PR, a Q&A after and we don't want to stop there, we want another concert... Okay, you just blew 75% of your budget on the artist. What are we going to do with the other 25% to create the event?

Jobs Big and Small

If we're working with a brand and have only been delivering Instagram library music for them and they want to sign a large artist to represent their brand, they won't even think to come to us. And if we work with a brand and help them negotiate a giant deal with an artist to have a song written on their behalf, they won't come to us for their library. Whatever your issue is, we have the tools, knowledge and talent to answer any questions, facilitate and execute. Whether it's an Instagram video or a giant artist partnership, the same amount of care and respect goes for both projects.

Defining Success

There are many factors in terms of what makes a successful commercial but in my eyes when you see it on YouTube and the first three or four comments are, “What track is this? Where can I find this track?” that's success. Or, in rarer cases, if it's an older song and it starts charting again. There are a lot of areas that are vague but there are always metrics. If streams are skyrocketing a week after the spot and the media buy happens to correspond, that's a success in terms of the musical aspect.

True Partnerships

There's a real cultural shift in music that is: hey, you can use my track, but why don't we do an artist partnership? That's a real thing that's happening and fast. Brands are super savvy to it and artists are even savvier. Because they know their worth and a sync may be great but why don't we go into business together? And it behooves the brand because the brand is now selling and affiliated with this artist even more so than just putting a piece of music on there. We're trying to help start those conversations and really guide them.

Working On Your Behalf

We work on behalf of the brand while also working on behalf of artist. When brands go directly to some of these smaller labels, they're only going to push the one thing. We have the ability to find the best fit for the brand and explore every option, lean on our relationships and knowledge of the industry to provide the best opportunity.

OPPS

The deadline is approaching for the 15th Annual IAMA (International Acoustic Music Awards). IAMA is the preeminent musician awards for up-and-coming artists. It promotes excellence in Acoustic Music performance and artistry, and is geared toward today's best up-and-coming music acts. Acoustic artists in various genres can gain radio and web exposure through this competition and, possibly, win a Top Prize worth \$11,000. IAMA is sponsored by: **D'Addario Strings, New Music Weekly, Loggins Promotion, Airplay Access, Sirius XM Radio, Acoustic Café Radio Show, MixButton, MusicGateway.com, Kari Estrin Management & Consulting and Sonicbids.com.** In its 15th year, IAMA has a proven track record of winners going on to get signed and hit the **Billboard Charts**. The deadline to enter is Nov. 9. For more information, go to inacoustic.com.

One of the most prominent aspects of Music Clout's promotional services is College Radio. Radio campaigns can result in gaining a following, physical and digital CD sales, increased merchandise sales and better turnouts for live performances. Overall, College Radio airplay is used as a development tool for up-and-coming bands and artists in the indie circuit. College Radio can have many different types of formats, and the processes for tackling these formats and generating radio play is different for each one. For more information regarding Music Clout's College Radio Campaigns, email them at info@MusicClout.com.

LABELS•RELEASES SIGNINGS

Craft Recordings is re-releasing iconic folk singer Joan Baez's self-titled debut album, both on vinyl and digitally. Recorded in the summer of 1960, Joan Baez's first record introduced the world to the pure and soaring soprano of a then-19-year-old folk singer, who had come to prominence at the 1959 Newport Folk Festival. Arguably one of the most historically and culturally important American popular albums of the 20th Century, her self-titled debut album was inducted into the Grammy Hall of Fame in 2011 by the National Academy of Recording Arts & Sciences and was selected to be preserved in the National Recording Registry in 2015 by the Library of Congress. Additionally, the album landed in the Top 20 of the **Billboard 200** and spent 140 weeks on the chart. To find out more, go to joanbaez.com.

Live Nation has announced that music legend Bob Dylan will headline opening night of The Met Philadelphia on Dec. 3. Bob Dylan & His Band will be the first act to play at the newly renovated historic venue and mark his 50th Philadelphia-area performance. Additional acts unveiled to perform include Grammy-winning band Weezer as part of the inaugural Citi Concert Series on Dec. 12, critically acclaimed electronic violinist Lindsey Stirling on Dec. 18, John Oliver, Emmy and Writer's Guild Award-winning writer, comedian, and host of HBO show, *Last Week Tonight with John Oliver* on Dec. 30 and a special New Year's Eve show on Dec. 31



HONEY AND JUDE RELEASE NEW SINGLE, "WATERCOLORS"

Poplicious duo Honey and Jude recently released an EDM inspired track, titled "Watercolors." Southern California natives, Honey and Jude are as engaging and charismatic as you might expect from their name. Some have said they are "so LA, it's silly!" Others have compared them to a modern-day Sandy and Danny from *Grease*. One thing is for sure: their unique sound, catchy songs and enigmatic presence serve to complement the richness of their voices, making them one of *Music Connection's* "Hot 100 Artists." 2018 looks bright for the spunky duo as they continue to evolve. The question isn't what's next for them? Instead, you have to ask, "What ISN'T next?" Go to honeyandjude.com for additional information.

to close out 2018, and many more with additional acts to come. As part of their commitment to the local community, Live Nation will donate \$0.25 of every ticket sold to a show at The Met Philadelphia to Philadelphia Public Schools. For more acts, ticket sales and information about The Met Philadelphia, visit themetphilly.com.

PROPS

Jackson Browne has been honored with the 2018 Gandhi Peace Award. On Sept. 14, Robert F. Kennedy, Jr. introduced Browne as he received the Gandhi Peace Award for Promoting Enduring Peace at the Lyman Center for the Performing Arts.

DIY Spotlight

JØUR

For JØUR, the term "artist" is all-encompassing. A dancer, painter, photographer and graphic designer, she is a creative individual who has chosen to focus her artistic energy on becoming an alternative-pop artist.

JØUR took up singing and piano at an early age. Although she knew her talents lie in the arts, she made the difficult decision to seek financial security rather than pursue her artistic aspirations. After a few years, this suppressed creative found herself in a soul-sucking bank job. While she despised that gig, she channeled her frustration into songwriting to cope with her dissatisfaction. With the destruction of her soul imminent, JØUR left the security of her job to pursue a career as an independent musician.

Now with a number of singles, an upcoming full album, and features in outlets like *The Line of Best Fit*, *I Heart Moosi*, and *Analogue Trash*, JØUR is fully committed as a DIY artist. She explains, "I work really hard to pull my obscure tendencies more toward the center, without compromising my integrity".

A staunch activist, JØUR also founded The Good Arts Collective in Minneapolis, which strives to strengthen the Twin Cities art scene through collaboration among local artists. JØUR's new album *Chiaroscuro* will be released this month and will be available on all streaming sites.

To keep up with JØUR, you can like her Facebook page @ JØURofficial.



Kennedy, the second son of the late **Sen. Robert F. Kennedy**, is an American environmental attorney, author, and activist who serves as president of the board of **Waterkeeper Alliance**, a non-profit environmental group that he helped found in 1999. Browne is the first music artist to receive the Gandhi Peace Award. He was honored for extraordinary contributions of time and talent to the inseparable causes of world peace, environmental harmony and social justice. The award comes with a cash prize and a medallion forged from peace bronze composed of metals salvaged from the control systems of US nuclear missiles.

The award ceremony featured musical tributes by local performers, an appeal for action on the local and planetary levels, and the presentation of the award itself. Consistent with tradition, Browne presented a message of “challenge and hope” to those in

attendance. For additional details, go to jacksonbrowne.com.

THE BIZ

SoundCloud is making it easier than ever to discover what’s next in music with its new SoundCloud Weekly playlist. The new personalized playlist draws from SoundCloud’s one-of-a-kind catalog of original tracks, DJ sets, mixes and more. Updated every Monday, SoundCloud Weekly distills SoundCloud’s universe of millions of emerging creators and global superstars into a simple, personalized music experience based on the creators and tracks a listener likes, shares and listens to the most. Each week, SoundCloud Weekly playlists will feature music from millions of unique creators—multiple times more than are featured in playlists on other streaming services—giving creators a powerful new avenue to grow their play counts, followers and careers.



▲ JEFF BERLIN DROPS JOE FRAZIER

Legendary bassist Jeff Berlin has released a 30th Anniversary Edition 12-inch vinyl of his signature song “Joe Frazier.” The EP *Joe Frazier - Round 3* includes a newly remastered version of the original song from his critically acclaimed 1987 album *Pump It!* and a completely re-imagined version, composed and performed by Berlin, Steve Vai (lead guitar), David Sancious (keys), Keith Carlock (drums) and Tom Hemby (rhythm guitar). This limited-edition EP is available as a signed audiophile vinyl, signed CD or digital release, with collector’s editions including an autographed chart. Digital “mix minus” tracks of the single are also offered so you can play along with these iconic musicians. For more details and purchase information, visit jeffberlinmusicgroup.com.

The LEGAL Beat

BY GLENN LITWAK



This article will discuss some basic concepts of copyright law. Keep in mind that there are two separate copyrights in music: The copyright in the recording and the copyright in the composition.

What is a Copyright?

The definition of copyright is that it is a form of federal protection granted by Title 17 of the United States Code to the authors of “original works of authorship that are fixed in a tangible medium of expression.” An original work must have a “minimal degree of creativity” to be considered original.

What Can you Copyright?

The Copyright Act (17 U.S.C. § 102) provides a list of copyrightable works, including the following categories:

1. Literary works
2. Musical works, including any accompanying words
3. Dramatic works, including any accompanying music
4. Pantomimes and choreographic works
5. Pictorial, graphic and sculptural works
6. Motion pictures and other audiovisual works
7. Sound recordings
8. Architectural works

These categories are broadly interpreted by the courts and by the Registrar of Copyrights. There are also several categories of works that are not eligible for federal

- D. Works consisting entirely of common information and containing no original authorship.

Registering a Copyright

Many people are unaware that registration of copyright is not necessary in order to have copyright protection under the Copyright Act of 1976. Registration, however, is a fairly easy process and has some benefits as discussed hereinafter. To register, you can go to the copyright office online system (go to copyright.gov/forms). There are different types of applications for the different types of subject matter. The current fee is \$35 for a

Though registration is not required for copyright protection, there are some benefits to registering your work with the Copyright Office:

1. To file a copyright infringement action, owners of US works must register. If you do not register, then you cannot bring a copyright infringement lawsuit.
2. If you register before the infringement, then you are allowed to recover attorney fees and costs under section 412. You can also recover statutory damages, where the judge awards a monetary amount even if profits or damages cannot be proven.
3. If you register within five years of publication, the certificate becomes “prima facie” evidence of what is stated on the certificate under section 410. Therefore, the burden of proof will be on the defendant to prove that you do not own the copyright in the subject work.

“An original work must have a ‘minimal degree of creativity’ to be considered original.”

copyright protection, including:

- A. Works that have not been “fixed in a tangible medium of expression.”
- B. Titles, names, short phrases and slogans.
- C. Familiar symbols or designs; mere listings of ingredients or contents; (d) ideas (only expressions of ideas are copyrightable), procedures, methods, systems, processes, concepts, principles, discoveries or devices.

basic claim (for online filings only). With the application, you also need to deposit copies of the work. The advantages of online filing include: a lower filing fee; faster processing time; online status tracking; secure payment by credit or debit card, check, or copyright office deposit account; and the ability to upload certain categories of deposits directly as electronic files.

What benefits do I get from registration?

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn’t Take That Long

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

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

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

My Two Secret Weapons

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



TAXI®

The World’s Leading Independent A&R Company

1-800-458-2111 • TAXI.com

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



Don’t wait until you’ve built a catalog...

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

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



Date Signed: N/A
Label: FADER Label
Band Members: Josh, vocals; Ben, guitar, vocal; Michael, bass; Patrick, guitar; Zach, drums
Type of Music: Alternative
Management & A&R: Robert English
Booking: Marty Diamond - Paradigm
Legal: John Strohm - Loeb & Loeb
Publicity: Rich Nardo - NGAGE Sports & Ent., rich@ngage.com
Web: futurefeats.com

Before starting Future Feats, frontman Josh was just an average songwriter trying to make it big. He first began his career touring with soul legends at the Carolina Beach Music Circuit for a few years. Eventually manager Robert English discovered him on MySpace and, from then on, everything slowly started to fall into place. The artist flew down to New York to showcase for some big names in the music business including Atlantic Records and Clive Davis.

Those showcases were not smooth sailing for Josh. "I got to play for Clive, which was super exciting. A dream come true. I then got an offer from Atlantic, a record deal. But when they found out that Clive passed, Atlantic pulled the deal and I was left with nothing."

After that happened, he continues, "Robert convinced me to move to Chicago; that's where he's from, that's where he lives. And he was like, 'I know a lot of people in the music scene out here; we can get you started with a producer. Let's make a record.'"

Josh took the chance, left his hometown of Wilmington, NC and moved to Chicago. "I stayed about eight years there trying to make it as a songwriter guy and it didn't pan out."

"I stayed about eight years there trying to make it as a songwriter guy and it didn't pan out."

Eventually he switched gears and formed Future Feats, along with some buddies, and created demos in Los Angeles, including the single "27." Those demos eventually got into the hand of Jon Cohen from Fader. Cohen offered Josh a publishing deal for his work, but not a record deal. "It wasn't until we were playing a sold-out show opening for Strange Talk," Josh recalls about finally getting the record deal. "It was one of those classic things where music executive sees the show, talks to you afterwards and then offers you a record deal not too long afterwards."

The band has been busy in 2018. They kicked off the year on tour with The Wombats before heading out this spring on two more high profile runs—first with Public Access TV and the Soft White Sixties, then joining Matt and Kim and Tokyo Police Club later in the spring. They recently released the single "Keep Up" and are putting the final touches on their debut album. — **Jacqueline Naranjo**



Date Signed: February 2018
Label: Lucky Hound Music
Band Members: BettySoo, lead vocals, electric guitar, accordion; Rebecca Loebe, vocals, acoustic guitar; Grace Pettis, vocals, acoustic guitar
Type of Music: Harmonic Folk-Pop
Management: N/A
Booking: Mary Granata - Granata Agency; Laura Thomas - ComboPlate Booking
Legal: John Seay - The Seay Firm, 404-913-4232
Publicity: Wendy Brynford-Jones, wendy@conqueroo.com
Web: nobodysgirlmusic.com
A&R: N/A

The three women who comprise Austin-based Nobody's Girl are each established songwriters and performers who had no intention of a casual collaboration becoming a band. After meeting at the Kerrville Folk Festival, at which each artist has received the annual New Folk Award in recent years, the trio decided to get together, rehearse and hit the road for a tour of small rooms. While planning for the tour early this year, they decided to collaborate on an original song to play in addition to their individual compositions.

"We wanted to get together for a night, undistracted and write a song," says vocalist and electric guitarist BettySoo. "And [bandmate] Grace suggested getting in touch with people she knew at Lucky Hound. I went out there just to meet them, and they showed me these beautiful artist apartments. They were happy to have us and even stocked the fridge!"

"They were happy to have us and even stocked the fridge!"

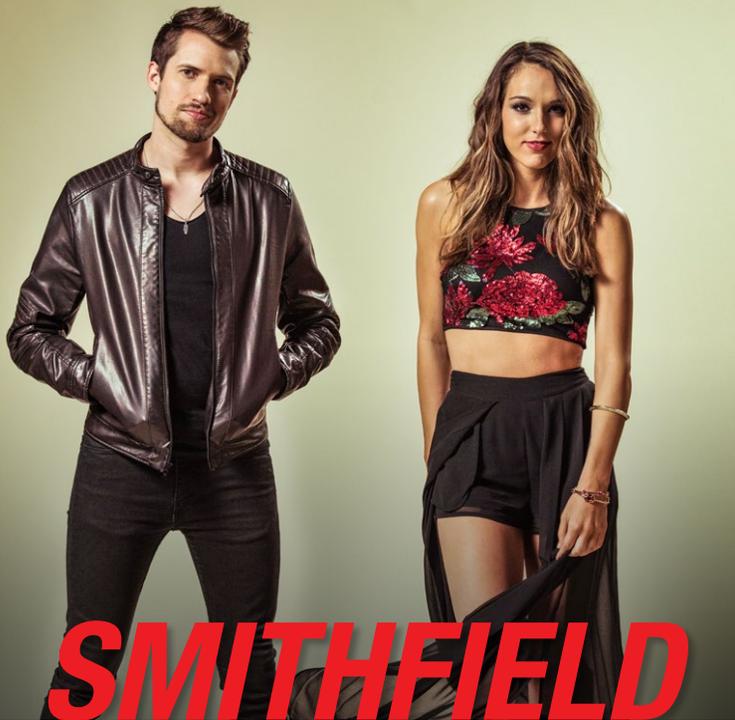
By the next day, the trio had finished three songs. "It was so unexpected! We really didn't expect to be a band," adds BettySoo. "The next day, we met the owner who just happened to be in the studio. We played the new songs, and they basically asked us if we wanted to be on the label!" The three hashed out a deal with Lucky Hound that day, and were soon recording there for the EP *Waterline*, produced by Michael Ramos and released in September.

"We were still keeping our expectations really low, that the rooms wouldn't be full," says BettySoo. "We had most of the dates lined up by then, nice rooms, 120 - 150 capacity on average. So we went on tour and it was definitely more than the sum of the parts."

BettySoo notes that while very few artists these days receive traditional deals, tour support or other niceties, Lucky Hound has been supportive in other ways. "They have been great when we wanted to work with certain people; they always listened to everything we ever said; it was always considered. They produced a really high-quality video for us. They were really active in inviting people as much as we were to our shows."

The band will tour the US over the next few months, then Europe, and to unknown destinations in January as part of a State Department Cultural Exchange.

"I think the people at Lucky Hound are smart and honest. They're new, they don't BS their way through it. They don't pretend to know it all, they're not afraid to say I don't know. They're not crappy people!" — **Brett Bush**



Date Signed: January 2018
Label: Deluge Records
Band Members: Trey Smith, vocals; Jennifer Fielder, vocals
Type of Music: Country/Pop
Management: Chris Alderman / Rough Hollow Entertainment, 615-840-8996, chris@roughhollowentertainment.com
Booking: WME Entertainment
Legal: NA
Publicity: Anthony Langone - Marbaloo Marketing, Anthony@marbaloo.com
Web: smithfieldmusic.com
A&R: David Robkin, drobkin@delugemusic.com and Mark Friedman, mfriedman@delugemusic.com

Date Signed: August 2017
Label: Priority Records
Type of Music: R&B/Pop
Management: A. Cole - Complex Entertainment
Booking: Dennis Ashley - ICM
Legal: Angela Rogers - The DNA Group
Publicity: Aishah White - AKW Public Relations, aishah@akwpr.com
Web: leonthomas.com
A&R: Fuzzy West & Serge Durand

In 2011, country duo SmithField voyaged from Texas to Nashville with dreams of stardom. By 2013, they'd signed a development deal with Bigger Picture Group and in January of 2014 the official recording contract was inked. They laid down their album ahead of a radio tour planned for August.

Then the label folded. Away went the deal, plus their publishing and management. They also could no longer use what they'd recorded, a scenario they'd never contemplated. "They wanted \$30,000 to buy back our masters," laments Jennifer Fielder, the pair's female half. "We were still working part-time jobs to pay our bills. We didn't have \$30,000 lying around." Compounding this, the label failed to pay their producer's fee, leaving the debt to fall on the band's shoulders.

"We were still working part-time jobs to pay our bills. We didn't have \$30,000 lying around."

