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BEBE

REXHA

+ Jay-Z • Sheila Nicholls • Bruce Wayne • Siedah Garrett
Tyler, The Creator • Peter Himmelman • Shelby Lynne & Allison Moorer

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



Q\STRIP

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

The Q\Strip was designed with sophisticated features that enable you to take these highly-coveted tone shaping circuits with you, whether you're heading to a live gig or tracking in the studio or into your DAW. It's compact, extremely cost-effective and in an ultra-convenient DI format.

The 100% analog MOSFET circuitry in the heart of the Q\Strip provides the warmth, girth and larger-than-life tones for which vintage consoles are revered. Add in four bands of pro-audio-quality equalization, two parametric mid bands, as well as high and low shelving filters, and you have incredible control over how your instrument cuts through on stage or in a mix.

The HPF and LPF give added control over the frequency spectrum whether you're going direct with your bass, guitar, fiddle...or even a vocal.

The Q\Strip is limited only by how far you are willing to push your creativity and how much of that juicy vintage tone you crave.



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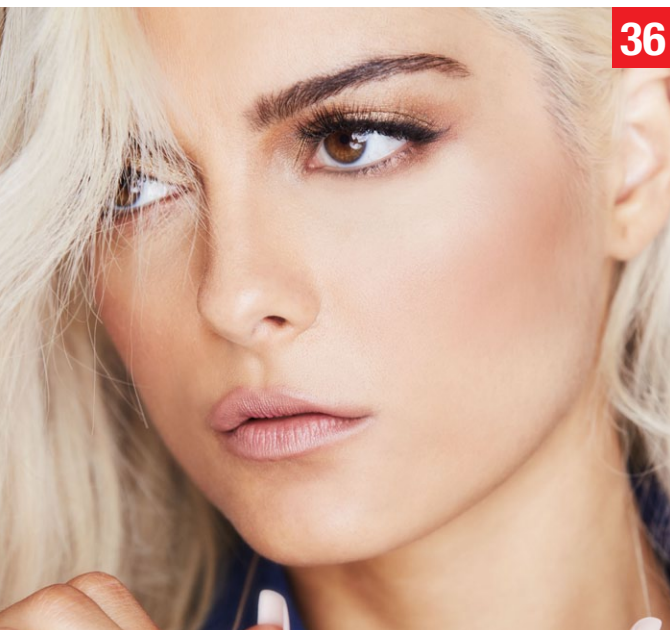


Hello. We are the world's most compact three-way studio monitors, and the first coaxials without sonic compromise. With uncolored, detailed imaging and incredible on and off axis responses, we allow you to monitor with total confidence, hour after hour. And thanks to the ever evolving Genelec Loudspeaker Manager (GLM) application, we can adapt to even the most challenging environments.

We're simply Ultimate Point Source monitors, so please excuse us for not keeping a low Finnish profile. We are THE ONES. genelec.com/theones

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GENELEC®



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Bebe Rexha

MC speaks with this dynamic new artist, who's racked up over 10 million overall single sales, one billion Spotify streams and 1.3 billion combined YouTube/Vevo views. Rexha, who began her career as a songwriter ("Monster"), candidly discusses the pitfalls that all songwriters and artists must overcome in today's music industry.

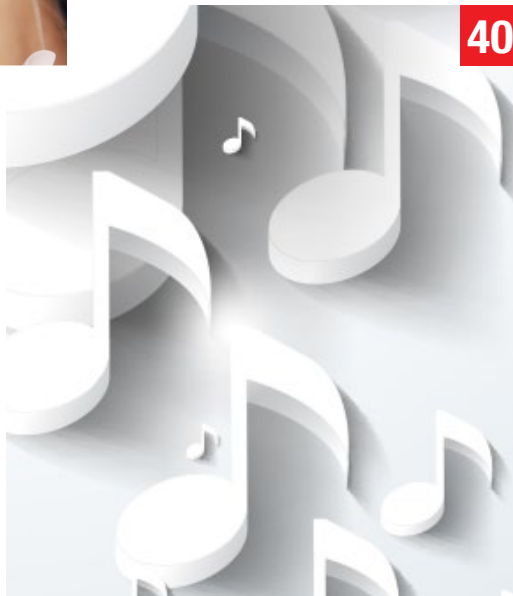
By Dan Kimpel

All Photos: Dennis Leupold

Sync Deals

An experienced entertainment attorney walks you through this extremely important area of today's music industry.

By Steve Gordon



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Mechanical Licensing

Check out this expert advice on a topic that is absolutely crucial to all recording artists.

By Chris Crawford

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ROYALTY EXCHANGE

royaltyexchange.com

Unlocking the Power of Intellectual Property:

Founded in 2011, Royalty Exchange emerged from a need to create a centralized online platform to connect artists, songwriters and other rightsholders with private investors interested in buying royalty income.

In creating a transparent and efficient auction marketplace, the Denver-based organization's mission is focused on getting royalty owners fair value for their royalty assets, in addition to providing buyers with a simple secure platform to invest in a stable and unique asset class. Now under new ownership, Royalty Exchange has helped artists, producers and songwriters raise over \$10 million since the site's relaunch in March of last year.

Disrupting an Outdated System: Until now, royalty transactions took place in private, available only to industry insiders. This kept prices low and values cloaked in mystery. Only the biggest and richest creators could attract interested buyers and private investors lost out on opportunities for significant returns.

Royalty Exchange disrupts this outdated system by introducing competition, transparency and honesty to the process. It brings together creators and investors to offer something the other needs, with mutual benefits. Every listing provides all the relevant rights and catalog information, financial data, media

and any other information needed to make a sound investment decision.

The Mission: Artists turn to Royalty Exchange to raise money and take control of their financial future. Royalty Exchange connects those with a minimum average royalty stream of \$2500/yr with private investors through the marketplace. The company's commitment to transparency and honesty ensures value for all.

"We have found that the happier our inves-

tors are and the more auctions they bid on, the happier our sellers become," says Antony Bruno, Royalty Exchange's Director of Communications. "Happy sellers bring in happy investors and vice versa. We're eager to serve both sides. It's a good cycle that benefits everyone. For artists, it's a fair, fast and flexible way to fund a career."

Contact Royalty Exchange,
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Yoh Watanabe

Director of Marketing for Pro Music Division
Yamaha Corporation

Yamaha Corporation of America (YCA) has promoted **Yoh Watanabe** to director of marketing for the company's Pro Music division. Watanabe will lead the company's guitar, drum and music production teams in the development of new initiatives to support the division's marketing and financial objectives.

Prior to joining Yamaha, Watanabe had a career in the gaming industry, including 12 years with Vivendi Universal Games, where he served in numerous roles in the areas of brand management and field sales. Additional engagements included stints with the video game manufacturers Tecmo, Inc. and UTV Ignition Games. For more information, contact info@yamahaentertainmentgroup.com.



Kevin Smith

SVP Business Development & Partnership
Dick Clark Productions

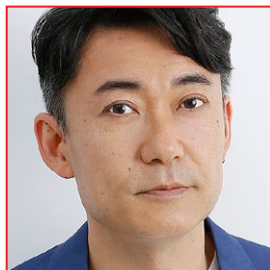
Kevin Smith has been named Senior Vice President Business Development & Partnerships for **dick clark productions**. In this role, Smith will oversee new business opportunities while developing multi-level partnerships with key distributors and advertisers across the company's roster of shows including *American Music Awards*, *Billboard Music Awards*, *Dick Clark's New Year's Rockin' Eve with Ryan Seacrest*, *Miss America* and a variety of other projects. Previously, Smith served as Senior Vice President at Comcast Media 360, President of Affiliate Sales/Distribution for TelAmerica Media/CableConnect and Vice President & General Manager at Mega Advertising. Contact kstriewski@dickclark.com.



Ken Seki

Director, Japan
The Orchard

The Orchard has appointed **Ken Seki** as Director, Japan. In this newly formed position based in Tokyo, Seki will act as The Orchard's industry representative in Japan, managing relationships with local artists, labels and retailers. Seki will report to The Orchard's Vice President of Global Business Development, Tom Wheeley. Seki has over 25 years of experience in the Japanese music and entertainment business, with a background in recorded music, broadcasting, licensing, publishing and management. Seki has worked with entertainment companies such as YUI Music Factory, For Life Music Entertainment, MTV, Sony, Marvel Entertainment, Omnifone, LINE and more. For more, contact CCalabrese@theorchard.com.



Alison Ball

President
TuneGO® Music Group

Alison Ball has been named President of **TuneGO® Music Group**. As President, Ball will oversee all areas of TuneGO Music Group's activities including growing the success of existing signings, developing new talent and bringing new strategic alliances to the start up. Over the years, Alison has overseen a powerhouse roster that included multi-platinum recording artists Prince, Chaka Kahn and Curtis Mayfield. She also discovered, developed and signed several multi-platinum artists, including Grammy nominated Eric Benet. Previously, Ball worked at various record labels that included a stint as Vice President of A&R at Warner Bros. For more information on this appointment, contact mindy@advisorpr.com.



Jackie Kajzer

Senior Vice President of Promotions
Eleven Seven Label Group

Eleven Seven Label Group has promoted **Jackie Kajzer** to Senior Vice President of Promotions for Eleven Seven Music and Better Noise Records. In her new role Kajzer will oversee promotion for E7LG's Eleven Seven Music and Better Noise Records. Kajzer joined the organization in 2009 and has been driving force behind E7LG radio successes including Papa Roach's 2017 single "Help" which held the No. 1 spot at Active Rock for nearly six weeks. Kajzer was named Radiocontraband's "Indie Label Executive" of the Year in 2011, 2013 and 2014. Under her tenure, Radiocontraband also named Eleven Seven "Indie Label of the Year" in 2011, 2012 and 2016. For more information, contact leslie@E7LG.com.



David Zedeck

Global Head of UTA Music
United Talent Agency

Music industry executive **David Zedeck** has joined **United Talent Agency (UTA)** as Global Head of UTA Music, Partner and Special Advisor to the Board of Directors. Zedeck will be based in the agency's Los Angeles headquarters and oversee the company's worldwide music business. Zedeck previously served as Live Nation Entertainment's Executive Vice President and President of Global Talent and Artist Development. During his tenure there, he was responsible for overseeing the company's global touring initiatives, focusing on acquiring talent on behalf of Live Nation Entertainment's global business units and working with the company's officers on global development. For more information, contact solters@solters.com.