Considering their options, Fielder concocted a plan—use Kickstarter to fund a fresh recording. They pulled in over 12K to record their debut EP, which hits stores this fall.

They also found a new publisher in Deluge Music. That partnership ironically came about via David Robkin, former CEO of Bigger Picture. Already familiar with their music and work ethic, SmithField was the first artist he contemplated when embarking upon the new venture. "He was so excited for us to come out on Bigger Picture and that never happened," recalls Fielder. "He's getting a second shot with us, too." With a push to radio being the only piece missing, the publisher formed a label specifically to handle the group's needs.

While difficult to bear, the collapse of their original scenario has ultimately proved positive. Beyond now maintaining a hand in every aspect of their career, the band members consider it a blessing to get the opportunity to re-record the album. "We're kind of glad we got to redo it," says Fielder's musical partner, Trey Smith. "We got to do it the way we wanted it to sound." — **Andy Kaufmann**

Although just tapping his mid-20s, the charismatic Leon Thomas has already had a lifetime of professional experience as a musician, actor and producer. Hailing from a musical family, Thomas grew up in New York City and appeared in many Broadway productions as a child. At 13 years old he was signed to Columbia Records while concurrently in the cast of various Nickelodeon channel TV shows such as *Victorious* and *iCarly*.

With his feet firmly planted in show business, young Thomas wanted to expand his knowledge beyond working under the footlights and in front of a camera. His fortunes truly changed in his latter teens when he leaped head first into the music production world. Through Grammy-winning engineer-producer Bob Power he learned the mechanics of

"I saw how they worked with other artists who are friends of mine."

recording studios. At 17 Thomas got the chance to work with Babyface, who mentored the burgeoning artist in the art of writing and producing. That partnership eventually led to Thomas winning a Grammy in 2015 for production on Toni Braxton's *Love, Marriage & Divorce*. He also went on to produce songs for Ariana Grande, Post Malone and Ty Dolla \$ign.

"After that I thought I needed a chance to carve out some time for myself as an artist. It was a process of about three years," explains Thomas on the path that led to his current recording status. "I took some time off in there to do some acting. I had 12 songs that I whittled down to seven. After the acting stuff I went back in the studio for three or four months and finished the album at my house. I collaborated with Elle Varner, Buddy and Post Malone on it."

The neo-soul and pop-oriented vocalist also had a stint early on with Rostrum Records until he totally went off on his own and discovered a prime distribution opportunity for Genesis with Priority Records. "They are a subsidiary of Capitol Records and it was really exciting to work with their marketing staff," says Thomas. "I saw how they worked with other artists who are friends of mine and liked how they did things."

"It really is about making people aware that I am seriously stepping back into the music world with this new album," concludes Thomas. "It's time for me to hone in on my fan base." — **Eric A. Harabadian**

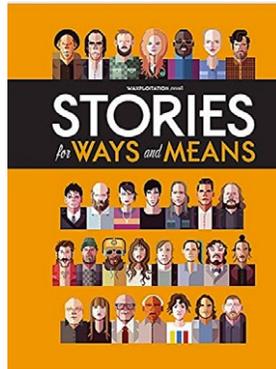


▲ Jesse Harris: Aquarelle and a Rose

Jesse Harris' latest single, "Where a Rose Falls," has an accompanying video directed by dAVID sTRANGE. It's a highlight from the Grammy winner's album, *Aquarelle* (Secret Sun Records). Recorded in Lisbon, Portugal last year, *Aquarelle* is his 15th album. Check out the video on YouTube.

► Stories for Ways & Means Pairs Songs and Art

Ten years ago the founder of Waxploitation, Jeff Antebi, had an idea to ask his favorite music artists and favorite contemporary painters to collaborate on original children's stories for a benefit project. 29 of those pairings make up the 350-page book project called *Stories for Ways & Means*. The book includes stories from Tom Waits, Nick Cave, Frank Black, Justin Vernon, Laura Marling, Devendra Banhart, Alison Mosshart and Kathleen Hanna as well as painters/illustrators.



▲ Pandora and Troye Sivan: Rainbow Colors

Pandora is teaming up with pop music icon Troye Sivan for the release of his latest album *Bloom* where the singer took inspiration from his own sound to create paintings that will end up being auctioned off to charity. The unique artwork produced by Troye will be donated to Ally Coalition, a charity benefiting LGBTQ youth.

CCC Events in October

The California Copyright Conference was established in 1953 for the discussion of copyright-related areas pertaining to music and entertainment. Today, the scope of the CCC has broadened to cover all matters pertaining to music industry issues. The organization has grown to over 300 members from all areas of the music and entertainment industry, including publishers, songwriters/composers, attorneys, music supervisors, representatives from trade publications, performing rights societies, music libraries, motion pictures, television, multimedia, Internet and record companies.

The CCC has two events coming in October. On Tues. Oct. 9 from 6:15 p.m. - 9:00 p.m. "Executive Decision" will feature information about technology, legislation and industry trends with some of the top women executives in the music business, moderated by Rene Merideth, COO & Co-founder of Exploration.io and Paul Savastano of SSA Music. Advance RSVP is \$50 for CCC members and \$65 for non-members and includes dinner. Walk-up price is \$55 members and \$70 for non-members. Location is Sportsman's Lodge, 12825 Ventura Blvd., Studio City, CA.

On Thurs., Oct. 25, the CCC and the Association of Independent Music Publishers (AIMP) will present its fifth annual "Music Industry Toolbox" featuring leading firms in music management software and services essential to the music industry, as well as the major Performing Rights Societies: ASCAP, BMI, SESAC and SOCAN. The event will be held 3:00 p.m. - 8:00 p.m. at Mears Hall, 1760 N. Gower

St. in Hollywood. Entry is \$10. Visit the CCC and see future events at theccc.org.

NSAI Workshop with Larry Beard

NSAI Malibu is partnering with the Los Angeles Chapter to present a songwriting workshop with Larry Beard of Beard Music Group. The event will take place on Sun., Oct. 21, from 1:30 p.m. - 4:30 p.m. at the Malibu Library, 23519 Civic Center Way, Malibu, CA. In the workshop, Beard will share the results of his research to help songwriters create well-crafted and commercially viable songs.

Larry Beard is the owner of the very successful Beard Music Group, Inc. a premier Nashville recording service featuring three recording studios. His company produces records for artists along with song demos for both veteran and up-and-coming songwriters. Beard brings in Nashville's best musicians to his studio, and with his efficient system of recording, writers can have their songs recorded in person or without ever coming to Nashville.

He has produced songs featuring such artists as Dolly Parton, Billy Dean, Mark O'Connor and many more. As a session musician, he has played on thousands of recording sessions, and the albums, singles, and videos he's performed on have sold over 28 million copies.

The fee for the workshop is \$50. RSVP to nsaimalibu@gmail.com. The first 10 people to RSVP and register via PayPal will receive a \$5 Starbucks gift card.



▲ Lee Brice Benefit

Lee Brice hosted the second of his three-show "Lee Brice Presents: The Analog Series" with special guests Liz Rose, Victoria Shaw and Maddie & Tae. The Nashville event raised funds for local charity Thistle Farms. Pictured back row (l-r): Enzo DeVincenzo, Red Light/377 Management; Taylor Dye; Madison Marlow; Lee Brice; Liz Rose and Victoria Shaw. Front row (l-r): Haley McLemore, Red Light/377 Management; Amy Paige, The Big 98; Jennifer Clinger, Thistle Farms; Shannan Hatch and Lydia Schultz, SESAC.

Bebe Rexha: A Mess and a Bitch?

Bebe Rexha's latest hit "I'm a Mess," penned by Justin Tranter, Jussifer and Devon Corey, gives partial songwriting credit to Meredith Brooks and her co-writer on "Bitch," Shelly Peiken, even though neither woman actively collaborated on the song. It is a preemptive move to counter what might be considered plagiarism in the section of "I'm a Mess" where Rexha sings "I'm a mess/I'm a loser/I'm a hater/I'm a user." The chorus of "Bitch," has the lines, "I'm a bitch/I'm a lover/I'm a child/I'm a mother."

There are precedents for Rexha's crediting the writers of "Bitch." On his hit "Shape of You," Ed Sheeran credited the writers of TLC's '90s hit "No Scrubs" after listeners noticed similarities between the two songs. And Sam Smith famously credited Tom Petty on his hit "Stay with Me," after people noticed it sounded like Petty's hit "I Won't Back Down."

Check out "Bitch" cowriter Shelly Peiken's blog at her website Shellypeiken.com.

Songs from the Well Retreat

Songs from the Well Songwriting Retreat will be held Oct. 4-7 at the Penuel Ridge Retreat Center, Ashland City, TN. The retreat is designed for all levels of songwriters, from beginners to pros, and will feature singer-songwriter and the event's organizer Amy Speace, chef, writer and speaker Renee Rizzo and musician and healer Megan Palmer in an idyllic lodge 20 minutes outside of Nashville for a true rustic experience. Workshops in songwriting and performance and the creative process plus songwriter and healing artist Palmer will lead the group

in meditation each morning and in a workshop on songwriting as a healing tool. There will be guest speakers from the talent-rich pool of Nashville's best songwriters and artists each night plus time to relax, hike the wooded trails, sit by a fire and collaborate. Visit amyspace.com for more info.

Justin Tranter Gives Back

Golden Globe and Grammy nominated songwriter Justin Tranter returned to the school that saved their life years ago. Tranter made a donation to The Chicago Academy for the Arts to fund a state-of-the-art recording studio and hire a part-time music teacher for the next three years. "The Justin Tranter Recording Studio" was officially unveiled at a celebratory ribbon cutting event at the school with friends, family, students and faculty members in attendance.

As a student at The Academy, Tranter also created the AIDS Benefit: a student-run variety show that helps raise awareness and advocacy for HIV/AIDS. Since its inception, The Academy students have raised tens of thousands of dollars for AIDS research, support, care and organizations.

Tranter's 2018 co-writing credits include Imagine Dragons' "Natural," Julia Michaels' "Jump," Shea Diamond's "Keshia Complexion," Leon Bridges' "Beyond," Cardi B's "Thru Your Phone" and Janelle Monáe's "Make Me Feel." In 2017, Tranter landed four Top 10 smashes at Pop Radio—including Julia Michaels' "Issues," and by year-end, the maverick garnered "Songwriter of the Year" at the BMI Pop Awards.

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 Rhythm and Soul Team Hosts Showcases

The American Society of Composers, Authors and Publishers (ASCAP) Rhythm & Soul membership team presented its annual "On the Come Up" Showcase Series in Los Angeles, Atlanta and New York. The showcases feature rising songwriter-artists from around the country and give in-the-know fans a chance to see their favorite new musicians live. Pictured at the Troubadour in Los Angeles, Girls Make Beats.



SESAC and Big Deal Music Celebrate Rosanne Cash

SESAC and Big Deal Music hosted a reception, of more than 100 friends and music industry executives, for acclaimed artist Rosanne Cash to celebrate her upcoming album *She Remembers Everything*, out this fall on Blue Note Records. Cash was also honored with the "Spirit of Americana" Free Speech Award at the Americana Honors & Awards at the Ryman Auditorium in Nashville. Pictured (l-r): Danny Kahn, Cross Road Management; Sam Kling, SESAC SVP of Creative Operations; Grammy-winning artist Rosanne Cash; and Damon Booth, VP/GM of Notable Music/Big Deal Music.



BMI Honors Janet Jackson

BMI celebrated the songwriters, producers and publishers of the year's most-performed R&B/hip-hop songs during the 2018 BMI R&B/Hip-Hop Awards held in Atlanta. Multiple award-winning superstar Janet Jackson took home the night's highest honor of BMI Icon in recognition of her groundbreaking career as one of the most influential entertainers of all time. Pictured (l-r): Wardell Malloy, BMI; Catherine Brewton, BMI VP Creative; Missy Elliott; Janet Jackson and Mike O'Neill, BMI President & CEO.

Brandi Carlile Hosted by Atlas

Brandi Carlile has signed a multi-year, worldwide deal with Atlas Music Publishing. The singer and songwriter's entire catalog, including hit song "The Story," as well as future works will be administered by Atlas, which also announced the opening of a Nashville office. Work with longtime collaborators Phil and Tim Hanseroth also falls under the new agreement, which officially kicks off in 2019.





John Dragonetti

The Return of Jack Drag

He has no shortage of ongoing endeavors, notes songwriter, composer and producer John Dragonetti. “You’ve got to do a lot of things to survive as a musician,” he confirms. “You’re lucky if you can do it just making records. For me, it’s a combination of making records, and if I’m lucky some of the material gets licensed plus scoring and producing.”

As a composer, Dragonetti has scored indie features, including the recent comedy *All About Nina*, starring Mary Elizabeth Winstead and Common; television shows on FX and AMC, and music for commercials including Volkswagen, Lexus and Coca-Cola. He has crafted remixes, and produced Dylan Gardner’s 2014 debut *Adventures in Real Time*.

Dragonetti’s backstory includes a series of releases released under the name “Jack Drag” that he recorded from 1998 - 2002, after which he formulated The Submarines with Blake Hazard. The band released three projects for Nettwerk Records.

Now the wildly eclectic label Burger Records is releasing 2018, Dragonetti’s latest 10-song project, recorded at his home studio in the Eagle Rock neighborhood of Los Angeles. It bookends the label’s release of Dragonetti’s early four-track recordings culled from 1994.

“I was writing songs not knowing that I wanted to put it together as an album,” he says of 2018. “I’ve been focused on scoring work and producing, so I haven’t had a lot of time to do a lot of songwriting, but I was feeling it—this is the first project since The Submarines. I was trying to think of new band names for, like, a month, and then a friend of mine said, ‘Why don’t you put it out as a Jack Drag project?’”

Dylan Gardner joins Dragonetti as a co-writer and additional vocalist on “Little Lies” which also features Aimee Mann. “I worked with Dylan on his very first album. I think he was 16, this kid just full of talent whose energy was so inspiring. I had this instrumental piece of music that became ‘Little Lies.’ I was stumped melodically and he came over.” Dragonetti says that he waited until the 11th hour to invite Mann to participate as a vocalist, and she also added lyrics.

“I’ve known Aimee over the years. I wanted to ask her, but I chickened out. I waited until it was a couple of weeks before I had a mastering date. It was terrifying but she was so cool.” Other musicians contributing to the project include singer and violinist Sarah Martin, from Belle & Sebastian, and Mike Sawitzke of the Eels + Dispatch who added horn arrangements and mixing expertise. 11-year-old Lucinda Linklater sings on “Bloody Noses.”

Dragonetti includes one cover, the wistful “I Am Not Willing,” originally recorded by Moby Grape for their album ‘69. “I didn’t know if I should mess with it, but I had an urge,” he says. “The song is so epic in its simplicity.”

While Dragonetti has historically been a purveyor of a low-fi sound, sonic shimmers and insistent hooks illuminate his songs and productions. “I’m interested in building a sound around a song,” he says. Real horns add to the gravitas. “Those get faked a lot,” says Dragonetti. “I didn’t want to skimp.”

“Chelsea Moon” was inspired by New York revelry explains Dragonetti. “My girlfriend and I were there for work stuff. It happened to be Gay Pride week. There was a carnival on the street, and the song got me thinking about a lot of things. There was partying going on in the city and it struck up a lot of images for me. Ultimately, it’s a love song.”

With his aforementioned composing and producing projects, Dragonetti, isn’t envious of putting a band together and touring the hinterlands. He will remain cloistered in his studio on a quiet street not far from his local Trader Joe’s market. While he notes the presence of garage rock, surf rock and psychedelic bands among the local musicians, he’s not positive that there is a definitive Northeast Los Angeles sound. “The neighborhood is changing so much, with so many more artists moving in,” he says. “It attracts—even as it did in the old days—some eccentrics.”



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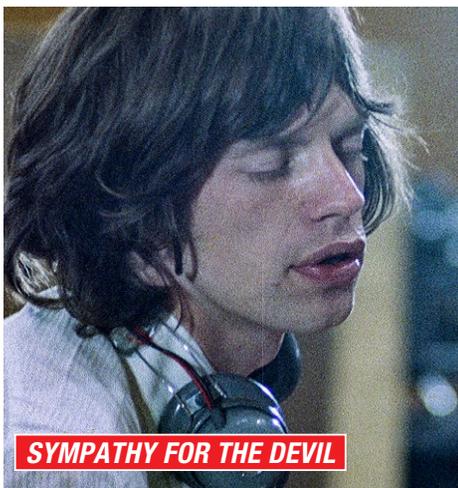
MUSIC
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DROPS

Jim Steinman's *Bat Out Of Hell—The Musical*, the new musical based on one of the best-selling albums of all time, will launch a 19-city North American tour at **Detroit's Fox Theatre** in November following a return engagement at **Toronto's Ed Mirvish Theatre**. The production won the 2017 **Evening Standard Award for Best Musical**. Starring **Andrew Polec** as **Strat**, the ensemble includes **Will Branner**, **Samantha Pauly**, **Zuri Washington**, **Alana Randall**, **Erin Mosher**, **Emilie Battle**, **Kaleb Wells**, **Nik Alexander**, **Adam Kemmerer**, **Michael Milkkanin**, **Lincoln Clauss**, **Alex Deleo**, **Paulina Jurzec**, **Nick Martinez** and **Tiarnan Tunnicliffe**. For more information, contact Aaron Meier at Aaron@omdkc.com.



BAT OUT OF HELL



SYMPATHY FOR THE DEVIL

On Oct. 5, **ABKCO Films** released a 4K restoration of *Sympathy for the Devil* on DVD, Blu-ray and through digital services in celebration of the film's initial release 50 years ago. Directed by **Jean-Luc Godard**, this landmark film of the late '60s alternates between reflections on politics and issues of those times and an up-close look at **The Rolling Stones'** creative process in the recording studio. Original band members **Mick Jagger**, **Keith Richards**, **Brian Jones**, **Charlie Watts** and **Bill Wyman** were joined for that session in London's Olympic Sound Studios in June 1968 by **Nicky Hopkins**, **Marianne Faithfull**, **Anita Pallenberg** and **James Fox**. This new release is a 4K restoration from the original 35mm camera negative released in 1969 and includes extras such as **Voices**, the 1968 documentary about the making of *Sympathy for the Devil* and a new documentary featuring interviews with original cinematographer **Tony Richmond**. Contact BobMerlis@BobMerlis.com for more information.

BOOM, A Film about The Sonics recently saw its world premiere at the **Raindance Film Festival** in September, with tickets for the first screening selling out. This film tells the story of the so-called grandfathers of punk, The Sonics, a small-town northwest band that exploded onto the music scene in the 1960s. While the band itself faded from the spotlight, their music has been a major influence for a range of renowned artists from **Bruce Springsteen** to **Nirvana**. Featuring interviews with the five original members, *BOOM* explains how The Sonics helped pioneer garage and grunge music and reformed in 2007, after 40 years, and release a comeback LP in 2015. The band has toured Europe this year and re-entered the studio in September to record a new EP. For more information, contact [Matt Hunter](mailto:Matt@DirtyWaterRecords.co.uk) at Matt@DirtyWaterRecords.co.uk.



JÓHANN JÓHANNSSON

early September, the new score pays homage to the original that **Carpenter** composed and recorded in 1978 and incorporates "everything from atmospheric synth whooshes to eerie piano-driven pieces to skittering electronic percussion." To preorder it, visit SacredBonesRecords.com/products/sbr213-john-carpenter-halloween.

Lakeshore Records and **Invada Records** will release the late Icelandic composer **Jóhann Jóhannsson's** final work, his original score to the forthcoming horror film **Mandy**. Seven months after the composer's death, both the soundtrack and **Panos Cosmatos**-directed film will be released on Sept. 14. The score was co-produced by Jóhannsson and

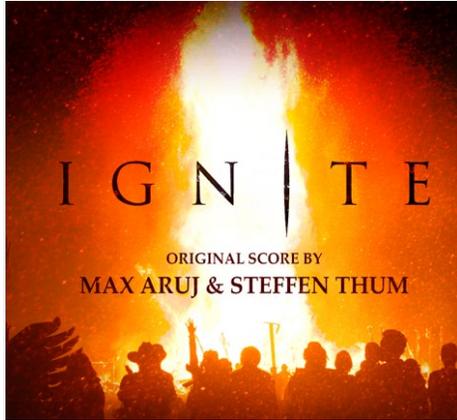
Randall Dunn. The album was assembled posthumously in March 2018 with the help of co-producers **Pepijn Caudron** and **Yair Glotman**. The film is set in 1983 in the California wilderness where **Red Miller**, played by **Nicolas Cage**, hunts a religious cult who slaughtered the love of his life. For details, contact [Ray Costa](mailto:RayCosta@CostaComm.com) at RayCosta@CostaComm.com.

BIS Records recently dropped **House of Cards Symphony** by composer **Jeff Beal**, a flute concerto accompanied by a selection of music from five seasons-worth of the series as well as three further works: **Six Sixteen** for guitar and orchestra, performed by Grammy winner **Jason Vieaux**, **Canticle** for strings and a brand new *House of Cards Fantasy* for flute and orchestra.



It's too late to pre-order the limited edition orange vinyl LP of **John Carpenter's** soundtrack for the eagerly awaited, **David Gordon Green**-directed *Halloween* sequel, both of which are out Oct. 19. But you can still pre-order the soundtrack on standard black vinyl or CD. This film marks the first in the canon with **Carpenter's** direct involvement since 1982's *Halloween III: Season of the Witch*. **Carpenter** not only came back to compose the soundtrack alongside **Cody Carpenter** and **Daniel Davies**, but also as an executive producer and creative consultant. While only teasers of the score have been released as of

Beal, who had aspired to address the larger scope of classical composition in connection with film, created the music for the acclaimed Netflix series, which will begin its sixth and final season this fall. The *House of Cards Symphony* is a culmination of his dream to express the story through orchestra. Contact Beth Krakower at Beth@KrakowerGroup.com for details.



Composers **Max Aruj** and **Steffen Thum** created a musical backdrop to bring to life the world's largest annual pilgrimage in the desert, **Burning Man**, for director **Ryan Moore's** short film, **Ignite**. Emmy-nominated and Grammy-winning composer **Lorne Balfé** (*Mission Impossible: Fallout*, *Lego Batman Movie*, *Inception*) is the film's score producer and consultant who introduced the composers to Moore, who wanted a musical soundscape to reflect the desert's harsh intensity. Watch the film here: <https://www.youtube.com/watch?v=P7DBAbdUEuQ> and contact Ray Costa at RCosta@CostaComm.com for more information.

OPPS

Submissions are open until Jan. 11 for the 2019 Northern Ontario Music and Film Awards (NOM-FA), which invites eligible applicants to submit film, television and music projects that have been released commercially from Jan. 1 and Dec. 31, 2018. Awards are juried yearly by leaders in the Canadian music and film industries. Winners are announced at the awards ceremony on May 25, 2019 at the Science North Vale Cavern in Sudbury. For eligibility information and submission guidelines, visit bit.ly/2LPaOx2.

The AT&T Film Awards is an open competition accepting imaginative, undiscovered short films from aspiring filmmakers. Offering \$60,000 in cash prizes, the awards 5th addition will spotlight filmmakers across the nation, including special categories for underrepresented creators, young filmmakers and filmmakers using innovative technologies. Submissions are accepted until Dec. 7. To learn more about categories, prizes and how to submit an entry, visit ATTFilmAwards.submittable.com/submit.

For Daily Music Industry News and Career Opportunities, visit musicconnection.com. Sign up for the MC Weekly Bulletin.

PROPS

Bruce Springsteen superfan, sketch and improv comic, and New Jersey native **John Murray**

recently launched **The Bosscast**, a new podcast focused on all things Springsteen by the fans and for the fans via **The Brain Machine Network**. Each episode features an in-depth conversation with guests that span the spectrum of the entertainment world but share a common love for The Boss. First season guests include **Toniann Fernandez** (*The Paris Review*), **Connor Ratliff** (*The Chris Gethard Show*, *Search Party*), **Meghan Hanley** (*Gotham Comedy Live*) and more. Contact Heidi Vanderlee at HV@SharkPartyMedia.com for details.

In a new behind-the-scenes video, you can see **ODESZA's** **Harrison Mills** and **Clayton Knight** and their entire team go through the complex process, preparation and creative development of taking a live show from the drawing board to the 2018 **Coachella** stage. Lights, visuals, stage setup and performer coordination are all a part of this experience, which brings to life a creative vision two years in the making. Watch the video at youtube.com/watch?v=B9zmSUyR8Wg. For more information, contact Josh Page at JPage@ShoreFire.com.

The soundtrack for **Juliet, Naked**, which hit theaters in August, was sure to be a hit when it was announced that the likes of **Ryan Adams** and **Robyn Hitchcock** were asked to write songs that needed to sound as though they were long-lost gems written in the 1990s. Based on the novel by **Nick Hornby**, the film centers around enigmatic singer/songwriter Tucker Crowe (**Ethan Hawke**) who dropped out of the spotlight after reaching the peak of his career in the '90s. To create the fictional Crowe's musical catalog, director **Jesse**



Peretz, composer **Nathan Larson** and music supervisor **Marguerite Phillips** rounded up an incredible collection of musicians to write songs that were both incredible and reminiscent of the era. Stream the album at bit.ly/2zIs4H9.

Women won big this year at **Soundtrack Cologne**, Germany's largest conference on music and sound in film, television and video game media. Four women took home awards, while the winners of the **See the Sound Award** for Best Music Documentary went to three women co-directors. **Anna Krstajic** received an Honorable Mention and **Susanne Hardt** a Special Mention for **WDR Film Score**. **Celia Artacho Ruiz** received the prize for the best sound design and **Mateja Staric** won the **Peer Raben Music Award** with **The Box**. The See the Sound Award for Best Music Documentary went to **Silvana** by **Mika Gustafson**, **Olivia Kastebring** and **Christina Tsiobanelis**. Contact Chandler@WhiteBearPR.com.

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

Out Take



Chris Kuhrt

Director, Participant Services
Film Musicians Secondary Markets Fund

Web: fmsmf.org
Contact: ckuhrt@fmsmf.org

In some cases, there might be more money out there for musicians than they're aware, which is why the Film Musicians Secondary Markets Fund exists. The non-profit organization researches, collects and distributes residual wage payments owed to eligible artists for their work in film, TV and digital media. As Director of Participant Services, Chris Kuhrt is responsible for overseeing much of the process of getting artists the money they're owed. "Maybe you worked on a sound recording years ago or are part of a band that recorded music, and never thought it would be heard in a film or TV program."

The Fund has a full-time employee actively researching to locate those without current information on file who have unclaimed checks. "I love film and TV music," Kuhrt says. "We believe strongly in our mission to get every dollar collected out the door to support musicians to try and ensure that they can earn a living as a full-time musician. Residuals help them pursue creative opportunities and, in many cases, they depend on them."

One of the most difficult aspects of the job can be locating those eligible musicians who may not even be familiar with residual payments or that they are entitled to them. Kuhrt encourages artists to talk with other artists and spread the word. "Some musicians who know other aspects of the business might not be particularly aware of this revenue stream," he says. "People often know about royalties, copyright, etcetera, but these are residuals, which is a little different. There is a lot of useful information on our website."

The Fund collected \$107 million in residual payments for the 2018 fiscal year, which resulted in 15,900 payments distributed to musicians or their beneficiaries. Kuhrt says the organization gained 900 new participants (musicians) in the past year.

For more information about the Fund, please visit fmsmf.org or call Participant Services toll-free at 1-888-443-6763

MIXED NOTES

► Perry Takes The Stage for Citi Sound Vault

Singer Katy Perry performed onstage for Citi Sound Vault at The Theatre at Ace Hotel in Los Angeles. Created in partnership with Live Nation, Citi Sound Vault is a curated platform, exclusively for Citi card members to access music experiences across the US.



▲ Goodbye Baltic, Hello Drowsy

The Baltic has announced they're changing their name to Drowsy and are now based in LA. The psych-rockers will release four new songs in mid-October. Connect with them at drowsymusak@gmail.com and [facebook.com/Drowsy-299112710869180](https://www.facebook.com/Drowsy-299112710869180).



▲ Diamond Ball Raises \$6 million

The Clara Lionel Foundation (CLF), founded by Robyn Rihanna Fenty (pictured), held its fourth annual Diamond Ball and raised nearly \$6 million to support CLF's global education, health and emergency response programs around the world. Hosted by the Golden Globe and Emmy nominated creator and star of HBO's *Insecure*, Issa Rae, the event featured a performance by Grammy award-winning artist Childish Gambino, a special appearance by Seth Meyers and a set by DJ Mustard.



▲ Composer Ramin Djawadi Receives Two BMI Awards

In addition to winning an Emmy for Outstanding Music Composition for a Series (Original Dramatic Score for *Game of Thrones*), Ramin Djawadi has been awarded two BMI awards for his work in both *A Wrinkle in Time* and *Game of Thrones*. Pictured (l-r): Raymond Yee, BMI's AVP of Film & TV and Ramin Djawadi.

Tidbits From Our Tattered Past

◀ KAABOO Festival Rocks San Diego

KAABOO Del Mar 2018 is officially in the books and sold-out in advance for the first time in the festival's history. This year the festival's lineup included Foo Fighters (pictured), Imagine Dragons, Katy Perry, Robert Plant and more. Check out our full coverage of the festival at musicconnection.com.



ALIVECOVERAGE

▶ Kevin Lyman Earns IES Trailblazer Award

The seventh annual IES (Indie Entertainment Summit) has wrapped up another successful music and entertainment conference. Highlights included Warped Tour creator Kevin Lyman, making his first public appearance after wrapping the tour's final 24 year run, receiving the IES Trailblazer of the Decade award. Pictured (l-r): Jay Warsinske, IES creator and Kevin Lyman.



1999—John Lee Hooker—#6

In our interview with the blues legend, Hooker acknowledged his cousin, guitar innovator Earl Hooker. "We played everywhere, me and Earl. Together we helped each other develop our own styles." Also in the issue, we interviewed Jeremy Lubbock, arranger for Madonna, Jewel, Michael Jackson and others.



◀ SoundExchange and AFM & SAG - AFTRA Fund Explain Digital Royalties at MIQ Conference

SoundExchange's Director of Industry Relations West Coast Wade Metzler and the AFM & SAG - AFTRA Fund's Director of Participant Services Colin Gilbert spoke on a panel at MIQ's "The Business of Music Conference" to an audience of eager music creators in Inglewood, CA. Moderated by Raymond T of Slacker Radio, Metzler and Gilbert answered questions about the ever-growing relevance of "Digital Performance Royalties" in the streaming age. More info at SoundExchange.com and afmsagaaftrafund.org.



2007—Little Steven—#16

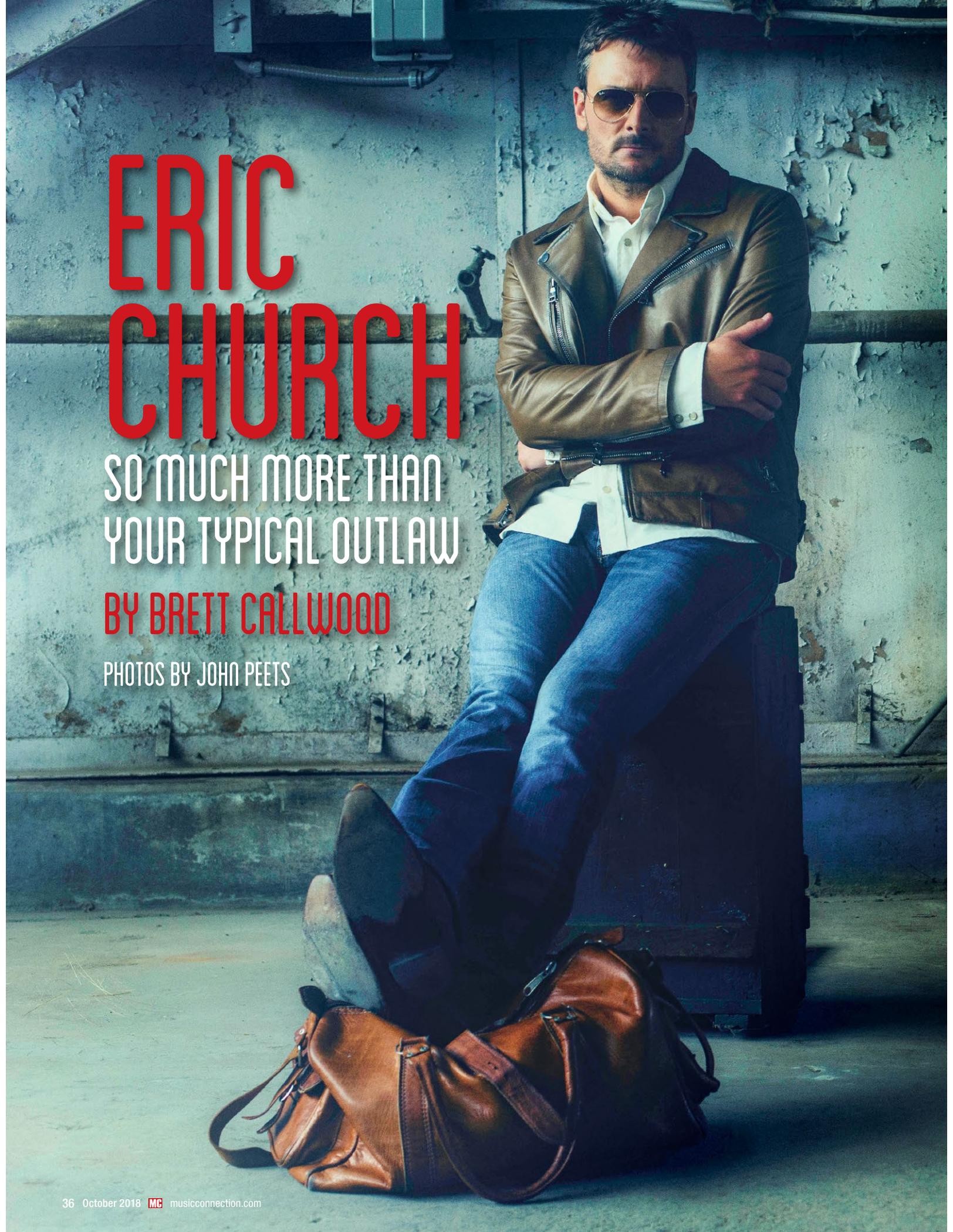
In our cover story on Little Steven Van Zandt, he stated, "Our society is drowning in mediocrity. If you're listening to mainstream music these days, you're not going to be a great songwriter or have a great band." Elsewhere in the issue we interviewed Sinead O'Connor, Suzanne Vega, Judy Collins and Chris Cornell about their singing styles and how they maintain vocal health.

▶ An Evening with Charlie Puth

Multiple-Grammy nominated singer-songwriter and producer Charlie Puth (left) visited the Clive Davis Theater in Los Angeles for an intimate performance and conversation hosted by GRAMMY Museum Artistic Director Scott Goldman (right). For upcoming programs at the museum, visit grammymuseum.org/programs.



COURTESY OF THE RECORDING ACADEMY™ PHOTO BY TIMOTHY MORRIS



ERIC CHURCH

SO MUCH MORE THAN
YOUR TYPICAL OUTLAW

BY BRETT CALLWOOD

PHOTOS BY JOHN PEETS

Country singer-songwriter Eric Church isn't keen on the much-overused tag "outlaw," but sometimes the dusty trucker cap fits, so it's best to grin and wear it. With a sound that evokes strong feelings and perhaps memories of long road trips through deserts, Church has long written music that could easily wind up on the soundtrack to a David Lynch or perhaps a Quentin Tarantino flick. And that's all because his music is honest and emotive—sometimes heart-wrenching and sometimes hilarious. He's a frankly magnificent songwriter.

This year, he released his sixth studio album, the typically staggering *Desperate Man*. After 13 years in the biz, he's well into his stride, and it's arguably time that he started getting more attention from outside of the confines of his own genre. We spoke to Church about all of this and so much more...

MC Connection: Let's start with a little background. How old were you when you started, playing and singing, and writing?

Eric Church: I started singing at a younger age. I can remember being a kid, and I sang. I sang in church, I sang around my hometown, whether it be talent shows or whatever. I can remember my mom telling stories where, at four years old, I would stand up on a table in a restaurant and I would sing "Elvira," the old Oak Ridge Boys song. So I've always sang.

As far as playing and taking it seriously, I really started in college. I went to a little school called Appalachian State University. It had a really good music scene—a bluegrass scene and a jam band scene. I formed a little band and started playing around. As we got more popular, my grades got pretty shitty. But we went from playing two days a week to four days a week, to almost every night if we wanted to. It became a job to me, playing around, and I loved it. That was the first time I thought, "This might be something I want to do."

MC: When and how did you discover country music?

Church: I grew up in a small town, so country music was always around. At the same time, I'm a child of the '80s and what they call classic rock now was rock & roll then. I was listening to a bunch of different things. The influences that you see are what you can hear. My mom would listen to everything from George Jones to Waylon Jennings to Merle Haggard. She liked a lot of older stuff. My dad listened to Motown. Being a child of the '80s, I got into AC/DC's *Back in Black* album, which changed my life. I have a big musical DNA footprint there.

MC: Yes, you've said in the past that you've been influenced by metal bands. How do you think that surfaces in your own music?

Church: I think there's an angst there, a defiant nature, which comes out no matter how hard it rocks or not. The attitude with that kind of rock & roll is something that shows up. There's a menace to it that I think shows up many times in our catalog.

It's just a part of what I grew up on. It's funny—when I started doing this thing, people were trying to ask if I'm more rock or country. For me, artists just write and sing about what they know and that's what I grew up on. When I play something that sounded more rock & roll, it's because that's what I grew up listening to. For me, it's really helped to have this broad base to build upon with all these different kinds of music. When I got into college, I got into bluegrass, Grateful Dead, Phish, some stuff that was out on the edges of what a lot of people listen to. It's less of a stretch now because of the access we have to music in this day and time. It's so easy to get. You can spend very little time finding pretty obscure and cool stuff.

"I HAD TO LEARN REALLY FAST THAT I HAD A LONG WAY TO GO, SO I STARTED GOING TO THESE WRITERS NIGHTS WHERE ALL THESE PROFESSIONAL WRITERS WOULD GO AND PLAY THEIR SONGS."

MC: The Capitol Nashville deal happened pretty fast for you in 2005. How did that come about?

Church: I got to town in 2000 and really just wanted to write songs. I threw myself into songwriting. It's the thing that everybody goes through—you think you're a really good songwriter until you come to a place like Nashville, same as New York or LA. You think you're good at what you do until you get around the pros. I had to learn really fast that I had a long way to go, so I started going to these writer's nights where all these professional writers would go and play their songs. I would sit there for hours and just listen to them. I'd listen to how they crafted lyrics, their hooks, the chord structure. I was a sponge. I went to school and formed a band, and that was part of my musical education, but when I got to Nashville, just being there and listening to these people was another part of my musical education. I spent many, many hours doing that.