Andrew Sparkler

Senior Vice President, Business Development
Downtown Music Publishing

Downtown Music Publishing has promoted **Andrew Sparkler** to Senior Vice President, Business Development. Having originally joined Downtown in 2014 as Vice President, Business Affairs and Operations, Sparkler has been an integral part of the team sourcing, negotiating and closing new deals with the likes of Ryan Tedder, Benny Blanco and more. Additionally, he was behind Downtown's partnership with YouTube. In his new position, Sparkler will manage all catalog acquisitions and strategic business development opportunities across the company's global offices. Prior to joining Downtown, Sparkler was Vice President and Head of Business Affairs at ASCAP. Contact raypadgett@shorefire.com.



Scott Greer

Vice President Of Marketing & Commerce
Def Jam Recordings

Def Jam Recordings has appointed Scott Greer as **Vice President of Marketing & Commerce**. In his new position, Greer will join Def Jam's senior executive team and will immediately oversee the company's marketing, digital, commerce, branding and creative content initiatives. Greer's resume includes a six-year tenure as the Senior Vice President of Marketing for Columbia Records and most recently three years as Executive Vice President of the Capitol Music Group. Greer has created and overseen campaigns for Adele, Beyoncé, Katy Perry, Lil Yachty, Sam Smith, Halsey, Daft Punk, Jack White, Pharrell Williams, J Cole, Beck, Mary J. Blige and John Legend. For more, contact G.T@umusic.com.





◀ PETERSON STROBOCLIP HD

Peterson Tuners' StrobeClip HD™ is their next generation of clip-on tuner. Its new custom-designed clip allows easy attachment to any stringed, woodwind or brass instrument for Peterson's unrivaled tuning resolution of .01 cent—that's 1/1000th of a semi-tone. The StrobeClip HD's screen has almost twice the resolution compared to its predecessor, so you get very smooth tuning action plus real-time response that makes it easy to view even the smallest changes in pitch.

The StrobeClip HD has a black matte case constructed of high-impact material for rugged reliability on the road. The battery life has been extended with over 20 hours of tuning time using a single, standard CR2032 battery. This is an indication of an improved electronic design.

StrobeClip HD comes with 50 proprietary Sweetened Tuning™ presets that can help correct inherent tuning issues in many instruments. StrobeClip HD also supports the Peterson Connect online utility whereby owners can connect it (using a USB cable) to update the latest firmware or create a custom configuration if desired.

StrobeClip HD sells for \$59.99 MAP.

petersontuners.com/products/strobeClipHD/



▶ SHURE'S REMOTE + MIC LIGHTNING ACCESSORY CABLE

Shure's Remote + Mic Lightning Accessory Cable or RMCE-LTG features a premium inline digital-to-analog-converter or DAC and stereo headphone amplifier for use with any iOS device (iPhone, iPad, iPod) with a Lightning® connector.

This has an Apple-certified Lightning Audio Module with a three-button remote (volume up/down, hang up/call) and a separate mic module on the right ear cable close to your mouth. This cable system enables digital audio playback with simultaneous cell phone operation. The RMCE-LTG is the first with MMCX earbud connectors, providing digital iOS compatibility for all detachable Shure SE Sound Isolating™ earphones.

Shure also has the analog version called the Remote + Mic Accessory Cable RMCE also designed for detachable SE earphones but for conventional 3.5mm TRRS connectors.

I tried the RMCE-LTG with a pair of Shure SE215 earphones, but you should know that both the LTG and analog cables work fine with the SE315, SE425, SE535 and SE846 earphones too.

I use an iPhone 6 (iOS 10.3.3) and the lighting connector has digital audio available and there was plenty of volume compared to my other analog (only) earphones. The SE215's are comfortable to wear and I liked the sound and operation of the DAC. The Shure RMCE-LTG is made well and they have a clear and warm sound.

The analog Remote + Mic Accessory Cable (RMCE) sells for \$29.99 while the Remote + Mic Lightning Accessory Cable (RMCE-LTG) has a retail price of \$99.99.

shure.com



◀ DRAWMER CMC2 COMPACT MONITOR CONTROLLER

The Drawmer CMC2 Compact Monitor Controller is a stereo (2.1) monitor controller designed exactly like Drawmer's popular MC2.1 and MC3.1 monitor controllers. The CMC2 (at \$299 MSRP), as compared to Drawmer's top of the line MC3.1 (\$999 MSRP), is just a streamlined version with the essential, most-used stereo monitoring facilities.

Perfectly sized for small project studios or professional editing bays, the CMC2 measures 7.25 W X 6.5 D X 1.25 H-inches and weighs just 2.5lbs. It has three stereo inputs: two balanced stereo inputs and a 3.5mm unbalanced stereo aux input jack on the front for playing audio directly from phones and tablets. The aux input has a separate volume control to match monitoring levels with professional +4dB audio sources coming from Pro Tools HDX or any other DAW interface.

You get the MC's Mix Check facilities: phase reverse, summed mono and dim. You can switch between two sets of stereo monitor loudspeakers; there is a separate subwoofer output with on/off switch and a separate volume control for the headphones.

The CMC2 sells for \$299 MSRP and is a cost-effective yet great sounding monitor controller.

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◀ IK MULTIMEDIA IRIG NANO AMP

The **IK Multimedia iRig Nano Amp** is a small pocket-size guitar amp and iOS interface. It is a standalone practice guitar amp small enough that players can take it anywhere in their gig bag, pedal board or guitar case. Just plug in the iRig Nano amp and it comes alive with a British tone stack circuit with Tone, Gain and Volume controls.

When positioning Nano Amp on my desktop, I liked popping out the “kickstand” in the back of the iRig Nano amp to allow the 3-inch speaker and the mighty 3-watt Class AB power amp to fire right at me. It runs on three AA batteries (included).

In addition to the 1/4-inch guitar input jack, there is also a 1/4-inch output jack to connect an external speaker. The Volume control acts like a master volume and the Gain knob sets the amount of overdrive from super clean to very distorted. The Normal/Bright switch sets the overall tone with Bright being my favorite position when

I connected Nano to the 12-inch speaker in my Fender Blues Junior amp.

Switching the Amp/Device switch to Device, the Nano becomes a recording interface for use with your iOS device. Connect your device using its 1/8-inch TRRS jack and included cable and run IK Multimedia software such as: AmpliTube, AmpliTube LE, AmpliTube FREE or 4-Track Looper. With a set of stereo headphones plugged in you can play through any number of effects and stomp pedals and put down song ideas.

Along with your guitar, the iRig Nano Amp and your phone loaded with IK's software, you have a complete studio you could hold in your hand! iRig Nano Amp sells for \$49.99 MSRP.

irignanoamp.com

▶ TASCAM TRACK FACTORY

Track Factory Factory is a pre-configured DAW studio kit with everything you need to start creating, recording and mixing music anywhere—just add your own computer monitor. Great for songwriters, schools, and rehearsals, the small and compact Track Factory is based around an Intel NUC PC that PC Audio Labs has optimized for audio recording; it comes with Cakewalk Sonar Professional pre-installed and running on Windows 10 Home Edition. Sonar Pro includes professional mixing effects, loops, virtual instruments and Melodyne Essential.

Smaller than a laptop (measures 4-inches square), the NUC PC has a 2.7 GHz Intel Core™ i5 processor, 8 GB of RAM and a 256-GB solid-state drive. Track Factory comes with a Tascam US-2X2 audio interface, keyboard, mouse, four USB 3.0 ports, a mini-display port, mini-HDMI and Ethernet jacks, plus Wi-Fi and built-in Bluetooth.

The US-2X2 (2-inputs and 2-outputs) interface works up to 24-bit/96 kHz and has two Ultra-HDDA pre-amps with Combo jacks for line level or mic inputs, and there are two balanced TRS Line outputs and MIDI jacks on the rear panel. I found the unit well made with level controls for line output, built-in headphone amp, and easy-to-read peak level meters with switchable 48-volt phantom powering.

To complete the package, Track Factory comes with Tascam's TM-80 condenser mic with desktop stand, shock mount, clip and cable. You also get a pair of Tascam's closed-back TH-02 foldable headphones. For someone starting out and getting setup, I found thoughtful that you also get up to 20-minutes of personal online training and configuration session plus technical support.

The Tascam Track Factory Project with its US 2X2 interface is a compact, portable dedicated DAW system for anyone—beginners to pros. It'll fit into a backpack and go anywhere. To get you going besides Sonar Pro software, it comes with Ableton Live 9 Lite, basic Web browser, and text editor. It sells for \$1,299 MSRP.

tascam.com/product/trackfactory_project/overview/



◀ CORT GOLD SERIES

The **Gold Series** guitars use Cort's Aged-to-Vintage (ATV) treatment that allows the solid sitka spruce top to cure and open up over time. ATV acts as torrefaction—a heating process that gives the new Cort Gold the big, open tone of a decades-old acoustic guitar. Modern touches include scalloped X-bracing to lighten the guitar's weight and allow the top to vibrate freely.

The Cort Gold Series' UV glossy finish is thinner and less constrictive that not only ensures that the bold tone comes through, but also adds to the instrument's natural beauty. The Gold Series has a tight-fitting traditional dovetail neck joint reinforced with a bolt that maximizes the transfer of tone and enhances resonance.

There are two models in the Cort Gold Series: the Gold-D6 NAT dreadnought (pictured) and the Gold-O6 NAT orchestra model. Both models have solid mahogany back and sides that are bound with black, triple-ply purfling.

The rosewood bridge has ebony pins and the saddle and nut are genuine bone. The mahogany neck has walnut reinforcements and the fingerboard is also rosewood with a rounded edge. Deluxe vintage gold tuners on the black headstock complete the Gold's look.