MC: How did you support yourself?

Church: I had to work some other jobs, but I was fortunate enough to get a songwriting deal with Sony Music, to write songs every day. I was getting paid to do it. But I was struggling to have success as a songwriter. Every time these artists would hear the songs, like "Sinners Like Me," they would go, "That doesn't seem like my song, it feels like his song." It was really then that some labels started to hear it and wonder if I wanted to be an artist.

That's when I really started thinking about it. Until then, I was content to be a songwriter. I made the rounds of the labels—a lot of people had interest and then didn't. In the meantime, I got together with [producer] Jay Joyce. I went to Jay's studio in his house, and we spent some time working on some songs. My initial reaction was that it was terrible. It was different, out there, and not what was visually in my mind. My brother was in town and I played it for him. His eyes lit up and he goes, "This is the shit." What do I know? That ended up being the thing that got me the record deal, and I'm still working with Jay to this day.

MC: They say Nashville is the place to be for a country musician because that's where the business is, but it's also so much harder because it's where all the talent goes to be discovered—how do you stand out?

Church: I had the songs, and I had the will to go wherever I needed to go. It took Jay pushing me into an uncomfortable place. I was writing the stuff that I would pitch to George Strait, that's where my songs were going. Then with Jay, we had this stuff that was out there. He put an alt-rock guitar solo in it, in the choruses, and it was so different and creative. It's funny looking back now—that stuff's not as wild anymore, but at the time it was wild. That was really what separated me sonically. Jay provided that. It's been a fun ride. We just finished our sixth album.

MC: There have been 13 years between your debut album, *Sinners Like Me*, and this year's *Desperate Man*—how have you evolved?

Church: I listen to *Sinners Like Me* now, and I sound like a kid, vocally. I hadn't played shows, I hadn't done any of the things that you do later where you learn. I think the evolution has been pretty gradual record to record. If you take the newest album and put it besides *Sinners*, it's a pretty stark evolution. But if you go album to album, there was this subtle movement, both in content and in sound. I think that the greatest records mirror where the artist is in their lives at that time. That's honest and authentic. Throughout this entire journey, you could take each of those albums and correlate it to where I was in my life: pre-marriage, post-marriage, playing bars and clubs, playing bigger places. Each record sounds like that time. That's my favorite thing that we've been able to do.

MC: Three singles off that first album were hits—what do you put the instant success down to?

Church: It just sounded so different. At that time, there was a lot of female influence in radio. Now,



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we talk about the lack of females, but at that time you had Faith Hill, Martina McBride, Shania Twain, Reba—country radio then was not made for male listeners. Male listeners had moved to classic country and classic rock. That's what they were listening to. Us coming out, we shook the element up a little bit. That's the music I was making and the audience I was making it to. Our early shows, I can remember it being 80 percent male. You look out and there's just males in the crowd. It's changed over time. I think at that time, that was a very unique thing in country music.

MC: The Industry has changed beyond recognition in those 13 years, too—the way you put music out there, and the way you make money. How have you had to adapt?

Church: Oh shit, I don't know that anything has changed more. When I signed my first contract, nobody had ever thought about streaming music. Nobody had ever come up with that. For us, technology has moved so fast. We went from albums to CDs, specifically at that time CDs being the main way people consumed music, and we focused on the first week of sales and distribution. You had all these music retailers. Three records later, the CD was going away, and we were all about iTunes and downloads. Two records later, all of that's done and everybody is focused on streaming. It's been an incredible thing.

ing our legs a little more, creatively. A little bit of the edges. That's just fun for me.

MC: Where did you record and with whom?

Church: Jay Joyce—Jay's done all my records. This is the sixth in a row that we've done together. Thirteen years ago we started out in his basement, and now he's got a really big studio in a church in East Nashville. He bought an old church and turned it into a really cool studio.

We spent a fair amount of time on *Desperate Man*. I had a hard time figuring out what this one was supposed to be until about the middle of the process. When I started, I had this idea of where I thought the record was going to go. It was going to be this big, anthemic album, mirroring more of the highlights of *Sinners Like Me*, but I was bored. We did four or five songs and it was weird. The vibe was weird, and I just didn't like it. I almost stopped in the middle of it and called time-out. But ironically, it was two songs: "The Snake" and "Hippy Radio" back-to-back, when I started to see the identity of this album come to life. And those are very different songs. I felt like they both lived on this record that I was trying to make but didn't have it yet.

Then I started writing a lot, so a lot of that stuff we used in the studio, I would write on Wednesday and we would literally cut it on Thursday. This creative thing started to happen and, next thing I know, as hard as it was to make it, we had the record we were trying to make.

"I WAS CONTENT TO BE A SONGWRITER. I MADE THE ROUNDS OF THE LABELS. A LOT OF PEOPLE HAD INTEREST AND THEN DIDN'T."

At this point in time, from where we started to where we are, I don't know that the music industry has changed more than any other era of music. Some people got in a little later and CDs were already gone, but we were able to see the full gamut of it. A physical retail market all the way to primarily a digital retail market. I think it's been bizarre. Here's what I've learned about that: It still comes down to the album. I think the biggest mistake young artists make, is they just put out a song, or they just put out an EP. I've said it many times—I love to read books. If you read books, you can't just read one chapter or two chapters. You've got to read the whole book. That's how you get a picture of who the author is and what the story's about. That's what separates us in my opinion, and allowed the success to happen.

We still make albums, and we focus on making albums front to back. Even the order. When I hand somebody *Desperate Man*, it has been designed to be heard start to finish. Whether you do it or not is up to you. I think that's the reason we've had the success that we've had, and especially live. I think people have been able to latch onto songs that were not hits, but have become our biggest hits live. "These Boots" has become one of our biggest songs, "Sinners Like Me," "Carolina"—none of these songs were singles, but if you come to a live show, they're some of the biggest hits of the show.

With the last album, it had less surprises. It was more of an Americana based album to me. Stripped down. With this new one, were stretch-

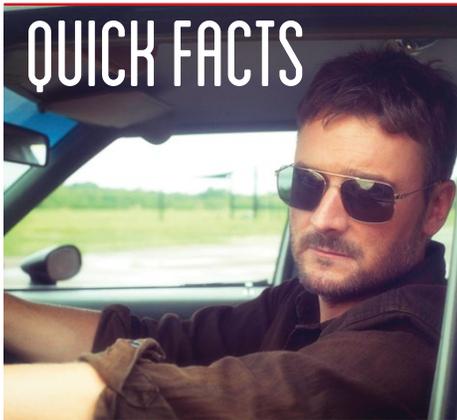
MC: Who is your manager right now, and who makes the big career decisions? Is it a team dynamic?

Church: It's a team. John Peets is my manager, he's with Q Prime in Nashville. We started out together at the very beginning. John's always been very good at seeing the big picture. We've had times when we've been hot, times when we're not, times when we were searching for our fanbase, our identity, all these things, and the entire time John has always seen 20 years down the line and we've made those decisions based on 20 years down the line. For example, *Mr. Misunderstood*—giving the album away and surprising fans. This time, we're also giving the music away, trying to beat scalpers on the road.

These broad decisions end up valuing your fans first. Not the label, not radio, not press, but the fans. I think by doing that, and the decisions made to do that, it's allowed us to have a special relationship with our fans. That's down to John.

MC: You're a vocal advocate of marijuana. Will Tennessee go the same way as Colorado and California?

Church: I think so, because it all comes down to money. Look at the money that Tennessee is losing out on. I look at it very much like alcohol back in the day. You used to have Prohibition, but once we figured out we could tax it we could make money off it. We just figured out what the rules needed to be. That's probably where we're headed with marijuana. I think in every state, we'll start with medical, like Colorado did it, and move onto recreational pretty quickly



QUICK FACTS

- Though a “second amendment guy,” Church recently received a lot of attention for criticizing the NRA’s approach to gun control. “There are some things we can’t stop,” he told Rolling Stone. “Like the disgruntled kid who takes his dad’s shotgun and walks into a high school. But we could have stopped the guy in Vegas... I blame the lobbyists. And the biggest in the gun world is the NRA.”
- Church is married to music publisher Katherine Blasingame. They have two sons.
- The family’s home has been featured on CMT’s *Cribs*.
- Church claims to be influenced by metal bands Metallica, AC/DC and Pantera, among others.
- He has a degree in marketing from Appalachian State University.

from there. I’m sure there’ll be places in the south that’ll be the last to hold out, but I don’t foresee any of the 50 states holding out when they see the revenue that’s available.

Also, everybody’s so wound up over immigration, border crossings and drugs, but the easiest way to fix that drugs problem, at least as far as marijuana, is to legalize it. You take away the need for the supply. That to me goes across the board. I think it’s inevitable, I really do. There will be different moral obligations for people, but I think there’ll continue to be two or three states a year.

MC: Of course, those views put you in a similar position to Willie Nelson, to whom you’ve been compared. Do you consider yourself an outlaw artist in the classic sense?

Church: I don’t. I really don’t. I know that era and what that era was. I’ve said many times, that’s an era that’s been thrown on us a lot. I get it, in certain times in our career and certain things we’ve done, but for me we’ve just always done our own thing. I’ve never really looked at what was going on at that time in country music or in music. We’ve just done what we do, and we’ve not been afraid to do that and continue to do that. It’s weird for me. I have a lot of people use that title, but it’s not something I consider. In the traditional sense of the word, it’s not quite accurate.

MC: Tell us about the Chief Cares Fund that you started with your wife.

Church: It’s been one of the coolest things we’ve done. We thought about doing it a few times, but once we got to a certain level of success—we had some problems and I’m a big anti-scalper guy. I do anything I can to get tickets in the hands of our fans at the price that I want them there.

We had some fans come and say that they’re willing to pay a higher ticket price to be close to the stage and have that experience. We decided that we would do a premium or platinum Chief Cares ticket price. If you want that, near the stage, we’ll set aside a certain number, but all the money goes to Chief Cares. You can do that if that’s what you want, but we’ll make sure it funds a charity. We’ve been able to do a lot of good things with it. It’s Christian based, but also it’s small town individual-based too. I’m not a big, mass, broad spectrum charity guy. Some of these charities have so much overhead that you end up paying for administrative stuff and not helping people. So we try to focus on the mom and pops—who are the small charities that are helping people? It’s worldwide too, global.

MC: What’s next?

Church: We’ll start announcing the tour. That’s coming next year. With *Mr. Misunder-*

stood we played 30 plus shows, no opener, and an intermission. Just us all night. I want to keep that vibe. I’m just not sure how to do that yet because of how much music it’s going to be. Sometime next year, we’ll be saddling

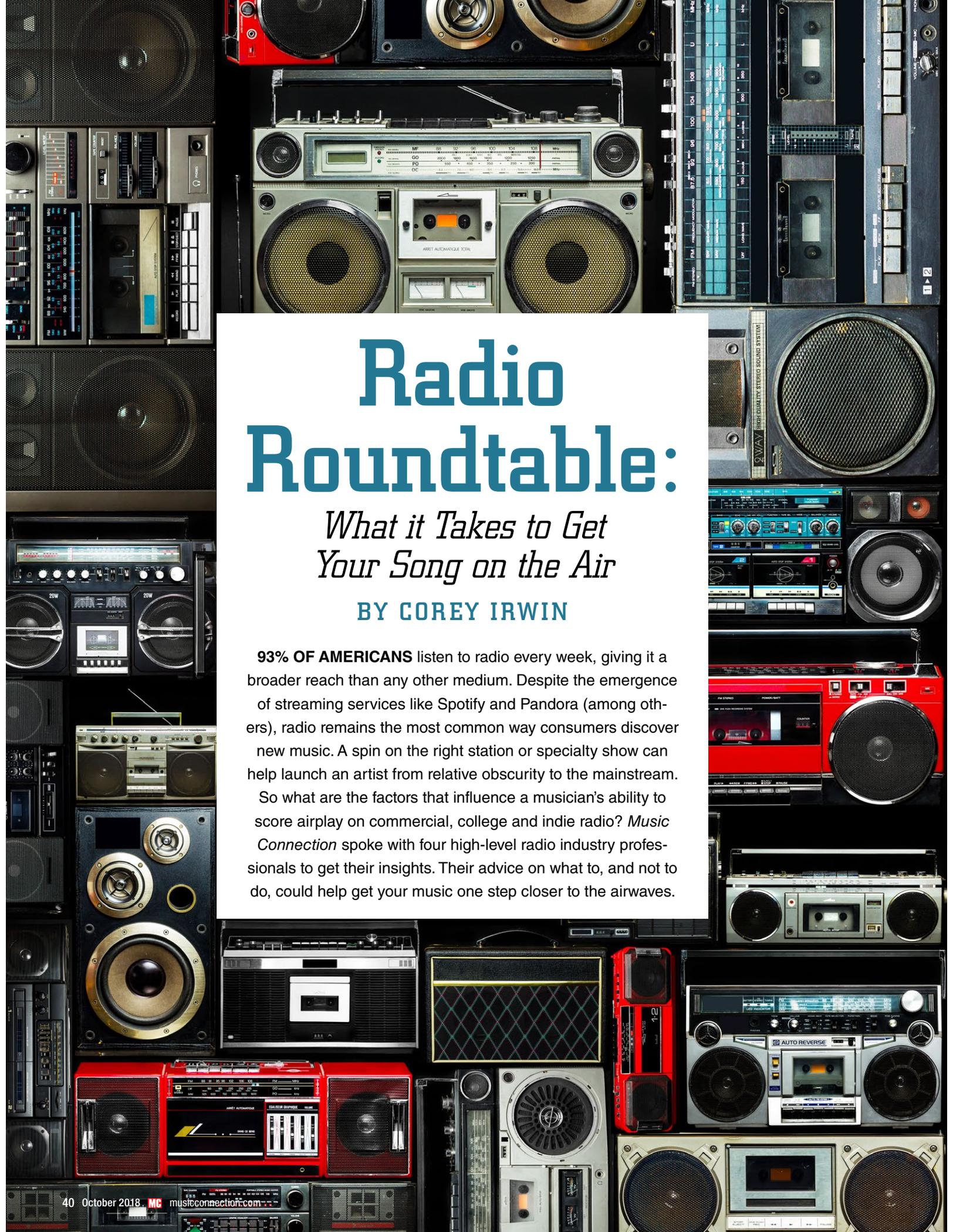
back up and taking the *Desperate Man* record on the road.

Contact *Ebie McFarland*,
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Radio Roundtable:

*What it Takes to Get
Your Song on the Air*

BY COREY IRWIN

93% OF AMERICANS listen to radio every week, giving it a broader reach than any other medium. Despite the emergence of streaming services like Spotify and Pandora (among others), radio remains the most common way consumers discover new music. A spin on the right station or specialty show can help launch an artist from relative obscurity to the mainstream.

So what are the factors that influence a musician's ability to score airplay on commercial, college and indie radio? *Music Connection* spoke with four high-level radio industry professionals to get their insights. Their advice on what to, and not to do, could help get your music one step closer to the airwaves.



KAT CORBETT ▲

*Midday Talent - KROQ Los Angeles
Host/Programmer of Locals Only - Specialty
show playing new music from Southern
California artists. Alternative format*

Kat Corbett is a staple of Los Angeles commercial radio. She can be heard weekdays on KROQ, while also hosting and curating the specialty show *Locals Only* every weekend. Silversun Pickups, Young the Giant, Awolnation, Dirty Heads, and Fitz and The Tantrums are just some of the artists whose careers benefitted from early airplay on *Locals Only*.

What is radio's role in breaking artists these days?

When you talk about "making it" now, I think (a song) has to get added into radio. Terrestrial radio is so important. It just is. It's what everybody listens to. I know there's all these other avenues, but terrestrial radio is still ground zero for success.

What are some important things for artists to consider when submitting music to radio decision-makers?

Find out who you're submitting to. Spell their name correctly. Lord knows, if I spell your band name incorrectly I'm going to hear you complain a million times over. Show some respect. Then, find out how each person you're submitting to wants their music. I mean, personally I want a WAV download. I don't want you to email me a WAV directly because you're going to jam up my mailbox. And I don't want an MP3 because, if you know anything about production, MP3s are compressed. So you've now flattened your gorgeous song. Then, we have compression in radio. So you want me to take this compressed track and then run it through more compression? That is not how you want your music to be heard. You want the full, beautiful, CD quality, WAV file version of your song. That's how I prefer it, but everyone is different.

"I don't have time for an album. I need your single."

Do you prefer an album or just one focus track?

I don't have time for an album. I need your single. If you don't know what your single is, pick the song that your mama, and your girlfriend, and your brother, or your boyfriend gravitates to. That's probably your single.

And make sure it's censored, right?

Yeah. That's another thing. Terrestrial radio. Take out your "fucks" and "shits." You should have a radio edit.

If you decide you're not going to play a song, you'll often email the artist to explain your decision. Why?

(Artists) have to be open to hearing constructive criticism. And this isn't about bashing. This is about just being honest. And this is a tough business. If you don't have tough skin, it might not be the business for you.

So, best case scenario: you tell me you're going to play one of my songs. Now what do I do?

Oh my God! I want to kill bands when I tell them "I'm going to play your song tomorrow." I'll send out a tweet in the morning. They'll retweet my tweet after it's been played. What the hell does that have to do with anything? You need to learn about momentum! Start the night before

when I tell you. And start garnering interest with your peeps. But after, like five hours later? Who cares? It's already been played.

Once an artist gets radio airplay, what should their next step be?

If you don't have shows booked, you need to get on some shows. Use the airplay as leverage. Say you approached a club and they were like, "Yeah, we don't know." Now you can go back again. It's the never-take-no-for-an-answer thing. You go back again and you're like "Hey, we just started getting airplay on KROQ." Then the talent buyer reconsiders. It's really good ammo.

Final advice for independent artists who are trying to get airplay?

Sit up and pay attention. There's a lot of details, and until you are able to hire a PR company and a manager, you have to do all this stuff on your own. •

SKY DANIELS ▼

*Program Director - KCSN Los Angeles
Triple A format*

Daniels' career runs the gamut of the music industry. After his early radio career took him to stations in Pittsburgh, Detroit, and Chicago, he transitioned to become a major record label executive at Universal Music and



"The best thing we can do as a service to the musicians is try to build a live base."



Sony Music. After years of peddling his wares for record labels, Daniels returned to radio, taking the reigns at KCSN in Los Angeles.

In your opinion, what's the biggest benefit an artist gets from radio airplay?

We've realized, in most cases now, the days of any radio station selling 100,000 copies of an album in a market are over. It's just not happening anymore. So now what we've come to realize is that the best thing we can do as a service to the musicians is try to build a live base.

When does most of your music evaluation take place?

We have a seven-hour music meeting every week. Which should tell you that we take it pretty seriously. And that music meeting, there's a reason why it goes seven hours. We are listening, evaluating, looking, comparing, then looking at what we are playing and supporting. (For example) "do we have 20 indie-pop, soft, female singer-songwriters that we're playing right now? Well, we're starting to get monochromatic at this moment. We need some energy."

When you're choosing songs for airplay, does it matter whether an artist is signed or unsigned?

If we hear a great song, I don't care who it is. I don't care if they're signed, unsigned. I don't care if anybody else in the world is playing them. We don't care. If we hear a truly great song, we're gonna jump on it.

Given KCSN's unique situation— being a non-commercial station with studios located on the Cal State Northridge campus—what's a common misconception that people have about it?

We are a self-sustaining, professional radio station. We don't take money from the university. We raise our own funds. We are self-supporting. You're not talking about college radio here. You're talking about a non-com, triple a radio station. Once in a while we get the "Well, can't you just play whatever you want whenever you want" kind of thing. Well, we could. We could do anything we want. But if we did, we wouldn't make any money and we'd go out of business!

What's the difference between radio and streaming sites, when talking about their ability to "break" a band?

A radio station is a push medium. We have 500,000 listeners and we advocate the adoption of a song to 500,000 people. Streaming has, depending on which site it is, which channel or playlist, whatever categorization they do, they may have anywhere from 10,000 to 500,000 followers. And it's a pull medium. One person at a time gets to decide if they like this or want it or not.

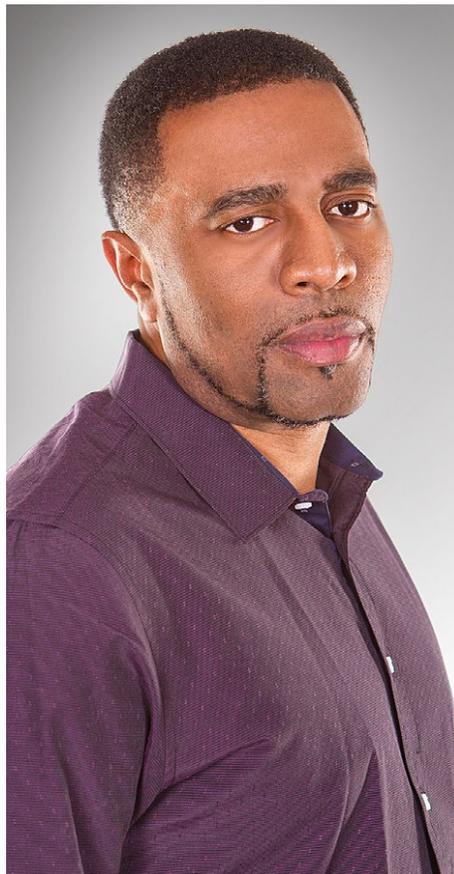
So you don't see streaming usurping radio's power any time soon?

You know, it makes me laugh. For everyone

who says that radio is dead, it's funny how I watch Apple Music, Amazon Music, Spotify, and everyone else say, "Well, we're going to do Apple Radio. We're going to do Amazon Radio." It's like, really? So you're going to curate songs, you're going to have them in a playlist, and you're going to rotate the records just like...what's that dead medium? Oh yeah, radio. The difference being, we already have an established audience that listens to us for our curation, for our vouching for these artists. Because they respect what we do.

How does being in a major market affect your decision making?

Coming from the label side like I do, I know the undue influence that Los Angeles, or a New York, or Nashville radio station can have. Because those are the power centers for the music industry. If you're (in one of those markets) you're going to have what I respectfully say is an undue influence because the execu-



"I've had guys come into my office smelling like a damn weed factory! I mean, they ain't even trying to hide it."

tives from the top to the bottom are listening to that radio station in their offices, in their cars, at their home, on their way to shows, and if they hear something they like on their label on our airwaves, it validates your commitment to that artist. We're blessed to be in one of those markets where we know real decision makers on the music industry side are making decisions. Be it concert promoters, be it label owners, be it pundits. We know and we accept the responsibility. •

KENNY SMOOV ◀

Program Director and On-Air Talent - 92Q Nashville. Urban AC format

Kenny Smoov is an award-winning on-air and programming double threat. His accolades include being named Billboard's Radio Personality of the Year, receiving an NAACP Image Award, and being listed among the Top Radio Programmers in America by Radio Ink.

What are you listening for when you're going through all the new music that gets sent your way?

I'm looking for an artist that has something different. If you're just gonna get into a Chris Brown-ish sound or a SZA-ish type of sound, then I could just go get Chris Brown or SZA. I don't have to get the lite version of it. So I'm looking for artists that are out there trying to cut their own space. Something original. Something different.

Is there a skill that a lot of new artists don't seem to possess?

They may not be savvy in knowing how to talk to program directors and industry folks. Not that you've got to do a curtsy or nothing like that. But I've had guys come into my office smelling like a damn weed factory! I mean, they ain't even trying to hide it. Just high. And they want to come in my office, smelling up the place and talk about their new music. I'm like, dude I don't even want to hear from you. Now I'm gonna be nice and sit there and listen to you. But I've already made my mind up. I don't care what comes out of the speakers, I'm not playing the shit. Because you don't have any professionalism and all you're going to do is waste your opportunity at some point anyway by not being professional.

What are your thoughts on streaming services like Spotify?

I love it, because it's another barrier for me to not make a mistake. Before YouTube and Spotify and what have you were out there, some of these artists you probably wouldn't have taken a chance on. It's almost like a focus group or college before pros. See which one of (them) can really make it out of the herd.

And on the flip side of the coin, artists can use streaming data to get your attention.



When you want to come in here now, in 2018, there's a little bit of a tradeoff we can do. Now you actually can have something that I could use. Whether it's data, proof that you've streamed and downloaded, you already have 400,000 streams on your YouTube. We can go ahead and see your analytics on your YouTube and see where those listeners are. And if they're in Nashville, you know 100,000 of that 400,000 are in Nashville, hey man I might have to roll with this guy. He's got something.

What is radio's place in helping an artist break through to the mainstream?

To me, radio now is the finishing school. The radio is the last stop on your journey to blowing up. I think you should already be able to do 200 - 500 size venues before you even come to me. Coming to me before you even got to that place is almost a waste. Because the radio is broad-casting, and the Internet is micro-casting. So when you come to me for the broad, hopefully you've already got the micro done. You already got your followers, you already got people that believe in who you are.

So an artist shouldn't come to you without an established fanbase?

Well, the marriage happens when you give me some of your audience and I give you some of my audience. See how we're working together now? Now we've got some business going on. But when you come to the table with nothing and you want me to give you something, this ain't no help center. This is a radio station. And I don't care if you make it. I have no vested interest in you making it or not. I hope you do make it. I really do. I pray you all the best. But it's not my job to make you a star. That's your job. •

AARON AXELSEN ▶

Music Director/Assistant Program Director - Alt 105.3 San Francisco. Host of Soundcheck - weekly new music show Alternative format

Aaron Axelsen has been a fixture in San Francisco Bay Area radio for more than two decades. In addition to being the Music Director/Assistant Program Director at Alt 105.3, Axelsen also co-founded one of the country's longest-running weekly indie live-music parties—Popszene. Here, artists like Muse, Amy Winehouse, Phoenix, Calvin Harris, Mumford and Sons, Sam Smith, The Killers, Glass Animals, Florence + The Machine and many more made their S.F. debuts.

How do you view your role when it comes to picking new music?

The average listener doesn't want to sift through 150 new releases a week; they want me to go and to pick the top 20 best. Sometimes too many choices is crippling. Just like



"Master your record. Take it to a studio, don't just do it yourself. Have it done correctly and really produce it."

when you go to your cable TV, you have 585 channels. You don't watch every one. There's your favorite ones. Sometimes there's only so much you can comprehend. So, I try to pick songs I think are catchy, will sound good on the radio, and could be future hit songs.

What kind of supplementary information do you look at when considering an artist for airplay?

I always look at (a band's) social media and their metrics. I look at Shazam hits. I get so many various streaming numbers. I look at Spotify, YouTube, and all the social media platforms you can look at to see if a song is really connecting. Still, ultimately it's going to come down to my gut instinct and just hearing a really good song.

You've been in radio for over 20 years. What are your thoughts on where music is today?

I worry sometimes that artists aren't able to develop organically. Sometimes I think things get fed through the system so quickly because everything is so transparent now. You can make a song on Pro Tools on your laptop, post

it on Soundcloud, and then get linked up to Spotify and get all these streams without even playing a show. The process back in the day of an artist making music and taking their time and crafting their skills and gigging around. You know, like Nirvana, how they broke. Or Pearl Jam. Some of these bands that put out two EPs before even being signed. It's like baking a cake. If you bake a cake, if you put all the ingredients in and let it cook for two minutes, it's not going to work. You need all the ingredients plus the full hour in the oven.

What other qualities do you look for in new artists?

I like to see your perseverance and how committed you are. I've seen artists that say "Oh, we're the next big thing. Help break us. We're gonna be huge!" and then they break up three weeks later. I like to see artists that are gigging around, they're very serious about the path they're going to take. They're networking, cultivating a fanbase. All those things are important. All of them are essential building blocks to starting an artist's career.

What's a good rule of thumb for new artists getting their first radio airplay?

Let's say I'm gonna play a local artist. I love when they support the station. When they tweet out, maybe they'll make a video. "Hey guys, it's so-and-so from Walnut Creek. We're gonna get played tonight on the radio." And they blast that on Instagram. They really make a big thing out of that. I love when I see that. They have to support that airplay.

It feels like the work never stops for independent artists.

Even artists that get signed to a record label. They think, "Oh, we've made it." No, you've got to work! When you're on a major label, no matter who you are. Even Green Day will come out and they will work on a new album. They'll do promo, they'll go do press. They're one of the biggest bands, they're in the Rock N' Roll Hall of Fame! And when there's a new Green Day album, guess what, Billie and the boys are gonna be working.

What do you tell new artists who come to you for advice?

Take your time. Don't prematurely go to radio or go to press or get a publicist or manager. Work on your craft. Perfect it. Practice. Play some house parties. Master your record. Take it to a studio, don't just do it yourself. Have it done correctly and really produce it. A lot of songs I get I think are great songs, but the production is shit! It's just not ready for commercial radio yet.

To get some first-person insights into how small, student-run college radio stations operate and how to get your music played on them, check out this link: musicconnection.com/college-radio-strategies

And check this out, too: musicconnection.com/college-music-market



The HeadRush Pedalboard

A Groundbreaking Guitar Effects Processor

HeadRush is a guitar effects processor based around the company's legacy, Eleven HD Expanded rack processor, and which has been used as a foundation to build an entirely new DSP Architecture. Eleven HD Expanded is the name of the DSP software that powers the HeadRush Pedalboard. In general, HeadRush has enhanced features, lots of new effects and better overall performance. It sounds more realistic than its predecessor and offers significantly more flexibility for users in creating and modifying their pedalboard presets (called "Rigs" in HeadRush).

What makes the HeadRush different from any other guitar effects processor ever created is the 7" touchscreen and a quad core CPU that makes for an extremely intuitive interface, so much so that I found it possible to do much of what the unit is capable of without referring back to the manual. The quad core

your phone or PC. As it is, the user interface is one of the best graphic user interfaces I've ever seen on any piece of technology; however, the lack of an available App or PC interface is, to me, a hindrance as the size and bulk of the unit does not really lend itself to desktop or "Amp top" use (not to mention HeadRush is purpose-built to be used on the floor).

That said, you can (with the touchscreen interface control) modify and program virtually any aspect of your signal path in both studio and live situations. HeadRush also features a hands-free mode that allows you to edit any parameter without ever bending over and putting your guitar down.

If as a guitarist you are constantly swapping out and rearranging your own pedal boards, you will love HeadRush and its "guitar-centric" user interface. You can on-the-fly swap the order of your pedals and fine-tune parameters

the amp, the kind of cabinet, microphone used to mic the cabinet, the angle placement and gain and the impulse response of the cabinet itself, not to mention what kind of speakers you have in the cabinet.

HeadRush does not have as many amp, cabinet and effects models as other comparably priced all-in-one effects processors on the market. To me that's not necessarily a bad thing as HeadRush is a lot easier to navigate and put together different amp and cabinet combinations from a manageable set of choices. HeadRush is capable of some truly authentic amp models and has the ability to incorporate accurate third-party IR (impulse/response) algorithms into your speaker cabinet designs.

So does HeadRush really work well as a conventional pedal board (i.e. as a front end or effect loop-driven effects processor from and into your favorite guitar amp)? To



“With HeadRush you have control over pretty much all aspects of your signal path, whether you are running in mono or stereo, whether your running your effects signal path in series or parallel.”

CPU processor is fast enough, so there is no discernable lag or latency when switching between presets.

The front of HeadRush is centered on the touchscreen, 12 capacitive footswitches with corresponding readouts and three parameter controls that allow you to fine-tune whatever Amp or Cabinet or Pedal that is currently onscreen. There is also an on-board expression pedal (where you can also plug in and assign your own Expression or Wah Pedal to the Auxiliary input) and master volume and headphone volume controls. The rear of the unit has balanced and unbalanced outputs, an effects loop for patching in your own pedals, a MIDI interface and a selector switch for controlling line or Amp output and a USB interface for connecting HeadRush to your desktop computer.

For me, the user interface on HeadRush would be almost perfect if there were a Bluetooth-enabled App or desktop software that enables you to control the HeadRush from

in real-time. HeadRush has some other groundbreaking features, like the Reverb Tail/Delay Spillover which allows you to control the spillover of a selected effect's Reverb tail and delay spillover when switching between different presets.

As a live tool, you have the ability to dial your pedalboard creations into perfectly ordered set-lists centered around a specific list of songs (called Set-lists). Another standout feature is the Looper; you can record up to 20 minutes of music with overdubs and effects, etc. (way more recording time than any other all-in-one effects processor on the market). This makes HeadRush a great songwriting tool as you have the capability to save and export your loop creations to your PC.

With HeadRush you have control over pretty much all aspects of your signal path, whether you are running in mono or stereo, whether you are running your effects signal path in series or parallel. You also have control over the order of effects, whether pre or post EQ on

me the answer is you will get more of what you want to hear going through a full range flat response "FRFR" speaker (HeadRush makes one). The caveat here is if you do have a dedicated guitar amplifier that you plan to consistently use with HeadRush, you will need to tailor the sounds to get what you want. Personally I've had better results using sophisticated guitar effects processors like HeadRush with color neutral guitar amplifiers (read: Solidstate) rather than tube amps.

Packing all these great features into a truly groundbreaking interface and delivering it in a great piece of industrial design that's built around the way guitarists actually think makes HeadRush, to me, one of the best guitar effects processors ever created. The touch screen interface really does break new ground and succeeds in making a highly sophisticated piece of technology dead simple to operate.

MSRP \$999.00 – See HeadRushfx.com for further information

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The Music Connection Podcast Celebrates Its One-Year Anniversary

Since *Music Connection* magazine began publishing, the media landscape has changed in many ways, one being the creation of podcasts. Although *MC* has maintained a website and weekly newsletter for years, it wasn't until 2017 that *MC* began producing their Internet-only radio program. Just recently *The Music Connection Podcast* logged its milestone 52nd episode.

The show's inception came about via co-host Arnie Wohl, who attended a music convention run by his friend, Allaccess.com owner Joel Denver. Denver's suggestion that they launch a podcast was bolstered by the news that *Rolling Stone* was doing the same. Wohl, who once toiled for the magazine's marketing and sales department, spoke with publisher Eric Bettelli about his proposal over lunch.

Beyond offering his wisdom gleaned from years of experience working management and promotion for megastars like Paula Abdul, The Rolling Stones and Coldplay, Wohl brought along his wife, former Detroit radio deejay Randy Thomas. Thomas, who championed Hall & Oates before most people knew who they were, shattered the glass ceiling in the world of voice-over artistry, handling duties for the Academy Awards and the Rock 'N Roll Hall of Fame. This year, she celebrated 20 years of narration for the Tony Awards.

Many episodes feature the participation of Senior Editor Mark Nardone. More recently, rock historian Anita Gevinson has been added as a correspondent. (Be certain to check out her autobiography, *You Turn Me On, I'm a Radio... My Wild Rock 'N Roll Life.*) Wohl and Thomas' daughter, Rachel Wohl, has also contributed and voice-over artist Carson Beck serves as announcer. Each episode is lovingly edited by Bobby Sheldon. Released every Wednesday on PodcastOne, it can also be accessed via iTunes and PlayerFM.

The magazine's long-cultivated pedigree has earned it the ability to entice a wide swath of notables, including super-producer Don Was, Hall & Oates, composer Jan Hammer,

American Idol judge Randy Jackson and megahit songwriter Diane Warren. They've also spotlighted a heap of rising stars, such as Mondo Cozmo, Vance Joy, Ty Dolla \$ign, James Bay, Shelita Burke and Greta Van Fleet. Other notable newbies include King Leg and X Ambassadors. The two Burke episodes alone were both downloaded more than 120,000 times each. The hosts hope to welcome the singer back to debut some of her new material.

The show regularly receives pitches from

Jimmy Neutron to life, in order to shed light on the inherent ability of singers to create great character voices. The inaugural episode included a story by the Foo Fighters' Dave Grohl about the making of their latest album, *Concrete & Gold*, complete with sound effects.

Wohl and Thomas appreciate the freedom afforded by podcasting. Episodes can be any length, leaving the duo to focus on creating the best show possible. "We just sit down and talk," notes Wohl. "There are no restrictions, so

the F-bombs sometimes come up and it's okay."

Wohl reflects on the time Ty Dolla \$ign pulled out a joint in the middle of an interview. "He starts smoking and says, hey, man, you want a hit?"

Thomas, who spent years being directed on what to spin from radio executives, loves her newfound flexibility. "It takes me back to my musical roots," she grins, "sitting behind a microphone talking to people. It feels very homey and comfortable."

Fans can also witness the discussion in video form. Recently, they've begun incorporating Facebook Live streams, affording them a whole new level of interactivity with their audience. The new studio Thomas has built will improve audio quality and the comfortability factor for guests and hosts alike. To date, the *MC* podcast as amassed more than 350,000 listeners, but Wohl believes that number will shortly skyrocket.

"I'm always finding new music," enthuses Thomas. "It's such an exciting place to be, sharing these artists." She pauses, contemplating the nature of existing amid a sea of endless entertainment options. "Finding a great podcast is like finding a great craft beer. There are

so many—how do you find one? We're hoping that the artists themselves will turn people on to the podcast by getting their fans to come and sample it. And some of them will stay and keep listening."

See podcastone.com/music-connection
Contact Arnie Wohl, Segway2@aol.com;
Randy Thomas, randythomasscripts@gmail.com



publicists and managers. Not everyone makes the cut. "We look for someone who has a story that's intriguing or just needs to be shared," explains Thomas. "We're all about the story."