With soft-side case, the Gold-D6 or O6 each sell for \$799 MSRP.

gold.cortguitars.com



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



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ADK Z-12

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



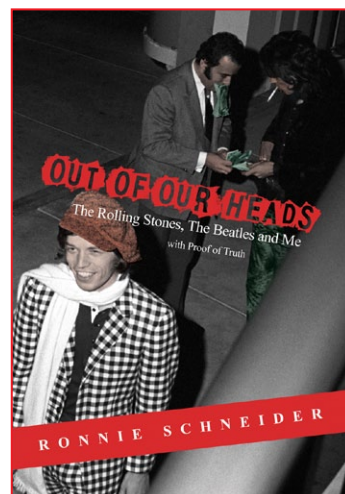
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(basic paperback) \$19.69

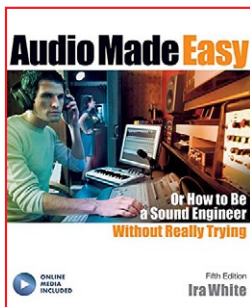
Fresh out of accounting school in 1965, Ronnie Schneider was hired by his uncle, the now legendary/infamous Allen Klein, to tour manage what would become the most dangerous band of the era, the Rolling Stones. In a few short years, Schneider would also be working for Klein clients the Beatles, and his recollections of both bands are often pure gold. Schneider's memoir gives a nuts and bolts depiction of what the primitive pop music biz was like before it became an industry. He details many of his transactions with actual hand-written tallysheets from the time. The author's recounting of the infamous 1969 Altamont concert debacle, where a concert-goer was stabbed to death, is especially vivid. From its mundane details of life on the road to its magnificent anecdotes of life-threatening altercations, *Out of Our Heads* is a must-read for devoted Stones fans.



Audio Made Easy: Or How to Be a Sound Engineer Without Really Trying; Fifth Edition

By **Ira White**
(paperback) \$19.99

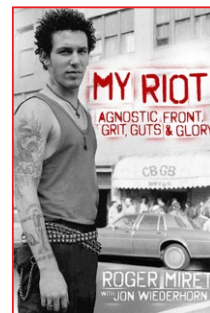
Author Ira White delivers an updated compilation of his concise and comprehensive guide to audio, recording equipment and techniques that furnish readers with practical information and guidance on how professional audio equipment works and how to best use it. With the always converging world of technology, White's signature approach remains the same. He suggests that knowing what you need and don't need in audio is what's necessary for successful audio engineering.



My Riot: Agnostic Front, Grit, Guts & Glory

By **Roger Miret and Jon Wiederhorn**
(hardcover) \$26.00

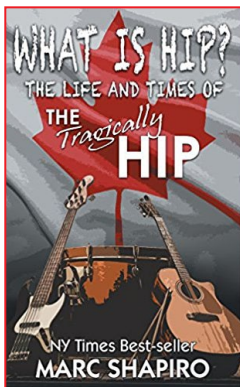
In his memoir, Roger Miret chronicles his career as vocalist for hardcore band Agnostic Front and leader of New York's hardcore scene. *My Riot* gives an inside account of Miret's life and the scene he grew with as a musician. Born in Cuba at the time of Castro's communist regime, Miret fled to the U.S. where he would live in poverty and violence, extreme challenges that shaped the grit that became essential in his survival. Through countless adversities, he found himself pioneering the new musical genre alongside other like-minded misfits. *My Riot* is the story of the artist's time in New York during the '80s and a testament to the perils of growing up too fast.



What is Hip? The Life and Times of the Tragically Hip

By **Marc Shapiro**
(paperback) \$19.99

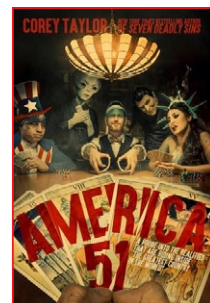
New York Times best-selling author Marc Shapiro brings readers the story of a band profoundly famous in Canada, who moved across borders and became largely unknown. The Tragically Hip has sold millions of albums in their home country, and have even opened for the likings of the Rolling Stones, the Who and Led Zeppelin's Page & Plant. Shapiro tracks how the band remained anonymous in foreign countries, but rose to rock royalty in Canada.



America 51: A Probe into the Realities That Are Hiding Inside "The Greatest Country in the World"

By **Corey Taylor**
(hardcover) \$26.00

Slipknot and Stone Sour lead singer Corey Taylor did not expect Donald Trump to win the presidential election. In response, he decided to write about what he perceives to be the brutal realities of the United States. *America 51* digs deep into the roots of contemporary America, the author ranting about everything from white privilege to Irish car bombs, even briefly on man buns. Taylor presents anecdotes from his many international tours to explore foreigners' perceptions of Americans.



PORTRAITS IN TONE

Richie Kotzen

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Premier Santa Monica Boutique Studio: In a competitive studio scene where other facilities tout their size, flash and all manner of high tech cool, Kathleen Wirt, owner of 4th Street Studios since 1989, is proud of her boutique status running a “special little place where folks have been making stellar music” for close to 40 years. She also touts its location in Downtown Santa Monica, which Conde Nast Traveler ranks as one of the Ten Best Beach Cities in America. Brian Epstein’s Sound Solutions opened in 1978 with clients that included Little Richard, Stanley Clarke, George Clinton and the Beach Boys, who recorded “Kokomo” there. Sonically designed and constructed by the same team that built A&M (now Henson) Studios, the tracking room features a wavy ceiling, no parallel surfaces and bass traps, with walls and floor floating in sand. Wirt’s emphasis throughout has been on being a great hostess, “making people feel comfortable and happy.”



Superstars and Indies at All Hours: Since 1995, more than 20 artists and bands have been signed to recording deals with projects they have made at 4th Street, starting with Fiona Apple’s “Shadowboxer.” Later future platinum artists include Incubus, Alien Ant Farm and Hoobastank. 4th Street celebrated its 25 anniversary in 2014 with a newly installed API console and its 12th RIAA Gold/Platinum award with the Neighborhood’s “Sweater Weather.” Wirt and her crew continue their commitment to working with promising indie artists—and even offer half price rates for sessions that begin at midnight. Among 4th Street’s dynamic array of equipment are the Yamaha C7 piano, a Hammond Organ, Fender Rhodes, classic reverbs and many vintage mics.

The Crew and the Vibe: Wirt’s appreciation for the old school studio approach extends to her cultivation of new talent via internships. She also works regularly with three independent engineer/producers, including Sejo Navajas (Weezer, Muse, American Idol), Chris Mullings (The Neighbourhood, Bryan Ferry) and Chase McElhaney (Regina Spektor). “People tell me they don’t hear this kind of quality,” Wirt says. “Everyone knows you can make things perfect with computers but there’s something better than perfection to us, and that’s human effort that creates something wonderful.”

Contact 4th Street Studios, 310-395-9114



“From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it’s still on my regular reading list.”

— Neil Portnow,
The Recording Academy
President/CEO



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LEGAL NOTICE

If You Own Copyrights For Musical Compositions Available On Spotify, You May Be Entitled To Benefits Through A Class Action Settlement.

If you own a copyright that has been registered with the U.S. Copyright Office (or for which an application of registration has been filed) for a musical composition that was made available on Spotify's service for interactive streaming and/or limited downloading between December 28, 2012 and June 29, 2017, and you contend that Spotify did so without a license, your rights may be affected by a proposed class action settlement, and you may be eligible to receive benefits from a class action settlement. If the court approves the settlement, Spotify will:

- pay \$43.45 million into a Settlement Fund;
- pay all Settlement Administration Costs and Notice Costs, which the Settlement Administrator has estimated will exceed \$1 million;
- pay mechanical license royalties calculated in accordance with 37 C.F.R. §§ 385.10-17 for future use of musical compositions;
- establish a Mechanical Licensing Committee that would aim to increase the percentage of tracks available on Spotify's service that can be matched to a registered copyright owner; and
- coordinate industry efforts to share publisher catalog data to facilitate the mechanical licensing of content on streaming services and digitize pre-1978 Copyright Records and make them available online for free use by the public.

This notice summarizes your rights and options.

What's this about?

A settlement has been reached in the class action *Ferrick v. Spotify USA Inc.*, No. 1:16-cv-8412 (AJN). The plaintiffs contend that Spotify made certain musical compositions available on its service without a license. Spotify denies any wrongdoing. The parties have agreed to a settlement to avoid the uncertainties and expenses associated with further litigation of the case. The Court has not decided whether the plaintiffs or Spotify is right.

Am I a class member?

It depends. The Settlement Class consists of all persons or entities who own copyrights in one or more musical compositions (a) for which a certificate of registration has been issued or applied for; and (b) that were made available by Spotify for interactive streaming and/or limited downloading during the class period (December 28, 2012 through June 29, 2017) without a license. Excluded are (i) Spotify and its affiliates, employees, and counsel; (ii) governmental entities; (iii) the Court; (iv) persons and entities who in 2016 executed a Participating Publisher Pending and Unmatched Usage Agreement in connection with the Pending and Unmatched Usage Agreement, dated as of March 17, 2016, between Spotify and the National Music Publishers' Association, or any other person or entity who has agreed not to bring a claim against Spotify in this lawsuit; and (v) any person or entity who has already provided Spotify with a release with respect to claims concerning musical compositions for which a certificate of registration has been issued or applied for, but the exclusion applies solely with respect to such released claims.

What can I get?

If the settlement is approved by the Court and you submit a timely, valid claim form, you will be an authorized claimant authorized to receive a payment from the settlement fund (\$43,450,000, less deduction for attorneys' fees and certain expenses). Authorized claimants will receive a minimum pro rata payment from a fixed portion of the net settlement fund, and depending upon the number of streams of your qualifying musical compositions (through the preliminary approval

date), you will also receive a pro rata share of the net settlement fund determined by dividing the total number of streams of your qualifying musical compositions by the total number of streams of all qualifying musical compositions. You will also receive payment of future mechanical royalties calculated using the statutory rate. Spotify will also provide nonmonetary benefits to class members, such as by taking steps to facilitate payment of royalties for unmatched works.

How do I get a payment?

You must submit a timely and properly completed claim form no later than 210 days after the Settlement Claims Start Date. You may complete a claim form online at www.SpotifyPublishingSettlement.com. You may obtain payments for future royalties, but not a share of the settlement fund, by submitting a claim form after the Claim Deadline.

What are my other options?

You may either remain part of the settlement class and potentially receive benefits, or you can **exclude yourself and get no benefit from the Settlement**. If you exclude yourself, you cannot get a settlement payment, but you keep any rights you may have to bring claims against Spotify over the allegations in the lawsuit. You may exclude yourself from the settlement class by sending a Request for Exclusion to the Settlement Administrator no later than **September 12, 2017**, addressed to: Ferrick v. Spotify USA Inc. c/o Garden City Group LLC, PO Box 10371, Dublin, OH 43017-5571. If you remain in the Settlement Class you (or your lawyer) have the right at your own expense to appear before the Court and/or object to the Settlement. If you object, you are not required to attend. Instructions for submitting a written objection by the deadline of September 12, 2017, are available at www.SpotifyPublishingSettlement.com.

Who represents me?

The Court has appointed Class Representatives. The Court also has appointed lawyers from Gradstein & Marzano, P.C., and Susman Godfrey L.L.P., as Class Counsel. The Court will determine how much Class Counsel will be paid for fees and expenses. Class Counsel can seek an award for attorneys' fees of \$5,000,000 for, among other things, the future monetary and non-monetary benefits conferred, to be paid by Spotify and not from the Settlement Fund, and up to one-third of the Settlement Fund, plus reimbursement of expenses and incentive fees of up to \$25,000 per Class Plaintiff, to be paid out of the Settlement Fund. You will not be responsible for direct payment of Class Counsel's fees and expenses.

When will the court consider the proposed settlement?

The Court will hold a final approval hearing on December 1, 2017 at 10:00 a.m. at the U.S. District Court for the Southern District of New York, Thurgood Marshall United States Courthouse, Courtroom 906, 40 Foley Square, New York, NY 10007. At that hearing, the Court will determine the fairness of the settlement. If you file a timely objection and comply with the Court's instructions for objections, you may appear at the hearing to explain your objection. If the hearing is relocated or rescheduled, the new location or date will be posted at www.SpotifyPublishingSettlement.com.

How do I get more information?

You can visit www.SpotifyPublishingSettlement.com or contact the Settlement Administrator at toll free 1-(855)-474-3853.

▶ Petty Travels With TELEFUNKEN

Tom Petty and the Heartbreakers are celebrating their 40th Anniversary this year with an extensive tour schedule including shows across America, Canada and in London. Veteran FOH mixer Robert Scovill was tapped for this tour and his vocal mics of choice are TELEFUNKEN M80 dynamic microphones. A six-time TEC Award winner and two-time Parnelli Award winner, Scovill has tackled FOH for Matchbox Twenty, Prince and Alice Cooper, among many others.



▲ Thieves' Sophomore Release

English alternative rock band Nothing But Thieves will release *Broken Machine* on Sept. 8 through Sony Music U.K./RCA Records. The album was recorded at Ranch Studios in Los Angeles. It was produced by Mike Crossey (Foals, 1975, Arctic Monkeys) and engineered by Joe Rodgers and Jon Gilmore. Pictured (l-r): James Price, Phil Blake, Joe Langridge-Brown, Dominic Craik, Conor Mason. For more info, visit nbthieves.com.



▲ Abair and the Boneshakers Track at EastWest

Mindi Abair and The Boneshakers will release *The EastWest Sessions* on Sept. 15, through Pretty Good For A Girl Records. The forthcoming LP was recorded over five days in Studio 2 at EastWest Studios in Hollywood. Producer Kevin Shirley (Led Zeppelin, Joe Bonamassa, Aerosmith) mixed the album at The Cave Australia in Sydney. Pictured (l-r): Derek Frank, Third Richardson, Joe Bonamassa, Jared Kvitka, Mindi Abair, Rodney Lee, Kevin Shirley, Sweet Pea Atkinson and Randy Jacobs. For more, visit MindiAbair.com.



▲ ODESZA's Recording Moments

Seattle-based electronic music duo ODESZA will drop their third album, *A Moment Apart*, on Sept. 8 via Counter Records. The album features Leon Bridges and Regina Spektor, and was recorded at ODESZA studio in Seattle, WA. Pictured (l-r): Harrison Mills and Clayton Knight. For more, visit odesza.com.

Producer Playback

"There are no rules. Do whatever you need to get the sound you envision."

— Dennis Moody (Prince, Aerosmith, Miles Davis)





◀ That's a Wrap!

The month-long ASCAP FILM SCORING WORKSHOP concluded recently with 12 film composers, selected from applications from all over the globe, screening their final film compositions and receiving critical feedback from Emmy-winning composers Richard Bellis and Charles Bernstein. Kim Roberts Hedgpath, Executive Director of the Film Musicians Secondary Markets Fund, a workshop sponsor, was on hand to congratulate the group and offer assistance with film scoring information for the emerging composers. More info at fmsmf.org.



▲ Magness' Studio Session

Blues singer-songwriter Janiva Magness will release the follow-up to last year's Grammy-nominated album *Love Wins Again* in early 2018 through Blue Elan Records. The yet-untitled album is produced by Dave Darling (pictured).



▲ Richard Chycki on Red 4Pre

Recording engineer Richard Chycki (Rush, Dream Theater) revealed to *MC* that he uses Focusrite's Red 4Pre audio interface for his mixing and live recording needs. Chycki has used the interface to mix "Our New World," the single from Dream Theater featuring Lizzy Hale, as well as Rush's "Freewill." For more, visit us.focusrite.com/news/richard-chycki-on-red-4pre.

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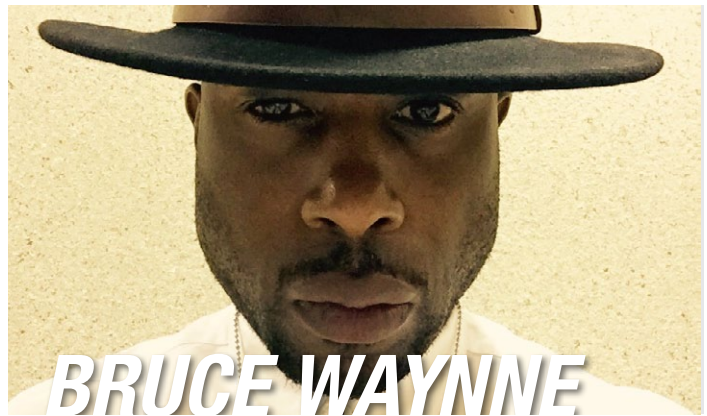
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PRODUCER CROSSTALK

— ROB PUTNAM



Musician and producer Bruce Wayne's roots reach back to the '90s when he was an East Coast rapper. Beyond sharpening his performance skills, he also began to weave a network of artists and industry executives. He then launched the production team the Midi Mafia, and partnered with Canadian engineer Dirty Swift, the producer behind 50 Cent's hit "21 Questions." The team went on to work with some of the biggest players in the industry including Frank Ocean and Common.

As a rapper, Wayne soon learned that skilled production came at a price. So he decided to learn the craft himself and save a few bucks. His strategy soon morphed into substantially more than a money-saving endeavor. With a business model inspired by Wu-Tang Clan, he began to record and press records himself. It was an approach that paid off financially and in countless business lessons.

One of the most prudent business insights Wayne gained was through his dealings with Russell Emanuel, co-founder and CEO of Extreme Music, who shared the importance of music libraries. "We thought [music libraries were] just music you didn't want to use and you gave it [to the library]," Wayne recalls. "He explained that we could take the songs that we were giving to Rihanna and give them to Viacom or NBC. We might not have the same kind of success, but they'd definitely use them and we'd make money. We started developing independent artists and that's how we survived. It was the best decision we've ever made. We built a music library called The MADE Series and it now turns a profit."

Perhaps one of a producer's most prized talents is the ability to identify strong songs. For Wayne, it's all about the stories. "When we heard the song for German artist Bibi Bourelly's 'Ballin,' it was perfect; it was so honest," he says. "The concept was that even though I don't have a bunch of money, in her mind she's ballin' because she's living out her dream; she's doing what she wants to do. She translated all of that into a song. We know we've got a great record when everyone can relate to it."

Wayne finds that among his biggest challenges is earning the trust of labels and managers. It's often apparent that they have ideas and goals that don't always mirror his. "They want to work with you because you've made a hit record," he observes. "But when you get into the studio, they don't want to listen to anything you have to say. The way around that is to have a bunch of hits and put yourself in a position where you lay the rules down when people come into your space. We didn't want to be like that because it stifles creativity. But that's the only way around it."

With respect to future projects, it's difficult to say. Wayne finds that things change quickly and projects crop up regularly, especially with the duo's music library business. These days the Midi Mafia works primarily from its Las Vegas studio. "Vegas is cheap," the producer observes. "You get more house for your money. If an artist wants to work with you, they'll come out. Who doesn't want to come to Vegas?"

Contact Bruce Wayne, 310-990-4829

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Clients: Midi Jones, Avalon Young,
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Netflix, Dirt Monkey, Forest Fires.

BACKGROUND

After drumming for classic punk acts like NOFX, Bad Brains and Dead Kennedys, Eric Vasquez started recording in his bedroom on a 4-track Tascam tape machine. His multi-genre reel grabbed licensing companies' interest and a new avenue opened. He eventually founded his own licensing company, 411 Music Group, which he sold last year. Today, his focus rests with SyncStories, his synchronization company that also offers publishing and management.

Heart of a Musician

We're an artist-first company. Even though I'm on the business side, I still run it as an artist. I understand what artists have to go through. There's a lot of hardship, sacrifice, risk... Those are all things I take into consideration.

Boosting Artists

I wanted to create a platform that would allow artists to have a presence. When it comes to the licensing business, they really don't do that. They have hundreds of thousands of tracks and don't do much to leverage the artist. When I was working for these companies, they weren't really pushing me in that way; they weren't really giving me a voice. That's why I developed SyncStories.

By and For the Creators

Everybody on our team has toured. Everybody has written and produced in studios. We've all lived it. We've all been there. It's something we're very proud of. We're truly 100% artist owned and operated. I didn't want to create a corporate environment. I want to be creative. Perhaps you can consider me the CEO, but I don't want to be. Yes, I handle the business stuff and I'm responsible for signing and managing artists, but I don't have any interest in a corporate element to our business.