Besides discussions with the creators themselves and the occasional in-studio performance (something they hope to expand upon), the podcast brings the mag's trademark advice features, like the Tip Jar, to the audio format. One Tip Jar welcomed Debi Derryberry, the voice-over artist who brought



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RCA Records

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ARTISTS

Anderson.Paak

Black Eyed Peas

Chainsmokers

Dwight Yoakam

M83

Garbage

Red Hot Chili Peppers

We Are the West

The Golden Shore

Timeless Elegance

Producer: *We Are The West*

You can't judge a band by its venues—or maybe you can when the trippy, unexpected performance spaces that dominate *We Are The West's* packed schedule are as eclectic and unique as their offbeat, trippy but ultimately engaging brand of symphonic experimental folk. Led by vocalist-guitarist Brett Hool and bassist John Kibler, the collective blends melodically and rhythmically inviting singer-songwriter material with out-there textures fashioned with drums, percussion, vocal harmonies, woodwinds, strings, brass, accordion and pump organ. *The Golden Shore* is a long, strange—but can't take your ears off them—incredible trip. — **Jonathan Widran**



Vince Guaraldi

The Complete Warner Bros.-7 Arts Recordings

Omnivore Recordings

Although known for *Peanuts/Charlie Brown*, this compilation of Guaraldi's late '60s Warner Bros. output encompasses that and more. Disc 1 features the albums *Oh, Good Grief!* and *The Eclectic Vince Guaraldi*. This side spans the gamut from his best known works to progressive jazz takes on original compositions and pop classics. Disc 2 features alternate takes and unreleased bonus tracks as well as one of his latter and rarest releases *Alma-Ville*. Here he covers everything from The Beatles and Burt Bacharach to swinging Latin grooves and we get to hear him dabble in singing and guitar as well. — **Eric A. Harabadian**



Troye Sivan

Bloom

Capitol Records

Producer: *Various*

Troye Sivan has crafted an album of quality far beyond his years; the old soul celebrates innocence from the perspective of wisdom in his second studio album, *Bloom*. Songs like "Seventeen" and "Animal" drip like basil lemonade (fresh, intuitive, sharp and sweet). It's gorgeous from start to finish, only hiccupping with collabs "Postcard" and "Dance to This," which distract from Sivan's storytelling. But overall, *Bloom* is one of the smartest dance-pop albums I've ever heard, both musically and lyrically. Sivan is a relevant, spirited and vulnerable poet, creating a world in which we can all grow. — **Elena Ender**



Ron Gallo

Stardust Birthday Party

New West Records

Producer: *Ron Gallo*

If Ron Gallo's debut *Heavy Meta* was his screechy take on the world at large, then *Stardust Birthday Party* is an homage to the world he feels inside. This is Gallo's self-awakening and self-realization of the things that are out of our control as humans. The first song asks a simple question, "Who Are You? (Point to it!)." The David Byrne-esque singing of Gallo, mixed with elements of garage rock, combine eloquently for a new type of art rock. Listeners are left with the burden of interpretation and the album finishes with "Happy Deathday." We are born into this journey with Gallo and die with it at the album's conclusion. — **Whitney Levine**



Nate Najar

Under Paris Skies

Woodward Avenue Records?

Producer: *Nate Najar*

While Django Reinhardt's classic "Nuages" has been part of his trio's set list for years, acoustic guitarist Nate Najar explores his passion for French pop and jazz with deeper commitment and purpose than ever before on his new full-length album *Under Paris Skies*. A warm, soulful, multi-faceted expression of his enduring love for the City of Lights, *Under Paris Skies* reflects the deep and exciting "rabbit hole" of research Najar did to curate a unique eclectic variety of pop, jazz and classical songs that are played often in France but rarely re-imagined by American jazz artists. A magnificent expression of his longtime love affair with Paris. — **Jonathan Widran**



Eric Hutchinson

Modern Happiness

Let's Break Records/In Groove

Producer: *Eric Hutchinson*

The platinum-selling artist continues his blend of soul-pop, rock and rootsy stylings with lyrical themes built around songs about one's search for purpose, contentment and meaning. Hutchinson sings in a deceptively upbeat and evocative manner about his struggles with depression and appreciating life's wonders on "Miracle Worker." "She Could Be the One" is a strong single as is the bluesy and Randy Newman-esque "New Religion." After a few years navigating the music biz, Hutchinson admits he was ready to quit. But, thankfully, he came to his senses and the result is one of his most personal and inspired works to date. — **Eric A. Harabadian**



The Crystal Method

The Trip Home

Tiny E Records

Producer: *Scott Kirkland and Glen Nicholls*

The Crystal Method, which used to be a duo, is now the moniker of a solo act. One might ask why remaining member Scott Kirkland didn't just retire the cliché reference to '90s drug culture entirely, but then again, where's the fun in that? And make no mistake, The CM's *The Trip Home* is lots of fun as Kirkland relishes in the nostalgia of squelching, filtered breakbeats that made genre-defining albums before there was a genre to define. It also sounds like, I'm happy to report, Kirkland had a bit too much fun patching and playing with the knobs of his vintage ARP 2600, as the lead single, "Holy Arp," suggests. — **Daniel Siwek**



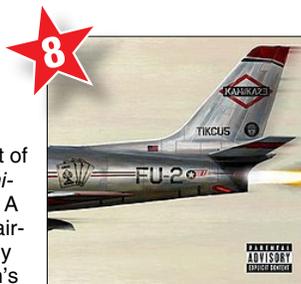
Eminem

Kamikaze

Shady/Aftermath/Interscope

Producer: *Various*

Hip-hop has awakened the sleeping giant of rap and, with the surprise release of *Kamikaze*, Eminem is back with a vengeance. A kamikaze was a World War II Japanese aircraft making a suicidal crash on an enemy target, which thematically exemplifies Em's 10th solo project. With his back against the wall, as he disses those who have something negative to say about him, Eminem continues to prove he's a lyrical elite and those challenging him cannot lyrically compete. *Kamikaze* is one of Em's best albums in recent years. Rebellious by nature, Em shows how much of an outsider he really is in today's trending hip-hop climate. — **Adam Seyum**



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.

Who reads Music Connection?



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- **Larry Butler**



The Studio Owner

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

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



The Producer-Songwriter

“Music Connection, the only magazine I still read religiously.”

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

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Somersault Queen

Contact: somersaultqueen@gmail.com
Web: facebook.com/somersaultqueen
Seeking: Label, Film/TV, Distribution
Style: Indie Rock

There's quite a lot of potential in Somersault Queen, but it is unfortunately handicapped by production and mixing that renders their arrangements consistently thin and under-developed, as if these were demos instead of fully fleshed recordings. "Never, Ever" is infectious bouncy and bright, with a catchy guitar part and vocals that bring lots of happy optimism a la Capital Cities. It's a great framework for a potentially great single. "On My Mind" has ingredients that would make it ideal for indie playlists—if only the vocals were mixed above the music. (Its 5-minute length could be trimmed as well.) We love what this duo are going for; we just hope they can find a producer with the skills to help get them there.

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

SCORE: 7.2



MaryJane

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

Though the artist's "Intro" begins with a dreamy synth-heavy vibe, she attacks the mic with a feline ferocity that is raw, often dark, and she states her mission ("no gimmicks, no fake shit") in no uncertain terms. Just as impressive is a consistently strong production hand that provides a sophisticated foundation, deftly helping to shift and shade cadences and beats to keep things from succumbing to repetition. "Westside" is a duet as MaryJane (showing a raspy, Demi Lovato singing voice) trades off with a male vocalist to describe familiar landmarks of their 'hood. And while "X Rated" is unabashedly graphic, it is also overthunk—too much going on. Versatile and vibrant, MaryJane shows she's a force.

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

SCORE: 7.8



Anna Snow

Contact: snow.c.anna@gmail.com
Web: annasnowmusic.com
Seeking: Booking, Film/TV
Style: Singer-Songwriter

Boston's Anna Snow is working at a high level and she arranges her work for maximum effect. Her dusky voice, bolstered by extremely effective backup vocals, is the ideal instrument for her material. What's most interesting about this artist is how her songs, which on the surface deliver sweet, calming and melodic hooks, are roiling underneath with a dark, sour discontent that can lurk at the root of relationships. It's what makes songs like "Vera," with its gliding, easy-glow appeal, seem ultimately so sad. That abiding sadness, as well as a sassy snarkiness, is present as well in the intriguing "Is This Us" and the haunting, foreboding "I Saw Winter" in which the aptly-named artist meets her match.

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

SCORE: 8.4



JFlo

Contact: Jflocakajflo@yahoo.com
Web: N/A
Seeking: Label, Booking
Style: Hip-Hop

JFlo has a sophisticated ear and enough production chops to bring his ideas to fruition. He can take his music into multiple areas. "Send Her My Way" is straight-up modern-day hip-hop, with a slinky, snakey beat that worms its way into you and won't let up. Then he shifts gears into a whole different sound—sexy, seductive R&B with a funky, tropical glaze (and an old-school vibe) that brings an urgent pull to "get loose, get wavy on a Saturday night." JFlo goes to the somber side with "Overtime" where, with the help of effective male and female vocalists (and classic rap catch phrases), he delves into the soul-killing reality of the 9-to-5 world. Despite its loser message, the song's hook is a winner.

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

SCORE: 8.2



Alessa Ray

Contact: alessaray.com/connect
Web: soundcloud.com/alessaraymusic
Seeking: Label, Booking, Film/TV
Style: Latin Pop

Alessa Ray has a persona that's vigorous and feisty, pushing her trained voice to heights that less confident singers avoid. "Mamacita" is a tale of seduction and betrayal sung in both English and Spanish and is a solid singer-with-dancers workout. "Shy Guy" is driven by a biting, funky guitar and gets to its chorus in a hurry. We like the angelic interlude and the catchy lyrics. It's probably her most satisfying, appealing song. "You Do" has a lighter, acoustic guitar set-up and emits a sweet, airy vibe. She loses us, though, with the song's soprano/falsetto segments that come off a bit more goofy than intended. Overall we feel that this artist should work harder to be more about authenticity than artifice.

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

SCORE: 7.0



Project Sapiens

Contact: theprojectsapiens@gmail.com
Web: facebook.com/projectsapiens
Seeking: Distribution, Label, Film
Style: Alternative, Progressive Metal

There's some serious musicianship in these songs of solitary suffering by prog-metal duo Project Sapiens. Hailing from Copenhagen, Denmark, their songs offer up a whole prog-platter of goodies for the faithful. Hardcore metalheads, in fact, will go for "Here We Are" with its Avenged Sevenfold/Killswitch vocals and existential lyrics. A very well-put-together scream-along song. Learning to the mainstream (and more original vocally) are the songs "Anger" and "My Prison Cell" with its '90s-era whispers. Musicianship is impressive throughout while the drum tracking is solid. The lack of any trace of an accent in Mad's Rahback's lead vocals is a definite plus for this Project's commercial prospects in the US.

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

SCORE: 7.8

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



Stealing Spitfires

Contact: Meredith.M.Day@gmail.com
Web: soundcloud.com/stealingspitfires
Seeking: Film/TV
Style: British Pop Rock

Stealing Spitfires is a band that delivers high-energy pop-rock very much of our time and with lyrics that state a firm point of view. On "Life Is" the UK-based band's confident lead vocalist gives fervent advice on living a purposeful existence. The band moves unexpectedly in a prog-rock direction on "Popcorn," a darker number that culminates in an extended instrumental coda (which we wish packed more punch at the end). Best of all is the supercatchy "Coming Out," a hit single if we ever heard one. This simple guitar-driven ditty is propelled by a lead vocal that invites the listener to take decisive action: "Are You Coming Out?" The song's message is debatable; its appeal is undeniable.

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

SCORE: 8.0



Remember The Days

Contact: schmittfilms@gmail.com
Web: soundcloud.com
Seeking: Label, Booking, Film/TV, Distribution
Style: Pop Punk/Alternative

Pop-punk duo Remember the Days have a firm handle on the 4/4 punk-pop style—and they stick to it like gorilla glue. All three songs we checked out are cut from the same sonic cloth—growling punk guitar, 4/4 drumbeat and lead singer Ashley Cordelia's distant voice. Lyrics are decent and the hooks are okay, too, reminding some of us of early 2000's alt-rock. The main issue is the flat production quality—the drums sound extremely thin and lack any kind of punch, and Cordelia's lead vocals appear disconnected from the music. This adds up to a lack of sonic excitement. Though her tone is solid, Cordelia might try using background vocals/doubling to beef up her parts and bring more life to these songs.

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

SCORE: 6.8



Simio Jazz Trio

Contact: tim.van.emmerloot@gmail.com
Web: simiojazztrio.nl
Seeking: Booking
Style: New Jazz

These dudes can play, and they've captured their instrumentals in a crisp hi-def way that gives the immediacy of a live-in-studio experience. The sweet, soulful "Speech" and the more involved and challenging "Over-tone" showcase the group's virtuosity. The pianist is smooth and fluid while the bassist is equally adroit. The drummer gets the spotlight in the latter composition, taking it to a hammering climax. Most memorable and crowd-pleasing is "Delusional" which exhibits the trio's modernist ambitions while also giving us a catchy enough hook to hold onto. On each composition, the music swells and decays with a deft touch, making these recordings a great calling card for live gigs.

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

SCORE: 8.7



Pierre Fleming

Contact: yarmuziq@gmail.com
Web: soundcloud.com
Seeking: Label, Booking, Film/TV, Distrib.
Style: R&B, Alternative

Pierre Fleming's got a relatable voice—very emotive and heart-rending—and it fits his material quite well. Add to that his use of ambient textures in his tracks and it indicates an artist with true potential. The short "Darken Space" is soulful and likeable, though it could use a sharper, more memorable hook. Some of us feel that "Mountain Top" is his best; we especially dig the song's chanting by what sounds like a brigade of a thousand soldiers. Great effect! We suggest a remix here to make Fleming's voice louder. "Another Chance," with its stark, understated, acoustic treatment, could be a nice fit for Chris Brown and suggests Fleming might do well to seek publishing opportunities for his songs.

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

SCORE: 7.8



Lucinda Belle

Contact: info@lucindabelle.com
Web: soundcloud/lucindabelleofficial
Seeking: Film/TV
Style: Pop Noir

We're knocked out by Lucinda Belle's voice, which bursts out of the speakers with a bright, high impact. In fact, we rarely hear a record that's as perfectly rendered as her original song "Where Have All The Good Men Gone?" where Belle exudes a smart, sexy spirit that's somewhere between Lily Allen and Amy Winehouse. The song's singalong chorus is a real bonus, too, making this a timely addition to any #MeToo soundtrack. Belle is also adept at transforming other artist's songs (Nirvana's "Smells Like Teen Spirit" and John Mayer's "Stop This Train") giving the songs new moods and meanings via a fresh, chamber-pop treatment that features Belle's fingerwork on the harp.

- Production 2
- Lyrics 8
- Music 8
- Vocals 9
- Musicianship 8

SCORE: 8.6



Jared Mancuso

Contact: jaredmancusomusic@gmail.com
Web: jaredmancusomusic.com
Seeking: Label, Booking, Film, Reviews, Playlists
Style: Alternative Rock

Fans of Vampire Weekend and OK Go (and even Weezer) might take to solo artist Jared Mancuso, whose overall vitality, alt-rock rhythms and appropriately nerdy vocal tone add up to a consistent formula for each song. "Extraordinary," with its big beat and heavy bassline, shows how well this Philadelphia-based artist's voice fits snugly with his material. All instruments are recorded with skill, though we could have used a hotter mix on his lead vocals from time to time as, for example, on "So In Love" it seems like his voice is less in the forefront than it should be. "The Jungle" is perhaps our favorite song, a herky-jerky rhythm spearheaded by a shout-along chorus and witty lyrics. Fun stuff.

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

SCORE: 7.6

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.

Whisky a Go Go West Hollywood, CA

Contact: ninefingerofficial@gmail.com

Web: ninefinger.com

The Players: Mike Winney, vocalist; Joshua Picard, guitar; Mark Aguirre, bass; Buddah, drummer.

Material: When Stone Temple Pilots were closer to great than good, Scott Weiland had the perfect voice for rock. You can't help but remember that time when you watch Ninefinger's Mike Winney singing along to this music, which has something of an old-school alternative vibe. One of the highlights of the band's set is the sexy "Speed Queen." Relating a dysfunctional love story, the lyrics really pop with an edgy cadence: "Pissed off with hatred/I'm stuck in a glance/Jumped up and messed up/I'm stuck in a trance/Turning and burning/Like Maverick and Goose/Make no more payments/I'm selling the coup."

Musicianship: Structurally there are a lot of nice long builds before breaking into verses. Dreamy transitions and lots of tight drum breaks from Buddah get the audience pumped. Aguirre really fills the sound and overall the group is very well coordinated on each song's conclusion. The band even channels The Doors with something of an "L.A. Woman" backbeat on the song "Conditioner." Picard is definitely one to watch with that perfect blend of effects and squeal from his guitar paired with wildly watchable techniques on his solos.

Performance: Winney worked the whole stage and interacted well with the audience, enticing



them to clap along. He even stepped down from the stage at the finale to join the crowd, which worked them up even more. Although faced with the obstacle of his mic shorting out, Winney didn't let this dissuade him from moving to the next available mic and finishing out a song. "Killing in the Name" by Rage Against the Machine turned into a sing-along that was then encored with "Ace of Spades" by Motorhead. There is no doubt that Winney gives it his all as he takes a big jump for his strong finish.

Summary: Aside from the Stone Temple Pilots comparison, this group does have its own unique style with the majority of the set being hard rocking originals. Overall, Ninefinger's set-list is solid and accessible, with the two covers. They just add the cherry on top with their perfect rendition of "Killing in the Name." As far as pacing goes, everything you're getting here rocks hard, so they could use at least one ballad to mix things up and add interest. — **Brooke Trout**

Scotland Yard Pub Canoga Park CA

Contact: marcel surplus@aol.com

Web: stonerocaliband.wixsite.com/stoner

Players: David Mollen, guitar; Sam Reed, bass, vocals; Mike McGrogan, drums

Material: Stoner draws a lot of inspiration from classic rock, and this is obvious in their material. Many of their songs are reminiscent of bands like AC/DC and George Thorogood, and while this isn't inherently bad it does fall into a lull of familiarity that can be a double-edged sword. "Fall To Pieces" and "Outer Space" stand out in the set musically, but each song lacks lyrical power that can set the band apart. Despite this, the band's arrangements aren't lacking in ways other three-piece bands fall short; the song structure is classic and understandable.

Musicianship: All the parts are there, and Stoner has a "dad-band" charm that makes them seem relatable. Guitar player David Mollen showed he can shred with the best of them; lead singer and bass player Sam Reed held down the fort with somewhat excitable drummer Mike McGrogan. However, it was incredibly hard to muddle through each part individually because of some tremendous issues with the mix. The vocal was nearly indistinguishable, which was unfortunate because it seemed to be a highlight of the group. The drums were overbearing and the guitar drowned out any sense of harmony. The band, however, were not at all lacking in energy, and they are good musicians despite this set's shortcomings.



Performance: The sound in the pub was absolutely miserable, and the sound guy didn't really seem to know what he was doing; as a result the band was painted in a negative light. Swampy vocal, unpleasantly loud guitar... Getting your sound right is the first thing a band needs to nail. In addition, Stoner lost stamina in the mid-set, and there was some confusion that was due to a lack of communication. However, the guys clearly have experience and the audience was pretty into what they were handing out.

Summary: Stoner has some good elements, but a lot of work needs to be done to take this from a pub band to a venue band. Find what makes you special and play to it; it's important to show why you're exciting and marketable. As for getting the songs in the right spot, check those lyrics and be sure not to use the crutch of "rock & roll" to equate loudness with quality. Good songs will stand up acoustically or fully rocked out. Stoner clearly has the rock & roll thing down—now they need to get the backbone to convince their audience they're more than just another rock band. — **Carah Wes**



Asare-Aboagye. Hence, their melodic interplay resembles the vocalization once shared by the two singers from Groove Theory in the mid '90s. Both of the band's primary songwriters play at least three instruments. But because of Annabelle Maginnis' vibrant personality, she has become the main vocalist. Hunter Craig's ability to fingerpick quiet-storm jazz basslines has made him a vital part of MetronOhm's musicality. Their recent single, "Make it Last," is a folk-soul song that further illustrates how essential Craig's presence has been in MetronOhm's growth as songwriters.