Scouting Talent

I give our A&R team direction and let them know what the company is seeking. They're at shows, looking through SoundCloud, through Spotify and all the different platforms. Sometimes, it's aimed for synchronization; what might work best for TV, film, advertisements or video games. Other times, we're scouting artists for management.

But when it comes down to what we're looking for in an artist, it starts with great music, great production and great songwriting, catchy melodies and catchy hooks. Vocals are super important. We also look for artists who have a vision. We gravitate toward artists who are well rounded.



"I'm proud that SyncStories is very proactive at finding talent. There are a lot of amazing people out there who haven't been found. I feel like we have a responsibility to give them a voice."

Midi Jones

We're very excited to have published Midi Jones, Berry and Kerry Gordy's protégé. He's 23 years old and is a phenomenal producer. I watched him create a track in one day—wrote it, tracked it, mixed it, produced it, mastered it, done. I haven't seen anything like that in years.

Don't Seek Stardom

Some artists get it backwards, where the thought is to be the big rock star. If you don't have that passion and love for what you do, you're not going to last. I'm an example of that. If I pursued music to find fortune and fame, I'd have been out of this business a long time ago. But I'm willing to do music for free. I will always be involved with music, no matter what. When I come across an artist who is operating on that same wavelength, it means a lot to me. Those are people I want to work with and invest in.

Doing What's Best

When it comes to management, it's my duty to do what's in the best interest of the artist. If I can get a good deal for an artist at a different label, a publisher or even a synchronization company, I'm going to do it. If we don't, that becomes a conflict of interest. It's something we're very aware of.

What's Happening Now

For the most part, the synchronization community really follows what's trending in Billboard and on the radio. Sure, you're going to get requests for jazz or maybe vintage rock, Christmas music... But overall, the hot item is what's cool now. And if you have your finger on the pulse of the music space, you can be on the cutting edge and ahead of the curve.

We're in a good position in that sense, because we're at the clubs and checking

out what's coming. It allows us to get prepared and position our artists and company for the next big thing.

Expanding

At the beginning, SyncStories was only a synchronization company. Since then, we've expanded to management and also publishing songwriters and producers. I want to continue to build it out as a music group umbrella. Eventually, the next step for us would be a record label.

Experience Pays

I'm 36 and I've been in the music business for 20 years. Within that 20 years, I've gained a tremendous amount of experience in all aspects of the business. Even though SyncStories is two years old, it's almost like 20 years' worth of work. That's why we were able to forge ahead as quickly as we did. We're in 18 countries. We have partnerships throughout Europe. Our synchronization side is partnered with 5 Alarm Music in North America. We have a robust catalog, our management sector, our custom music sector and also our publishing services.

Unification

We've been in this game practically more than half our lives, so we have a natural ability to unify all sectors of the business. It's not something that happened overnight. It took a lot of hard work to get here, but we're very appreciative that we have this opportunity to give artists a voice and a fair shot.

Devaluation Hurts Everyone

I wish more licensing companies would hold their value and not give away music. I still see a surge in companies that are licensing music for free and giving kickbacks to production companies. It just devalues our industry. It's a shame companies are bottom feeding and undercutting our market. That's something I've seen more and more, which is very unfortunate.

Integrity

Quality is of the utmost importance, whether that's artists or the music itself or the people I work with. Our organization, our team, consists of really good people. And loyalty and trust go a long way.

Catching What Others Miss

The market is oversaturated and there's a lot of noise. So, how do you stand apart? You have to be very creative. A lot of great artists fall through the cracks, because people are not paying attention. I'm proud that SyncStories is very proactive at finding talent. There are a lot of amazing people out there who haven't been found. I feel like we have a responsibility to give them a voice.

Working Hard and Being Nice

Don't burn bridges, even if it leaves a bad taste in your mouth. That's key, because if you rub people the wrong way chances are you're going to come across that person at some point. And the last thing you want is for that person to be between you and your next deal. You've got to play nice. And stay honest with yourself. Don't try to do something you can't. You really have to be passionate about what you're creating.

OPPS

SHO Productions, a management and entertainment production company, is seeking new acts for representation. Founded in 1994, SHO provides high-quality musical entertainment for many different types of functions, such as private parties, corporate events, conventions and many more. They are currently accepting submissions in all genres exclusively via **MusicCloud.com**. For more, go to shoproductions.com.

Artists and labels are always looking for new ways to connect with their fans. Traditional merchandise, such as t-shirts and stickers, offer a great way to do that, but they hold very little novelty today. However, Americans remain a captive audience in their automobiles: According to the **Census Bureau's American Community Survey**, Americans spent an average of 26 minutes each way to work, which works out to a total of 1.8 trillion minutes commuting. Leveraging this fact, **Handshake & Ice Cream** is offering record labels and artists a novel way to immerse themselves in the daily lives of their fans: direct-to-customer custom car air fresheners. The company is so sure of this concept that they are extending an introductory promotional offer at no cost. Visit hicinfo.com.

Whotune Music Group has just launched a new music messaging app MusiFlik. MusiFlik is a free multi-tiered App on **Android**

and **iOS** for musicians, fans and music businesses. It's an easy, fun way to find, share and promote music and gigs.

Centered around a messenger, the App offers playlists, geo-targeted gig guides, community song reviews and feedback for artists via its **"Flik it or Kick it"** feature which allows fans, who have opted to hear the same song three times over 48 hours, to rate and comment on it. You can register as a fan, artist, premium artist or business. Go to musiflik.com.

Maranatha! Music is looking for talented artists looking to connect with songs of faith. The label has become synonymous with Christian music today, and is a pioneer in praise and worship music. Maranatha! is currently accepting submissions for possible label representation. Maranatha! Music is in a long-term distribution agreement with **EMI/CMG**, a leader in Christian Music Distribution. Go to maranathamusic.com.

Madman Mike's list of music contests and competitions is extraordinary. It consists of national and international contests, which are continually updated. There are even "TV Show" competitions listed. If you'd like to see if you have what it takes to be a contest winner, check it out at madmanmike.com/music_song_contests.html.

For more fresh Opportunities, be sure to check out musicconnection.com every day. And be sure to sign up for MC's free Weekly Bulletin newsletter.



▲ THE FLAMING LIPS RELEASE NEW VIDEO FOR TOUR

The Flaming Lips released a new video, **"Pompeii Am Götterdämmerung (Live)."** It was filmed live at multiple shows and directed by Wayne Coyne and George Salisbury. It's based on The Lips' 2006 masterpiece *At War with The Mystics* and features Steven Drozd on lead vocals. The track has long been considered one of the fan-favorite high points on the band's set list. Additionally, The Flaming Lips and Mac DeMarco are combining forces for part of their current U.S. tour. The Lips are touring behind their acclaimed album *Oczy Mlody*, as well as its companion album *On Board The International Space Station Concert for Peace*. For more info and tour dates, go to flaminglips.warnerbrosrecords.com.

LABELS•RELEASES SIGNINGS

Neil Young has opened his archives to release another studio album, *Hitchhiker*. Out on Aug. 4 via **Reprise Records**, it will be available on vinyl, CD and in digital format. The 10-track acoustic solo album was recorded in Malibu, CA at **Indigo Studio** in 1976. The original session was produced by Young's long-time studio collaborator **David Briggs**. When the album was recorded, none of the songs had ever been released and features original performances. For further details, visit neilyoung.com.

Primus have announced their ninth studio album, *The Desaturating Seven*. This is the first studio album of original material since 1995's *Tales From The Punchbowl* with the classic Primus line-up of **Les Claypool** (vocals, bass), **Larry LaLonde** (guitar) and **Tim Alexander** (drums). The album was inspired by a 1970's children's book *Claypool* often read to his kids when they were growing up. The book tells a story of seven goblins—one representing each color of the rainbow—who simultaneously pull all of the color out of the world. In accordance with the story, the record will have two unique vinyl pressings—a limited edition desaturated version drained of most of its color and a version with full color sleeve and clear vinyl with rainbow splatter. Currently on tour with **Clutch**,

they have announced new fall dates throughout the south and east coast, including a Halloween show at New York City's **Brooklyn Steel**. For more, go to primusville.com.

In celebration of the late, great Louis Armstrong's 116 birthday, Verve Records/UMe have released the digital collection, *The Complete Decca Singles 1935-1946*. The collection brings together every single and B-side "Pops" released during his first decade on **Decca Records**. Totalling 136 tracks—with many available digitally for the first time—the comprehensive collection is now on all digital retailers and streaming services. Armstrong recorded in a wide variety of settings, including big bands, small ensembles and pairings with the likes of **Jimmy Dorsey** and the **Mills Brothers**. The songs range from early jazz, big band swing, ragtime and Dixieland, to the novelty Polynesian sounds of the day and even spoken-word. Regardless of genre, it's Armstrong's remarkable trumpet playing and trademark gravelly tenor that are always front and center, making these songs unmistakably the work of the one and only Satchmo. For more, go to louisarmstronghouse.org and vervelabelgroup.com.

A 40-track compilation, *Jesus Rocked the Jukebox: Small Group Black Gospel (1951-1965)* will be available via **Craft Recordings on Sept. 15.** Its formats consist of a 3-LP album or 2



▲ ASAP MOB STARS ARE HONORED

Polo Grounds Music and RCA Records have honored ASAP Ferg and ASAP Rocky with plaques to commemorate the worldwide success of their previous releases. ASAP Rocky's debut album *Long Live ASAP* and sophomore effort *At Long Last ASAP* are RIAA-certified platinum and gold, respectively. Singles "Fuckin' Problems" and "Wild for the Night" are RIAA-certified 3x platinum. Since their emergence in 2011, ASAP Rocky and ASAP Ferg have reached the top in music, fashion, the arts and philanthropy. Pictured (l-r): Tom Corson, President/COO, RCA; Geno Sims, ASAP Ferg's manager; ASAP Ferg; ASAP Rocky; Chace Johnson, ASAP Rocky's manager; Bryan Leach, President, Polo Grounds Music; Peter Edge, Chairman/CEO, RCA Records. See asaprocky.com and traplord.com.

CDs. The compilation delves deep into the **Specialty** and **Vee-Jay Records'** vaults to honor esteemed gospel groups such as **The Staple Singers**, **the Blind Boys of Alabama**, **the Swan Silvertones** and **the Soul Stirrers**. The church is where it all began: from **Curtis Mayfield** and **Jerry Butler**, who sang together in a choir before forming the **Impressions**, to **Wilson Pickett**, **James Brown**, and **Aretha Franklin**, who all sang in religious groups before making it big as soul singers. **Jesus Rocked the Jukebox** offers a variety of act—some, like **Sam Cooke** and **The Staple Singers**, who became huge stars, as well as lesser-known artists, who stayed with the flock, declining to move to secular music and, often in turn, stardom. See craftrecordings.com for more.

Grammy winning singer-songwriter Ray LaMontagne is set to embark on his *Just Passing Through* acoustic tour this fall. The 25-date tour marks the first acoustic tour he has done in five years and will be highlighting songs from his vast and varying body of work. He will be joined by **John Stirratt** from **Wilco** on acoustic bass and the duo will be playing songs spanning across ***Trouble, Till the Sun Turns Black, Gossip in the Grain, God Willin' & The Creek Don't Rise, Supernova*** and ***Ouroboros***. Each release from his catalog over the last 13 years carries its own feel. Having worked with producers **Ethan Johns**, **Dan**

Auerbach of the **Black Keys** and **Jim James** of **My Morning Jacket**, LaMontagne's vast sonic palette has been called everything from "a perfect throwback to the lost art of the album-length format," via *Entertainment Weekly* to "epic and magical," via *Rolling Stone*. For more, visit raylamontagne.com.

PROPS

High School Nation (HSN) is donating millions of dollars to arts and music budgets as schools see huge shortfalls. HSN, the country's largest secondary school touring music festival, hopes to top the \$2 million mark in donations for high school arts and music programs this year when it kicks off its 60-city festival tour.

The goal of HSN is to promote the arts and music programs in high schools across the country, and this year the festival will expand its donation program to include the establishment of recording studios in each of the schools where it appears.

During the festival tour, HSN will take over football stadiums on each of the campuses and present a two-hour concert and events that will celebrate the arts in public schools. In addition to music programs, the festival supports journalism, film, fine and performing arts, fashion, photography and stage production. To find out more about this program, go to [high schoolnation.com](http://highschoolnation.com).

DIY Spotlight Aubrey Logan

Singer-songwriter and performer Aubrey Logan is no stranger to fame, regularly amassing almost 3 million video hits whenever she delivers one of her unique swing-tinged, trombone-enriched pop covers to *Postmodern Jukebox*. Now, the girl who was "too jazzy" for Simon Cowell on *American Idol* has taken a new step into the limelight to release her debut album *Impossible* on Sept. 1 via Fuel Music.

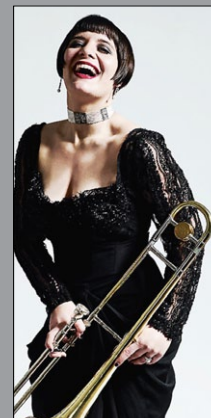
Logan was told that the album, an eclectic collection of genres and sounds, would be incredibly difficult to market—that cross-genre albums were too challenging. Well, she is working hard to defiantly prove those naysayers wrong. That sort of resolve goes with the territory of a fiercely independent artist.

This record is the epitome of "defying the impossible," hence the title *Impossible*. Eccentric, eclectic and enthused, Logan doesn't adhere to genre rules—it's just not her nature. In fact, this sassy femme fatale has an insatiable appetite for entertaining her audience and doesn't believe that we should be confined by genre parameters.

The title track is the story of Logan's musical mission in life; her battle to deliver a non-genre fitting sound, which others said simply couldn't be done. But, she knew that if others thought it was impossible, then she was onto something.

Indeed, *Impossible* is a fiercely passionate serving of defiance. It presents Logan stripped and raw—the real Aubrey—delivering dark verses interspersed with bright, choruses. She firmly believes this record is for anyone who loves music enough to go beyond genre constraints.

For more info, go to aubreylogan.com



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

Kūkahi is the youngest singer-songwriter to take home 2017's prestigious Na Hoku Hanohano Award. During the 40th annual awards ceremony held at the **Hawaii Convention Center**, the 17-year-old alternative rock musician won his first Na Hoku Hanohano Award for his self-titled debut album, **Kūkahi**. The LP was written and released when the teenager was just 16 years old and contains 10 original tracks. This multi-instrumental virtuoso composed his first song at the age of seven and released his second album **Human** on May 5. His album release party was held in Hollywood. To learn more about this up and coming artist, go to brandspankingku.com.

THE BIZ

Music industry veteran Alison Ball has been named President of TuneGO® Music Group, an independent and innovative record label. Ball will use her more than 25 years of experience, from her previous A&R executive roles at **Warner Music**, **RCA** and **EMI** to help already signed artists, develop new talent and bring new strategic alliances to the start up. For more information visit TuneGO.com or contact info@TuneGO.com.

Stateside Records will return when Warner Music's Global Catalogue Division re-launches the historic label as a marketing imprint to focus on classic jazz, soul and R&B.

The label's story began in 1962 when **EMI** formed **Stateside Records** to release licensed American recordings to the U.K. and Europe to compete with **Decca London's "American Recordings"** and **Pye's "Pye International"** labels. It scored its first of many hits in 1962 with "**Palisades Park**" by **Freddy Cannon**.

The latest release from **Stateside** was a mono 10" replica of "**Split Kick**," the 1955 album by celebrated jazz saxophonist **Stan Getz** on 33 1/3 rpm vinyl.

Recent **Stateside** offerings also include titles from **John Coltrane**, **Charles Mingus**, **Louis Armstrong & Duke Ellington**, **Miles Davis** and **George Benson** among other greats.

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



▲ THE GREAT KAT SLAYS BEETHOVEN

TPR Music is celebrating the 6th anniversary of *Beethoven Shreds*. Featuring the Great Kat, the world's fastest guitar/violin shredder, the record (which was originally released on Aug. 9, 2011) is being reissued. Known as the "World's Fastest Guitar-Violin Shredder," Juilliard Grad Violin Virtuoso, and included in the "Top 10 Fastest Shredders of All Time" by *Guitar One Magazine*, the Great Kat slays Beethoven's "5th Symphony," Paganini's "Caprice #24," Bach's "Brandenburg Concerto #3," "The Flight of the Bumble-Bee" and more. It is available at most major online music sites, including **iTunes**, **Spotify** and **Amazon**, as well as **Barnes & Noble**. To find out more about this eccentric artist, visit greatkat.com.



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.

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!



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Date Signed: September 2016

Label: PRMD

Type of Music: R&B/Urban

Management: Chris Martignago, Mike Bachta & Dirk Hemsath / Working Group Artist

Booking: (U.S.) Corrie Martin & Sara Bolwinkel - Paradigm; (U.K.) James Whitting & Mike Malak - CODA

Legal: Martin Frascogna - Frascogna Law

Publicity: Michael Moses & Amanda Brophy - BWR PR

Web: werlumr.com

A&R: Daniel Vayness

R.LUM.R (pronounced Alamar) has been singing and playing guitar for as long as he can remember but, as is increasingly becoming the case in this online world, it was the Internet that would eventually take the R&B sensation from bedroom dreamer to international singing star.

Spotify, while maligned by musicians in many quarters due to the meagre earnings that it generally generates, has helped put R.LUM.R in front of international audiences. His "Frustrated" single recently passed the 15 million-streams mark, leading to him being listed in a "10 artists you need to know" feature in Rolling Stone. Things are really happening.

"Everyone seems to think that I bought some streaming promotion company or I have some secret 'in' or some silver bullet," he says. "I truly don't. Management knows some of the Spotify playlists and that was as far as it went. Setting yourself apart—I don't have a magic answer but, top of my head, I would have to say authenticity. Try to be as authentic to your story and sound as possible. That's a journey and much easier said than done."

R.LUM.R is from Florida, but he relocated to Nashville aiming to do

"Try to be as authentic to your story and sound as possible."

something a little bit different in a vibrant musical city. After all, Nashville is known for country music, not R&B. When he got there, he realized that he wouldn't be quite the novelty that he had anticipated.

"I didn't see anyone in Nashville doing close to what I wanted to do, so I saw that as an opportunity," he says. "I get there, and I see some great artists. There's a lot of stuff going on down there that isn't what you might expect, and I think that's a secret weapon of that scene."

R.LUM.R was signed to PRMD last fall, though he doesn't like the use of the phrase "get signed" because he believes it doesn't properly cover the work and deliberation that goes into the process.

"Me and Chris (Martignago, manager) have been working together for five or six years, but this project is only two-and-a-half or three years old," he says. "We were just busting ass. We come from the DIY scene. I'm just used to writing all the songs, recording all the instruments and doing what I had to do. Booking our own shows and tours and doing the grassroots thing like we've always done."

You can guarantee that he will keep working hard. In the meantime, his *Image* EP is out now. — **Brett Callwood**



Date Signed: October 2015

Label: Hollywood Records

Type of Music: Cinematic Alternative

Management: Tracy Brown - CO5Music

Booking: N/A

Legal: Ian Friedman

Publicity: Hollywood Records and Girlie Action, Sharrin.Summers@disney.com

Web: youtube.com/boyepicmusic

A&R: Mio Vukovic

Dallas singer-songwriter Boy Epic has dreams that stretch beyond the regular singer-songwriter scope. This isn't a guy happy to bide his time in coffee shops and dive bars, just himself and an acoustic guitar in tortured obscurity until he's whisked off to Ed Sheeran-level stardom. Rather, Boy Epic has a grander vision that involves blending the world of music and film.

Describing his musical style as "cinematic-alternative," Boy Epic names Frank Sinatra and Quentin Tarantino when listing influences. Creatively, he soaks it all up, while noting the level of determination and hard work that it took for those guys to succeed.

"I dropped a lot of friends because I realized...I had to give all of myself to this dream."