Performance: MetronOhm performed six songs as part of a showcase that highlighted a shortlist of indie bands that are being lead by women singers. This festive environment was ideal for Maginnis' big personality. She often plucked audience members from the crowd to join her on stage for a verse or two. Her stage persona was vibrant and her vocal range resonated beautifully in a tone similar to Corinne Bailey Rae. Perhaps the most touching moment came when Asare-Aboagye sang lead on a folk-rock song called "Glove." The sound of his deep and bluesy voice evoked a comparison to the late Prince Be from the R&B group P.M. Dawn.

Summary: Moments before MetronOhm's final song, Maginnis invited every lead singer and DJ that was scheduled to perform that night to dance with her band on stage. The name of this song was "Mind," an indie-folk/jazz composition about serenity. The eclectic imagery of this final performance told a story about her band and the overall message that they're trying to convey. — **Miguel Costa**

Bootleg Theater Los Angeles, CA

Contact: metronohmmusic@gmail.com

Web: metronohmmusic.com

Players: Annabelle Maginnis, vocals, guitar, mandolin, violin; Kofi Asare-Aboagye, vocals, guitar, pocket piano; Hunter Craig, bass

Material: Annabelle Maginnis and Kofi Asare-Aboagye are kindred spirits. Together, the co-founders of MetronOhm have been spreading their eccentric brand of folk music throughout the indie scene for nearly four years. Their first EP (*Matter*) was released in 2017. This collection of indie-folk songs featured compositions like "Birds

Trill" and "The Space Between." Since then, MetronOhm has expanded its original lineup to a three-piece band. The addition of Hunter Craig has coincided with a makeover in their songwriting. MetronOhm's music has evolved from indie-folk to a fusion of alternative R&B, jazz and neo soul. Their latest single release, "Wabi Sabi (Can't Complain)," has a groove and conscious feel that recalls music from the self-titled album that Lucy Pearl released in the year 2000.

Musicianship: During the developmental stages of MetronOhm, their songs were essentially a series of duets by Maginnis and

McCabe's Guitar Shop Santa Monica, CA

Contact: monica@thinkpress.net

Web: louisegoffin.com

Players: Louise Goffin, vocals, guitar, banjo, ukulele, keyboards, harmonica

Material: The daughter of legendary songwriters Carole King and Gerry Goffin, Louise Goffin has exquisitely carried on their legacy while establishing herself as a formidable, multi-talent in her own right.

Goffin's insightful storytelling and vibrant, visually compelling lyrics kept the appreciative audience rapt, hanging on for the next line of each musical tale.

She balanced lighthearted charmers like "It Started A Long Time Ago" and the peppy folk/soul singalong "Playbook" with lilting, lush ballads like "Chinatown" and her summery latest single "All These Hellos." She wrapped the set paying homage to her parents with a rousing take on "Natural Woman" and her father's dynamic but lesser known "It's Not the Spotlight."

Musicianship: Goffin joked that one of the advantages of doing a solo gig is not worrying about varying the set-list last minute. She really didn't need a bunch of musicians cluttering McCabe's intimate stage because she was a one-woman-band herself—alternating between lead instruments based on the feel of the number.

She used a uke to convey the breezy innocence of "It Started A Long Time Ago, a



banjo to express the quirky fortune of trying to get to heaven "One Dollar at a Time" and a Dylanesque harmonica to help weave the hypnotic storyline of "The Last Time I Saw My Sister."

Performance: With her illuminating smile shining throughout the set and colorful introductory anecdotes before every tune, Goffin made everyone in the audience feel an intimate connection with her. With a commanding yet whimsical onstage presence and a pure voice that switched easily from gossamer to guttural, she presented her tunes

in an engaging way while inviting the crowd into her life, passion and process. Goffin offers a unique combination of being a seasoned singer, songwriter and performer with the kind of youthful charm and gentle innocence of artists just starting out.

Summary: Trained and inspired by the best of family and friends, Goffin's performance offered a master class in incredible songwriting while keeping the journey fresh and jumping, enough to make everyone leave feeling just, yep, beautiful. — **Jonathan Widran**

The Hotel Cafe Hollywood, CA

Contact: seraroad@magictreeproductions.net

Web: krisangelis.com

Players: Kris Angelis, vocals, guitar; Alix Angelis, background vocals; Jon Huertas, background vocals; Michelle Packman, cello; Dana Bisignano, keys and bass; Charles Wiley, drums

Material: Singer-songwriter Kris Angelis brought a collection of new songs from her recent EP, *Pieces That Were Stolen*. Musically, the live arrangements were consistent with her EP recordings, with the addition of a cellist, presenting a performance that was wholly immersed in the folk genre. Lyrics, however, are what set Angelis apart from the typical folk songwriter—and sometimes it works, and sometimes it decidedly does not. “Photobooth,” for example, is a definite risk lyrically, presenting an array of generic scenarios capped with a painfully cliché (albeit musically memorable) hook. “The Sparrow,” however, clicks completely—Angelis’ raw honesty and depth shines on all counts.

Musicianship: Angelis played acoustic guitar and sang with a smoothness that many a folk singer-songwriter aspires to. Her twin sister, Alix, and John Huertas on background vocals provided an authenticity to Kris’ raw folk sound. Those backgrounds and cello were the strongest part of the live ensemble, adding consistent support and richness to Kris’ vocals. Cellist Michelle Packman provided considerable harmonic and melodic support, playing lines



and even looping toward the end of the set to create a huge, all-encompassing sound.

Performance: Playing to a packed house Angelis and her band kept the energy bouncing throughout the set. Her banter was shy but sweet, keeping the room. The arrangements were varied, with Huertas even jumping on a few duet vocals to add variety and space to the sound. The vocal arrangement on “Stained Glass” was definitely a highlight, with Wiley holding it down on drums and Packman doubling the vocal lines for a fantastic and unified sound from the band. Angelis’ lead

vocals seemed to grow stronger as the night went on, but didn’t quite hold their own without Huertas and Alix in support.

Summary: Kris Angelis shows promise as a songwriter and performer. She engages her audience and is a risk-taking lyricist and arranger. Her new project shows significant growth and a shift in her artist career, bringing something exciting and new to the table. Although some of her songs require a second or third listen, Angelis’ determination and self-assurance take her a long way in both her writing and live performance. — **Olivia Morreale**



The Wayfarer Costa Mesa, CA

Contact: devilseasonmusic@gmail.com

Web: soundcloud.com/devil-season

Players: Nate Jackson, vocals; Paul Beville, bass, keys; Ricky Atallah, drums, keys, bass; Chris Walker, drums, keys

Material: Long Beach’s Devil Season are one of those bands that are wonderfully tough to classify. It’s tempting to throw the label “punk” at them, and there are certainly elements of Bad Brains, plus fellow Long Beach band

Sublime, in there—that infectious blend of hardcore and dub/reggae. But there’s so much more to the Devil Season sound, including (but not limited to) old-school hip-hop, R&B, indie rock, EDM and Clinton-esque funk. It all makes for a moody, groove-heavy noise soup. The songs are dance-friendly—it’s easy to close your eyes and just be carried away by the whole thing. But they’re also memorable enough to work as individual cuts.

Musicianship: Most notable from the get-go is the fact that there’s no guitar. Rather, Beville,

Atallah and Walker all play a combination of bass, drums and keys, resulting in a rhythmic sound that isn’t lacking in melody at all. All three are masters of their various instruments but, more importantly, they’re utterly in sync with each other. Meanwhile, Jackson has a voice that soars when a song requires it to, or angrily spits out the occasional syllable when necessary. The sum of the parts is a slick, fine-tuned beast of a band.

Performance: Naturally, all eyes are on the frontman, and Jackson does a great job of leading his charges. After a lengthy soundcheck (which he acknowledges) at The Wayfarer in Orange County, Jackson hugs a few people at the front and encourages a “love pit.” On cue, a modest but mood-inducing group of swaying attendees is formed, which in turn appears to motivate the singer. There’s not a huge amount of leaping around, but this group of musicians are so clearly into their own music that it’s difficult not to be equally besotted.

Summary: On a four-band bill at The Wayfarer, Devil Season played third (after New York’s Boytoy and LA’s The Entire Universe, and before Long Beach’s Chief White Lightning). Based on the amount of people who gathered in front of the stage when they played, a large number of those in attendance were there for Devil Season. And it’s easy to see why. The band has been working and gigging hard for a few years now, allowing their sound to develop organically. That dedication is paying off. — **Brett Callwood**



The Whisky A Go-Go West Hollywood, CA

Contact: Joddith@aol.com

Web: eileencarey.com

Players: Eileen Carey, vocals; Suzanne Morissette, drums; Barbara Leoni, acoustic guitar; Al Bonhomme, electric guitar; Alexis Skjlarevski, bass

Material: Eileen Carey is a country pop-rock Ohio-to-Los Angeles transplant, and that aspect is consistent throughout her musical style. She subtly layers her tracks with hints of beach-y California elements that give off a Pat Benatar-goes-western type of vibe. On

her latest single, "That Town," she delves into a feeling shared by a lot of people who come to LA—that their dreams are just too big for wherever they came from—while incorporating modern and classic (think early Taylor Swift meets Dolly Parton) country elements that give the listener a relatable sound and story.

Musicianship: Focusing on positivity and self-empowerment, Carey keeps an air of seasoned versatility flowing throughout her music. Tracks such as the heavily '80s influenced "Let It Go," the "embrace your flaws" anthem "Good Bad Girl," and many

more showcase her goal as a woman in the music industry in a lighthearted, enjoyable manner that can appeal to all generations. But Carey is not here to be your next run-of-the-mill country songstress with an edge. She's here to use her music to highlight personal, realistic life experiences and emotions.

Performance: The crowd was hooked from the moment "Hearts of Time" kicked off the night. Carey's sassy yet humble stage demeanor gave off Gretchen Wilson meets Miranda Lambert vibes, which clearly appealed to the crowd, which engaged in hand clapping, line dancing and singing along.

From "Bottle Your Crazy Up" to "Lazy" to here rousing send-off, "Faith," Carey showed she's not afraid to voice her thoughts and opinions. And yet, not all of the songs that she included on her setlist were necessarily styled with well-known country elements. A perfect blend of upbeat and lower-tempo tracks showcased her experience and versatility with ease, so much so that it came as a shock when her set was about to end.

Summary: It was refreshing to see a country music artist perform at this well-known rock & roll shrine. Eileen Carey's seasoned talent, her ability to consistently engage her fans (t-shirts were thrown into the crowd), and a real chemistry with her band members kept me entertained throughout the night. I do wish, however, that she had made better use of the Whisky's sizable stage, because it would've added even more energy to her otherwise enjoyable show. — **Heather Allen**



Hill Country New York, NY

Contact: monica@thinkpress.net

Web: kaseyandersonmusic.com

Players: Kasey Anderson, guitar, vocals

Material: Alt-country artist Kasey Anderson, in town to promote his new release, *From A White Hotel*, is an artist who has paid some heavier dues than most. After a stint in prison on a wire fraud conviction, and a subsequent diagnosis of bipolar disorder, his journey out of a dark place is a testament to a life that can be turned around and once again embrace creativity. Though the new album features his current

band, Hawks and Doves, Anderson played this particular show as a solo act, which proved to be a good setting for listeners to focus on his lyrics and capture the intended sentiments.

In "Some Depression," Anderson's explanation as to his underlying emotional upheaval is clear and direct: There ain't no pension in my profession/And all my life's been a natural regression/Lean in close I've got a confession/I've been dealing with some depression. With a simple chord structure and catchy chorus, Anderson then pays it off with the song's title.

In "Bullet Proof Heart," Anderson portrays disillusionment and a search for his place in

the world: And when it's all over they take you apart/And find that no one is born with a bulletproof heart/Shout it out all around the world/There ain't no thing as a real American girl. Though clever and thoughtful, there is no mention in the song of a woman or a male/female relationship, which makes the tagline of the chorus somewhat jarring.

Musicianship: With a Dylanesque sound that is imbued with more clarity than gravel, the mix of the lone guitar with his vocals resonated well in this particular venue. Anderson's sense of phrasing is musical and impactful.

Performance: As the set progressed, Anderson increasingly won over the audience, a boost for any artist, especially when the music is new to some people. The artist used his time economically, filling it with new material as well as past works, including "Like Teenage Gravity," covered by Counting Crows (who he toured with) from their album *Underwater Sunshine*. Following suit, the set could have included Anderson's take on a cover written by another artist in his genre. Above all, his affable demeanor and authentic presentation resulted in a successful performance.

Summary: There is definitely a thread of darkness running throughout Anderson's material, but not so much that it leaves you without a silver lining, which his current life has many more of. While his material has plenty of depth and craft, adding a couple of songs out of his comfort zone would bring further dimension to his act. — **Ellen Woloshin**

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Web: batesbrothersrecording.com

Contact: Eric Bates

Basic Rate: please see web for info

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Web: thesaltmine.com

Contact: Don Salter

Basic Rate: call for info

Gear: Manley Backbone Console, Dangerous ST Monitor, Mytek AD/DAC, Millennea NSEQ-2 Tube EQ, GML 8200 Equalizer, Lydkraft Tube Tech Mastering multi-band limiter, Neve Portico II Master Buss compressor, Prism, Waves L2, ATR 1-inch Master Recorder etc.
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Contact: Nathan James

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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
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

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

**SONIC VISION MASTERING & AUDIO
PRODUCTION SERVICES**
818-269-7087
Web: facebook.com/michael.milchner
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
Web: sonorarecorders.com
Contact: Richard or Chad
Basic Rate: please call for info

SOUND AFFAIR
2727 S. Croddy Way, Unit G
Santa Ana, CA 92704
800-570-6656
Email: ron@soundaffairltd.com
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 Whitsett 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
818-955-5888
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**
Canoga Park, CA 91304
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: trunorecords.com
Basic Rate: Rooms \$18 & \$24 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 RECORDING STUDIOS
6050 Sunset Blvd.
Hollywood, CA 90028
323-467-9375
Email: booking@
UnitedRecordingStudios.com
Contact: Rob Goodchild
Web: unitedrecordingstudios.com/
mastering

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

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AIRSHOW BOULDER STUDIO
Boulder, CO 80301
P.O. Box 17632
303-247-9035
Email: Studio@airshowmastering.com
Web: airshowmastering.com
Basic Rate: please call for info

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

CHERRY SOUND STUDIOS, LLC
1600 Downing, Ste. 120
Denver, CO 80218
303-910-5359
Email: info@cherrysoundstudios.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

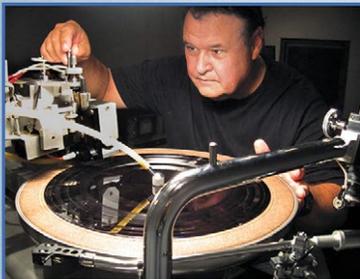
QUAM AUDIO PRODUCTIONS
Boulder, CO
720-890-0230
Email: info@quamaudio.com
Web: quamaudio.com
Contact: Michael Quam
Basic Rate: please call for info



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970-377-8066
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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
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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@performanceplusmusic.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

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
Email: info@fullersound.com
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@upcomingstudio.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
Email: info@progressivecds.com
Web: progressivecds.com
Basic Rate: project rates available - call for a quote

GEORGIA

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
Honolulu, HI 96825
808-393-2021 808-352-
Email: info@islandsoundstudios.com
Web: islandsoundstudios.com
Contact: Gaylord Holomalua
Basic Rate: please call for info

LAVA TRACKS RECORDING
P.O. Box 6564
Kamuela, Big Island, HI 96743
808-885-6558
Email: studioinfo@lavatracks.com
Web: lavatracks.com
Contact: Charles Michael Brotman, Grammy Award winner
Basic Rate: call or check our website for contact info.

SEASIDE RECORDING
Wailuku, Maui, HI
808-280-0722
Web: seasiderecording.com
Contact: Joel Katz
Basic Rate: reasonable rates by the hour, week or job

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AUDIO MASTERING STUDIO
208-965-0621
Email: master@audiomasteringstudio.com
Web: audiomasteringstudio.com
Basic Rate: \$75 per song (minimum two songs) [or] project discount 7-10 songs, \$500

TONIC ROOM, THE
1509 S. Robert St., Ste. 103
Boise, ID 83705
208-338-8433
Email: info@tonicroomstudios.com, mastering@tonicroomstudios.com
Web: tonicroomstudios.com
Basic Rate: see web for info

ILLINOIS

BOILER ROOM, THE
1440 N. Western ave.
Chicago, IL 60622
773-525-8551
Email: info@brmastering.com
Web: brmastering.com
Basic Rate: please call for info

CHICAGO MASTERING SERVICE
Chicago, IL
773-265-1733
Email: info@chicagomasteringservice.com
Web: chicagomasteringservice.com
Basic Rate: please call for info

DISC MAKERS
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Chicago, IL 60661
800-468-9353, 312-661-3450
Email: info@discmakers.com
Web: discmakers.com
Basic Rate: please call for info

DON GRIFFIN MASTERING AND MIXING
1100 W. Cermak
Chicago, IL 60608
312-286-5018, 708-267-2198
Email: don@studiovmr.com
Web: studiovmr.com

GRAVITY STUDIOS
2250 W. North Ave.
Chicago, IL 60647
773-862-1880
Email: info@gravitystudios.com
Web: gravystudios.com
Basic Rate: Call for more info

MASSIVE MASTERING
P.O. Box 68143
Schaumburg, IL 60168
630-237-4393
Email: master@massivemastering.com
Web: massivemastering.com
Contact: John Scrip
Basic Rate: hourly/project rates on web

PLAYGROUND RECORDING AND MASTERING STUDIO, THE
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312-498-8265
Email: admin@playgroundstudio.com
Web: playgroundstudio.com
Basic Rate: \$500/day recording, \$65/hr. mastering

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APPLEGATE AUDIO VISUAL
5609 Ensenada Ave.
Indianapolis, IN 46237
317-782-9948
Email: mastering@applegateaudiovisual.com
Web: applegateaudiovisual.com
Basic Rate: \$29.95 per track (up to six min. in length)

LIGHTNING STRUCK STUDIOS
2384 E. Co Rd., 800 S
Clayton, IN 46118
317-539-7476
Email: mperry@tds.net
Web: lightningstruck.com
Basic Rate: please call for info

IOWA

CATAMOUNT RECORDING, INC.
5737 Westminster Dr.
Cedar Falls, IA 50613
319-2268-1011
Email: catamount@cfu.net
Web: catamountrecording.com
Contact: Kitty Tatman
Basic Rate: please see web for info

INNER LIGHT RECORDS
Iowa City, IA
319-936-1235
Email: innerlightrecords@gmail.com
Web: innerlightrecords.net
Contact: Ari
Basic Rate: please call for info

TRIAD PRODUCTIONS INC.
1910 Ingersoll Ave.
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Lenexa, KS 66215
913-894-6854
Email: chuck@chapmanrecording.com
Web: chapmanrecording.com

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HEAD FIRST MEDIA
729 E. St. Catherine St.
Louisville, KY 40217
502-637-1663
Email: info@headfirstmedia.com
Web: headfirstmedia.com
Basic Rate: please call for info

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MASTERDIGITAL CORP.
2614 W. 15th Ave.
Covington, LA 70433
504-236-6368
Web: masterdigital.com
Basic Rate: please call for info

MUSIC SHED, THE
929 Euterpe St.
New Orleans, LA 70130
504-975-1294
Email: info@musicshedstudios.com
Web: musicshedstudios.com
Basic Rate: please call for info

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GATEWAY MASTERING STUDIOS
428 Cumberland Ave.
Portland, ME 04101
207-828-9400
Email: staff@gatewaymastering.com
Web: gatewaymastering.com
Basic Rate: please call for info