"Once I realized that this is something that I really wanted to do, it was all or nothing," he says. "I dropped a lot of friends because I realized that if I wanted to be successful, I had to give all of myself to this dream. Through 10 years of that, I rediscovered my love for film. I just knew that, if I wanted to make it in this business, I had to make myself stand out. Crossing film and music together I felt was my best opportunity to do that."

Boy Epic's dreams began to become a reality when he took on Tracy Brown of CO5Music as his manager, which led to Hollywood Records.

"I've got this fantastic fanbase, I've got views on Youtube—she asked why I haven't gone after a label and I straight-up told her that I don't know how to do that," he says. "I'm just making music and videos over here. We started working together, and I think within six months I was signed to Hollywood."

Now, we're starting to see the fruit of Boy Epic's labor, and we're getting a taste of the vision that he's being dreaming up from the very beginning. His appropriately epic, sweeping and emotional songs partner beautifully with ambitious music videos.

"Right now, we're putting out singles with videos, and I don't know if I'm going to put out a full album yet," he says. "Right now, what I'm going to do is release an EP here, an EP there, and then the full album will come and all those videos will be out there. I think one of my biggest goals is my ideal album release party, which would look like a movie premiere. Red carpet, go into the movie theater, there's all the music videos I've done for this album and they all work together." — **Brett Callwood**



Date Signed: March 2017

Label: Big Machine Label Group

Type of Music: Traditional Country

Management: Jeff Lysczyn - Big Show Music Co.

Booking: Matt Malcolm - William Morris Endeavor Ent.

Legal: Chip Petree - Ritholz, Levy, Sanders, Chidekel and Fields

Publicity: Erin Burr - Big Machine Label Group

Web: alexwilliamsofficial.com

A&R: Julian Raymond - Big Machine Label Group

You can call it “traditional” country, “outlaw” country, “real” country or whatever suits your fancy. But, rest assured, the roots of the art form remain in good hands with folks like Alex Williams at the helm. The young, bearded and baritone-voiced singer-songwriter is one of the newest additions to the Big Machine Label Group’s eclectic roster.

Williams is originally from Indiana and, after a flirtation with ‘80s hair metal, traded in his electric guitar for an acoustic when his grandparents turned him on to classic country artists like Willie Nelson and Waylon Jennings. “I just love that ‘70s Texas singer-songwriter thing,” says Williams. “It was an exciting time for country music.”

Williams relocated to Nashville where he attended Belmont University,

“I was pretty ready to be done with the band.”

but got a true hard knocks education when he hit the road with a touring band. It was there he developed his knack for insightful lyrics and well crafted songs. “I was with this band for five or six years,” explains Williams. “My manager Jeff, I believe, knew Julian and invited him out to the house to listen to us play. I was pretty ready to be done with the band at that point and do my own thing.”

Williams was 25 and at a crossroads in his life. Leaving this somewhat established band was tough, but couldn’t have happened at a better time. Julian Raymond, a Grammy-winning producer-songwriter who has worked with Glen Campbell and Hank Williams Jr., took Williams under his wing and worked on well over 50 songs with him that eventually became the artist’s debut album. “I was so busy working on the songs that I didn’t even expect that there would be a deal involved,” says Williams.

True to his musical heroes like Nelson, Jennings, Jerry Jeff Walker and Guy Clark, Williams writes about real people and personal experiences. The inspiration behind the album’s title track is one case in point. “When I knew it was time for me to leave the band, my drummer got really pissed at me,” says Williams. “He said, ‘Your songs are better than you are.’ That was hard to hear, but I thought I’d better write that down. It became the centerpiece of my album and the start of a new beginning.”

Alex Williams’ debut album *Better Than Myself* was released globally on Aug. 11. — **Eric A. Harabadian**



Date Signed: November 2014

Label: OPM/Interscope

Type of Music: Rap/Hip-Hop

Management: Archie Davis - Interscope Records, 559-908-6758

Booking: Archie Davis - Interscope Records, 559-908-6758

Legal: Kevin Murray

Publicity: Ray.Alba@umusic.com, 310-908-1232

Web: thejay305.com

A&R: Pusharod

In 2012, Los Angeles native Jay 305 leapt to prominence with his single “Youzza Flip.” He built on this success with follow-ups that included feature spots on DJ Mustard’s “Ghetto Tales” and YG’s “Blame It On The Streets.” Such work doesn’t pass unnoticed and it helped him forge crucial relationships, notably with OPM’s (Other People’s Money) Archie Davis and Interscope’s Ray Alba.

His nascent career burned bright with promise. But a year-long hiatus in the hoosegow conspired to rock block him. Such challenges, though, represent a mere inconvenience for the determined artist. Shortly after his release, he made for New York where a deal with Interscope affiliate OPM was inked.

But even before he was signed formally, he’d cemented a strong bond with OPM, the Interscope affiliate launched by Dom Kennedy. “I got a lot of attention [for my previous work],” the rapper says of the days before he closed his deal. “I was already part of OPM but I wasn’t rapping yet.

“All my relationships—rappers and record execs—a lot of that energy got me signed.”

When I started, automatically—since we were friends already—Archie [Davis] took me on, basically. I never asked him to be my manager [and] he never told me he was. But it happened to click like that. We just all came together since we were already together.

“Archie was at Interscope,” Jay continues, “and told [label group executive vice president] Joie [Manda] about me all the time. I got lots of recognition and was blowing up so much in the city. I started to expand outside of [Los Angeles] and then the state, and then Wiz Khalifa and YG got in on remixes. All my relationships—rappers and record execs—a lot of that energy got me signed. When I got out of jail I [already] had [song] placements with YG and DJ Mustard.”

Jay’s *Taking All Bets* dropped on July 14, mere days before *Music Connection* spoke with the newly minted rapper. The record features YG and Travis Scott, among others. Less than a week after the release, Jay and his management team were busy assembling a tour. Videos are also in the works. — **Rob Putnam**



▲ Radney Foster: Narrative Notions

Radney Foster, songwriter for artists like Keith Urban and Sara Evans, has a new album, *For You to See the Stars*, which is released with a companion short story collection of the same name. Each song on the 10-song collection will have its own short story. See radneyfoster.com.

► SESAC Signs Adele

Grammy-winning, multiplatinum recording artist and songwriter Adele has moved to SESAC Performing Rights for representation in the United States. See sesac.com.



SIMON EMMETT



CHELSEA LAUREN FOR BMI

▲ BMI Talks to Rodney Jerkins

BMI hosted "BMI Conversations," an in-depth, intimate discussion with Grammy-winning producer turned music supervisor, Rodney Jerkins at the Grammy Museum in Los Angeles. Pictured (l-r): Marshall Sims, Wardell Malloy, Rodney Jerkins and Catherine Brewton, BMI.

ASCAP and BMI to Create Single Database

ASCAP and BMI have joined forces to create a single, comprehensive database of musical works from their combined repertoires that will deliver an authoritative view of ownership shares in the vast majority of music licensed in the United States. Expected to launch in the fourth quarter of 2018, the first-of-its-kind database will feature aggregated song ownership data from ASCAP and BMI and offer greater transparency to music users and the industry. The announcement was made by Elizabeth Matthews, CEO, ASCAP and Mike O'Neill, President and CEO, BMI.

A cross functional team of copyright, technical and data experts from BMI and ASCAP began working on the project over one year ago in anticipation of the demand from licensees and the industry for more clarity around ownership shares. The database, which will be publicly available initially via ASCAP's and BMI's websites, will feature aggregated information from BMI's and ASCAP's repertoires and will indicate where other performing rights organizations may have an interest in a musical work. The joint database will serve as a foundation that can evolve to include a broader range of music information across the entire industry.

The respective teams are analyzing, testing and reconciling the data from each organization, addressing incomplete and/or incorrect registrations, share splits, U.S. representation of international works and complicated ownership disputes, among other issues. They are now testing the combined data sets in a cloud platform, and the results of that analysis will serve as the foundation for the joint database.

The joint database will roll out in phases with Phase One expected to launch by the end of 2018, and

include the majority of ASCAP and BMI registered songs. It will be secure, user-friendly and searchable and will be updated as new information becomes available. Future phases will explore customizable, interactive API solutions and the potential inclusion of other databases.

See ascap.com, bmi.com.

Jeffrey Steele Announces Songwriting Boot Camp

Award-winning Hall of Fame singer-songwriter Jeffrey Steele is gearing up for his nine-week online Songwriting Boot Camp, scheduled for Sept. 11. The camp hosted by the Jeffrey Steele Academy in conjunction with 3 Ring Circus Music, will feature online coaching from Steele, mastermind industry interviews and much more.

The writers will join a thriving and collaborative online community with writers from around the world, including a local Nashville group that meets regularly. Boot Camp alumni have gone on to score publishing deals, compose songs recorded by key artists, and even co-wrote No. 1 singles like Blake Shelton's "She Wouldn't Be Gone," co-written by Boot Camper Jennifer Adan and "Woman Like You," co-written by Boot Camper Phil Barton.

Enrollment is open at Think LikeAWriter.com until Sept. 10.

DSA Song Contest Deadline Sept. 30

Presented by the Dallas Songwriters Association, the Annual DSA Song Contest is one of the longest running international song contests for amateur songwriters. It provides a benchmark for popular songwriting competency.

The competition offers over \$5,000 in cash and prizes. There are winners in each category, plus Grand Prize winners. Finalists in



▲ A.J. Croce Releases Just Like Medicine

"Name of the Game" is the last song penned by Jim Croce, and the first time his son, acclaimed songwriter, pianist and artist A.J. Croce, has recorded a Jim Croce song. The track is included on A.J.'s ninth studio album, *Just Like Medicine*, new on Compass Records. See ajcrocemusic.com.

each category will be judged by music industry professionals from record labels and publishing companies and the Grand Prize winner will be chosen by A&R and/or industry professionals of Broadjam.com. Submission deadline is Sept. 30. Details are at dallassongwriters.org.

Music Reports On Collaborations

Using data from its Songdex catalog registry, Music Reports investigated Billboard's annual Top 10 hits from 1960 to the present and discovered that there is an average of four writers and six publishers associated with top-ranked songs in the 2010s—more than twice the number of writers and three times the number of publishers in the 1960s.