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103 Hanover St.
Portland, ME
207-807-5379
Web: patkeanemastering.com

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15438 S.W. 81st. Ave.
Portland, OR 97224
503-866-8383
Email: dana@specializedmastering.com
Web: specializedmastering.com
Basic Rate: please call for info

STUDIO, THE
45 Casco St., Ste. 200
Portland, ME 04101
207-772-1222
Email: thestudio@flyingssound.net
Web: thestudioportland.com
Contact: Tim Tierney
Basic Rate: call for info

MARYLAND

ABOVE GROUND STUDIOS
3200 Annetta Ave.
Baltimore, MD 21213
443-255-5016
Email: abovegroundstudios@gmail.com
Web: abovegroundstudios.com
Basic Rate: please call/email for info
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Specialization: Mastering for iTunes and vinyl, radio ready mastering

AIRSHOW TAKOMA PARK STUDIO
7014-C Westmoreland Ave.
Takoma Park, MD 20912
301-891-9035
Email: studio@airshowmastering.com

Web: airshowmastering.com
Basic Rate: see web for info

Additional location:

3063 Sterling Cir., Ste. 3
Boulder, CO 80301
303-247-9035

DISTROPHONIX LLC
219 E. North Ave.
Baltimore, MD 21201
443-763-3939
Contact: Bryan (Head Mastering Engineer)
Basic Rate: \$20 a song

HIT AND RUN RECORDING
18704 Muncaster Rd.
Rockville, MD 20855
301-948-6715
Email: info@hitandruncording.com
Web: hitandruncording.com
Contact: Steve Carr
Basic Rate: please call for info

LION AND FOX RECORDING STUDIOS
9517 Baltimore Ave.
College Park, MD 20740
301-982-4431
Email: mail@lionfox.com
Web: lionfox.com/mastering.htm
Basic Rate: please call for info

OMEGA RECORDING STUDIOS
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301-230-9100
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Web: bostonrecordingstudio.com
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M WORKS MASTERING
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Cambridge, MA 02139
617-577-0089
Email: studio@m-works.com
Web: m-works.com
Basic Rate: reasonable rates

OAK GROVE RECORDING
65 Clinton St.
Malden, MA 02148
781-321-3069
Email: oakgroverecording@comcast.net
Web: oakgroverecording.com
Basic Rate: please call for info

PEERLESS MASTERING
161 N. St.
Newtonville, MA
617-527-2200
Email: info@peerlessmastering.com
Web: peerlessmastering.com
Contact: Jeff
Basic Rate: please call for info

PILOT RECORDING STUDIOS
1073 Main St.
Housatonic, MA
413-274-1073
Email: info@pilotrecording.com
Web: pilotrecording.com
Contact: Will Schillinger
Basic Rate: please Email for info

REAR WINDOW RECORDING SERVICE
25 Dwight St.
Brookline, MA 02446
617-901-2441 Fax 617-730-5611
Email: milt4ps@aol.com
Web: rearwindowstudio.com
Basic Rate: please call for info

SOUNDMIRROR, INC.
76 Green St.
Boston, MA 02130-2271
617-522-1412 Fax 617-524-8377

Web: soundmirror.com
Basic Rate: please call for info

MICHIGAN

BROADSIDE PRODUCTIONS
901 S. Westnedge
Kalamazoo, MI 49008
269-226-0948
Email: studio@broadsideproductions.com
Web: broadsideproductions.com
Basic Rate: please call for info

WATERFALL STUDIOS
11389 S. Forrest Sideroad
Dafer, MI 49724
248-818-2479
Web: waterfallrecordings.com
Basic Rate: please call for info

MINNESOTA

RARE FORM MASTERING
712 Ontario Ave. W.
Minneapolis, MN 55403
612-327-8750
Email: info@rareformmastering.com
Web: rareformmastering.com
Contact: Greg Reiersen
Basic Rate: please call for info

MISSISSIPPI

MALACO MUSIC GROUP
3023 W. Northside Dr.
Jackson, MS 39213
601-982-4522
Email: malaco@malaco.com
Web: malaco.com
Basic Rate: please call for info

TAPROOT AUDIO DESIGN
108 Co Rd 411
Oxford, MS 38655
662-236-2167
Email: info@taprootaudiodesign.com
Web: taprootaudiodesign.com
Basic Rate: please call for info

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P.O. Box 672
Nixa, MO 65714
417-880-2617
Email: info@cdmasteringservices.com
Web: cdmasteringservices.com
Contact: Bob Speer
Basic Rate: please call for info

MONTANA

BELLWETHER MASTERING
Clancy, MT 59634
619-228-6941
Email: Joe@bellwethermastering.com
Web: bellwethermastering.com
Contact: Joe Goodwin
Basic rates: varies, see website

BOONE PRODUCTIONS
579 Belt Creek Rd.
Belt, MT 59412
406-788-0255
Email: aviator@3rivers.net
Web: booneproductions.com
Contact: Daniel Gliko
Basic Rate: please call for info

RECORDING EDGE
615 E. Cameron Bridge Rd.
Bozeman, MT 59718
406-388-5042
Email: information@recordingedge.com
Web: recordingedge.com
Contact: Edd Gryder
Basic Rate: please contact for info

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402-504-9624
Email: doug@focusmastering.com
Web: focusmastering.com
Contact: Doug Van Sloun
Basic Rate: call or visit web for info

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Web: studio24omaha.com
Contact: Chuck Beckler
Basic Rate: please call for info

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Web: blackdogmastering.com
Basic Rate: please call for info

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Web: hittrackstudios.com

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Web: cedarhousesound.com

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Web: beanstudio.com
Contact: Jim DeSalvo
Basic Rate: please email for info

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800-468-9353
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Web: discmakers.com
Basic Rate: please call for info

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35 Harring Ct.
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201-824-7860
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Web: edlittmanmastering.com
Contact: Ed Littman
Basic Rate: available on website

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Email: staff@jimsound.com
Web: joelambertmastering.com

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Email: kimrosen@knackmastering.com
Web: knackmastering.com
Contact: Kim Rosen
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OASIS DISC MANUFACTURING
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Delair, NJ 08110
888-296-2747

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

SILK CITY RECORDS
 P.O. Box 1541
 Parsippany, NJ 07454
 973-599-0237
Email: silkcitycd@aol.com
Web: silkcitycd.com
Contact: Andy Allu
Basic Rate: call for info

STORY BOOK SOUND
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Web: storybooksound.com
Contact: Scott Anthony, Rebecca Turner

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Web: musichousemastering.com
Contact: Michael Dominici, owner
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Contact: Gordon Bahary
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Web: sterling-sound.com
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Contact: Michael Abiuso
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Web: futurediscsystems.com
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Web: sitnspinstudios.com
Contact: Matt Morgan

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Web: vladomastering.com
Contact: Peter West, Vlado Meller

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Web: davetough.com
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Web: diamondiscaudio.com
Contact: Doug Diamond
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Web: electraheadmedia.com
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Web: foxwoodmastering.com
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Web: georgetownmasters.com
Contact: Shelley Anderson
Basic Rate: please call or see web

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

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 615-425-0739
Email: eric@independentmastering.com
Web: independentmastering.com

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 Nashville, TN 37212
 615-320-5050 Fax 615-340-9559
Web: jamsync.com
Basic Rate: please call for info

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

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 Nashville, TN 37204
 615-383-3708
Web: mayfieldmastering.com
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Web: studio19nashville.com
Basic Rate: please call for info

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 615-385-4466
Email: larry@parlorproductions.com
Web: parlorproductions.com
Contact: Larry Sheridan

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Web: tophatrecording.com
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Email: wolfmastering@gmail.com
Web: wolfmastering.com
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 615-383-1964
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Web: yesmasterstudios.com

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Web: terranovamastering.com
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713-851-0265
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Web: vaultrecording.com

Contact: David Williams
Basic Rate: please call for info

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Web: littlecastle.com
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Format: digital and analog, 2 tracks

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MC



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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: kchradio.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: kcpr@calpoly.edu
Web: kcpr.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@kscscradio.com
Web: kscscradio.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: Gabe Lipsky, Music Director
Format: eclectic/freeform

KFJC 89.7 FM
Foothill College
12345 S. El Monte Rd.
Los Altos Hills, CA 94022
650-949-7260 Fax 650-948-1085
Email: md@kfjc.org
Web: kfjc.org
Contact: Mikey Gagnon, 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@kkjz.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: jazziegirl.ksbr@gmail.com
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
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@uci.org
Web: kuci.org
Contact: Kelsey Villacorte
Format: eclectic

KXLU 88.9 FM
Loyola Marymount University
One LMU Dr., Malone 402
Los Angeles, CA 90045
310-338-5958, 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

UCLAradio.com
118 Kerckhoff Hall
308 Westwood Plaza
Los Angeles, CA 90024
310-825-9999
Email: gm@uclaradio.com
Web: uclaradio.com
Format: college/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: dj@krcc.org
Web: krcc.org
Format: eclectic

KVCU 1190 AM
University of Colorado
Campus Box 207
Boulder, CO 80309
303-492-0609
Email: max.Askari@colorado.edu
Web: radio1190.org
Contact: Max Askari, Music Dir.
Format: eclectic

CONNECTICUT

WESU 88.1 FM
Wesleyan University
45 Broad St., 2nd Fl.
Middletown, CT 06457
860-685-7703
Email: program@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: devonmaida@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

WWUH 91.3 FM
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
860-768-4703
Email: wwuh@hartford.edu
Web: wwuh.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
1306 Stanford Dr.
Miami, FL
786-309-8861
Email: info@wvum.org
Web: wvum.org
Format: indie

GEORGIA

WRAS 88.5 FM
Georgia State University
(mail submissions via USPS)
271 Student Center West
404-413-1630
Web: wras.org
Format: eclectic
*Note: We do not Except CD singles, MP3's or cassettes, Hard copy EPs/LPs (in CD or Vinyl)
*Mail submissions via UPS, DHL or FedEx:

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
808-956-7261
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
208-885-2218
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
773-325-7308
Email: radiodepaulmusic@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
309-556-2638
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
765-658-4068
Email: wgre@gremusic@gmail.com
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
785-864-4747
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
Email: pd@wmfo.org
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: music@kwur.com
Web: kwur.com
Format: eclectic

NEW JERSEY

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: music@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: saf2183@barnard.edu
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, 607-274-1040 ext 1
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: Nesma Belkhodja
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: Maria Santana, 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: Emma Goldman
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: Jake Mitchell
Format: eclectic

WSGE RADIO
 201 Highway 321 South
 Dallas, NC 28034-1499
 704-922-2387
 Contact: Tim Greene, Assistant Prg.
 Director
 Web: wsgge.org

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.org
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: wxyz.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: Jacob Clark
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
 503-725-5669
Email: manager@kpsu.org
Web: kpsu.org
Contact: Madison Henderson
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: griswold002@knights.ganon.edu
Web: wergfm.com
Contact: Justin Karns, 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: Ryan Hartman
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

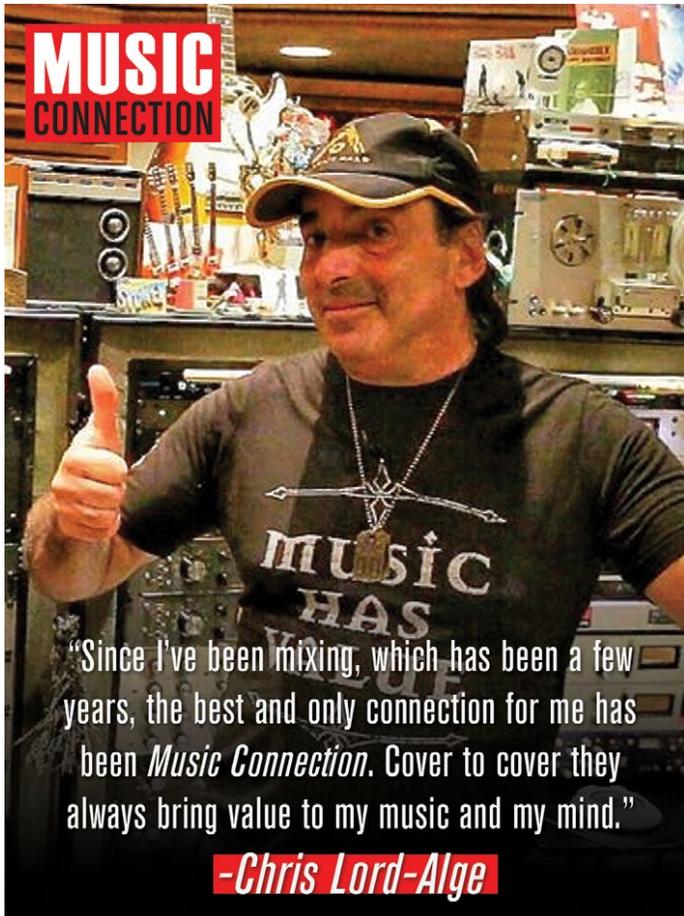
WMTS 88.3 FM
 Middle Tennessee State University
 1301 E. Main St., Box 58
 Murfreesboro, TN 37132
 615-898-5051
Email: music@wmts.org
Web: wmts.org
Contact: Anthony Williams
Format: eclectic

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
 865-974-2229
Email: wutk@utk.edu
Web: wutkradio.com
Format: eclectic

TEXAS

KS AU 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



"Since I've been mixing, which has been a few years, the best and only connection for me has been *Music Connection*. Cover to cover they always bring value to my music and my mind."

-Chris Lord-Alge

KTCU 88.7 FM

2805 South Univeristy Dr
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

P.O. Box 1892
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 Layley
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: Nicki 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
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Web: logginspromotion.com

Contact: Paul Loggins, Paola Franco, John Stevens, Laurent Stoeckli
Styles/Specialties: all styles and genres

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310-418-2818
Email: xmruff@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

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Contact: Larry Weir

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Email: mike@pinchhit.com
Web: pinchhit.com
Contact: Mike Naylor
Styles/Specialties: guitar-oriented rock, pop, specializing in national

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Web: flanaganspromotions.com
Contact: Jon Flanagan
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Web: howiewood.com
Contact: Howard Rosen
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Specialties: Management, Marketing and Promotion

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Web: tsamusic.com
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Styles/Specialties: all styles

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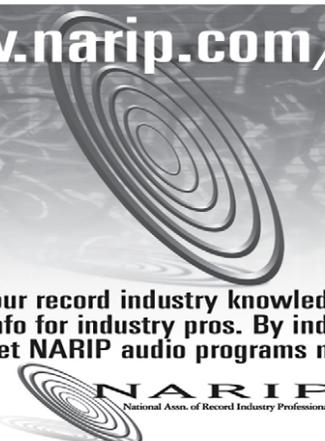
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How to Pick a Mastering Engineer (or Mastering Solution)

Identify: The Need for Mastering

Making music is one of those great and rewarding challenges we put ourselves through as creative beings. When you've spent countless hours composing, recording, honing the sounds and mixing your next track, you want to make sure it sounds the best it possibly can before distributing the final mix via a label or for streaming via various digital outlets.

Enter audio mastering, the last creative step where you can affect the overall sound quality and finalize your track with even and balanced professional-level sound quality. Mastering is the icing on the cake; it will highlight the best qualities of your track with subtle finesse. How to select the right approach to mastering for you? That's next.

Investigate: Alternative Solutions

Disruptive intelligent audio technologies have led to many more varied choices in mastering than we could have imagined just five years ago. The common solutions can generally be divided into three categories: a) use a professional human mastering engineer b) use an automated cloud-based solution c) learn to do it yourself. What do you really need from mastering and what aspects of the process would you need to prioritize? In order to help make those decisions, let's analyze these three options a bit further.

Get Insight: Solution vs. Need

The reality is that a major label artist who's releasing a new album has more detailed needs and a higher level of expectation for mastering than what is usually necessary for an independent musician. However, both aim for the same goal—getting the best possible results. Fortunately there are solutions for everybody to achieve this, with an option that best suits their particular needs.

Option 1: Hire a Professional Human Mastering Engineer

To get your tracks mastered by a top-notch professional with years of experience, access to superior quality hardware, digital gear and listening environment possible and an A-list track record is, generally speaking, the pinnacle of mastering. While this is most probably the preferred choice for artists making a living with music, it's not necessarily the right choice for everyone. If you have enough budget, this might still be a valid choice for independent artists who are really serious about their music

Pros:

- A professional mastering engineer will give you the most detailed results and a personal level of interaction.

Cons:

- Higher price (ca. \$90 - \$5000/track)
- Turnaround time: ca. 2 - 5 days

Option 2: Cohesive Album Mastering

Special options available (iTunes certification, ISRC coding, vinyl mastering etc.) Best for: Individual track and album mastering to very detailed specifications and to the highest mastering standard, especially for music industry professionals.

Use an automated cloud-based solution (such as CloudBounce): During the last four to five years a host of intelligent cloud-based mastering services have emerged in the market. This is due to the clear need for mastering and audio processing in general—everybody making music should be able to enjoy the benefits of mastering with high quality, but at an affordable cost.

The developments in AI and digital signal processing tools, combined with an online SaaS business model, have brought the costs down to a small fraction of a top mastering engineering session while providing the customer with instant mastering results and 24/7 availability. This benefits indie artists the most, but professionals have also found many creative

ways to insert automated tools into their daily workflow to complement their normal mastering habits. There's huge potential in this technology as it can be used to cover almost limitless audio processing use cases with minimal fuss.

Pros:

- You can try before you buy
- High quality masters 24/7
- Multiple formats (.aiff., WAV, mp3 etc.)
- Fast and affordable (\$4.90 /track)
- Additional features, eg. file sharing, track hosting, player page
- Monthly/annual subscription options
- Desktop & mobile environments

Cons:

- Less user control over the mastering output
- Used mainly for mastering individual tracks

Best for: From individual track mastering to stem, sample, and sound library enhancement, mastering for DJ club gigs and more. Can be tailored to handle broadcast, podcast, and video audio tasks as well. Especially beneficial for pros who have lots of material and/or need it quick.

Learn To Do It Yourself:

For the true DIY approach, learning the craft of mastering that gives you satisfactory results is the only way to go. This is a great option for those who like to dig deep and invest a lot of resources (time, money) to learn a new skill they value. Obviously, to get really good at mastering, it would take more effort than online lessons, books and fiddling around. The question is; do you want to use all your time and energy to teach yourself basic mastering or would you rather rely on professionals and use your time for the most important—creating great music.

Pros:

- A new valuable skill

Cons:

- Time consuming
- Results dependant on your own skills
- Deep learning curve
- Requires investing in audio gear and plugins

Best for: Once you know what you're doing you can apply this skill to any mastering task you desire.

Invest: Pick the Right Solution

Once you know what your options are you have a real chance to make an educated choice based on your current situation. Deciding factors can be many: how frequently you create music, what's your style/genre, budget and purpose for mastering.

It can be a challenge to test an audio engineer before committing, but online services are much easier to compare. For example CloudBounce offers a free full-track preview of every uploaded song so you can always test for free.

Whichever you decide to do, make sure the mastering options fit your production style and get to know what other features a service offers. Aim for the best sound quality with the best options within your budget. It doesn't matter if you are an independent artist distributing digitally, a seasoned industry professional or anything in between—your music will always end up sounding great.

KRISTIAN HAAPASALO is the Chief Operating Officer (COO) of the Scandinavian cloud-based mastering company CloudBounce, helping music producers, content creators, and partners sound better in over 80 countries worldwide. Company website: cloudbounce.com.



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