The trend begins in the 1990s, and mirrors the emergence of digital music formats. The result is a market need for registration, licensing and reporting systems that could support the increased complexity in music rights ownership and also the exponential consumption of digital music.

The study reveals that in the 2010s the Top 10 hits of the decade so far average 4.07 writers and 6.00 publishers per song. More details at musicreports.com.

Heavyweight Judges Named for ISC

Lorde, Perry Farrell (Janes Addiction, Founder, Lollapalooza), Tom Waits, Ziggy Marley, American Authors, Nancy Wilson (Heart) and Don Omar will be among the judges for the International Songwriting Contest. Joining them will be a sterling cast of heavyweight executives from the record and publishing worlds.

The competition, established in 2002, is open to both professional and amateurs in 23 genre categories. ISC gives away more than \$150,000 split among 71 winners, with the grand prize comprised of \$25,000 in cash and prizes. Past winners include Vance Joy, Gotye, Kimbra, Bastille, Andrew Bird, the Band Perry and Lindsey Stirling.

Find out details at songwritingcompetition.com.

AmericanaFest 2017 – Roots and Revelations

The Americana Music Association has announced the final round of artist additions for AmericanaFest 2017, which happens Sept. 12-17 at venues all over Nashville. The list of 98 additional acts puts the roster at just under 300 total performers. Those just-announced include Dave Alvin, Grant-Lee Phillips, Jack Ingram, Natalie Hemby, Tony Joe White, Otis Gibbs, Jesse Dayton, Webb Wilder, Will Hoge, Will Kimbrough and Shelby Lynne & Allison Moorer.

The conference portion features numerous panels, seminars, exclusive daytime performances and much more, providing Nashville's most educational music industry forum. This special event covers the interests and needs of artists, managers, labels, radio stations, publishers, agents, promoters, retailers, legal and business affairs executives, merchandisers and new media professionals—all enthusiastically attended and presented by music industry leaders.

Details at americanamusic.org.

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



▲ Geoff Gibbons Checks into Buffalo Hotel

Songwriter, producer and composer Geoff Gibbons delivers a rich collection of new songs with Buffalo Hotel. The Vancouver-based artist, whose music has been used extensively in feature films and television shows, reveals 12 character-based songs illuminated by a gospel, roots and a country-rock vibe. Listen on digital platforms or check him out at geoffgibbons.com.

► Randy Newman Comes to the Light with Dark Matter

Dark Matter is Randy Newman's first studio album of all-new material since 2008. Complex, acerbic and gorgeous, this new collection bears astonishing testimony to why Newman, at 73, is unquestionably one of the greatest songwriters in American music. Visit randynewman.com for further info.



▲ Brett Eldredge Hits the Street

As the world is introduced to Brett Eldredge's brand new eponymous album, so are Nashville's streets to a set of three pothole-filling mosaics inspired by the hit singer-songwriter. Brett Eldredge currently sits at No. 1 on the iTunes Country and All-Genre album charts. Pictured (l-r): Eldredge and Edgar admire the dog's mosaic portrait in front of 3 Crow Bar in East Nashville.



▲ Maluma Joins ASCAP

ASCAP, the American Society of Composers, Authors and Publishers announces that Latin music youth idol Maluma has joined the Society for representation of public performances of his music catalog. The 23-year-old Colombian artist is one of the music industry's most important new voices. Pictured (l-r): Karl Avanzini, ASCAP; Maluma, Gabriela Gonzalez, ASCAP VP of Latin Membership, and Felipe Carreño, attorney.

Siedah Garrett:

Michael Jackson, Quincy Jones, Madonna

G.H.E.T.T.O." (Greatness Happens Even Though There's Oppression) weaves elements of Siedah Garrett's personal history into an empowering new song. Joining her is Common. "I was giddy with enthusiasm and joy that he found the song important enough to add his voice to it," she says.

With an illustrious career that includes two Academy Award nominations ("Real in Rio," from *Rio* and "Love You I Do," from *Dreamgirls*, which was awarded a Grammy in 2008 for Best Song Written for Motion Picture, Television or Other Visual Media), Garrett is an accomplished recording artist and vocalist who has recorded and performed with an illustrious roster including Quincy Jones, Michael Jackson and Madonna. This year marks the 30th anniversary of a monumental event in this history—the release of "Man in the Mirror" by Michael Jackson, a No. 1 song that she co-wrote with Glen Ballard for Jackson's massively successful collection *Bad*.

She never set out to write, Garrett explains. "I wanted to be an artist period. I wanted to have a record deal. That went by the wayside when I got so much in debt, having been signed to a couple of different labels, changing A&R guys and record companies, and them going out of business. It was not a smooth ride as an artist for me, so I had to lean on other talents. And the writing thing ended up in my lap."

Garrett first came to the attention of the legendary Quincy Jones as a vocalist when she auditioned for a group formulated by the producer called Deco. She remembers where, as an aspiring singer, she read about this opportunity. "In *Music Connection* magazine. Absolutely. That was my Bible."

When her group signed with Jones, she had never written songs. "I didn't want a songwriter deal. Quincy, in effect, said either you all get a contract or nobody gets a contract. So I ended up learning the craft of songwriting and that saved me."

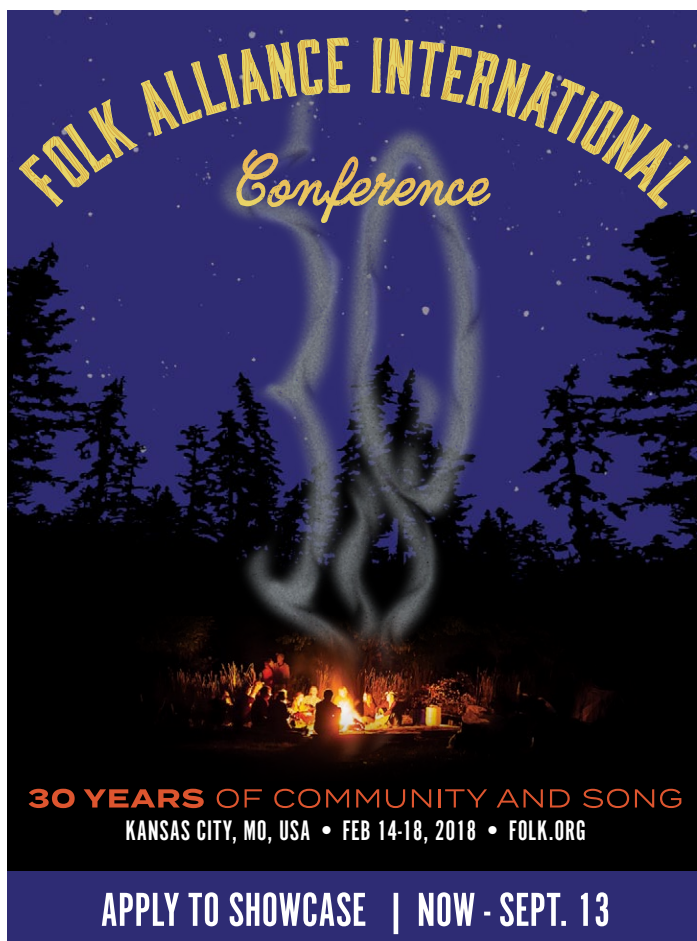
She learned from singing demos. "I guess the songwriters thought that if I sang it Quincy would listen. And it taught me different ways to write a song. Did it start with a chorus or did it start with a verse? Did it have an intro? Did it have a bridge? Does it have a double chorus at the end of the first verse? There was so much to learn about songwriting and arrangements."

Garrett wrote "Carry On" to benefit The Race to Erase MS. At a Los Angeles gala where she performed the song, she revealed that six years ago she too was diagnosed with Multiple Sclerosis. "I have a very mild version of a very deadly disease," she qualifies. "I've blessed that this type of MS allows me to function normally 90 percent of the time. I came out because I could be an example to someone who is really dealing with severe issues. When I told the audience there was an audible gasp. I wanted them to think about me the way they did 30 seconds ago, not as a sick person on stage. I wanted to show that MS doesn't look like Richard Pryor or Teri Garr, it also looks like me."

Among Garrett's new activities was a performance of "It's Time to Listen" for autism awareness at a WNBA game at New York's Madison Square Garden. She is currently writing a musical based on "Silent Night" with collaborators including Oscar-nominated composer John Debney, and is a co-writer and featured vocalist on "Aura" with Earth, Wind and Fire's Ralph Johnson.

Looking forward to visiting California public schools to speak with students about the message within "G.H.E.T.T.O.," Garrett reflects, "I spent the happiest time in my childhood in Watts and Compton. My dad left my sister and me when we were five and six. I graduated high school but I didn't go to college. And if I was made to feel like I shouldn't be anything because of where I'm from, I need to write a song that speaks to that. Because it's so not true: It doesn't matter where you come from, it matters where you end up."


Contact inthemirrormusic.com. More info is at siedah.com



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DROPS

May It Last: A Portrait of the Avett Brothers will be screened in theaters for one night only on Sept. 12. **Judd Apatow** and **Michael Bonfiglio**, both longtime fans of the brotherly North Carolina songwriting duo, filmed this over two years, chronicling **Seth and Scott Avett's** rise to fame over 15 years as well as offering an up-close look at the artists' present-day collaboration with producer **Rick Rubin** on their Grammy-nominated album, **True Sadness**. The ups and downs of life—marriage, divorce, parenthood, illness—are documented alongside the music business in this documentary. Visit AvettBrothersFilm.com to find out where the film is showing, or email Taylor.Vaughn@UMusic.com for more information.

A film by JUDD APATOW & MICHAEL BONFIGLIO

MAY IT LAST

A Portrait of the Avett Brothers



Showtime recently announced that **Tim & Faith: Soul2Soul**, the concert special from Grammy-winning country stars **Tim McGraw** and **Faith Hill**, will premiere on Nov. 17 at 9 p.m. ET/PT on the network, on demand and on the Internet. Shot over the summer on this year's highly successful **Soul2Soul The World Tour**, the special was directed and executive produced by the award-winning **Magical Elves** production team of **Dan Cutforth** and **Jane Lipsitz** (**Justin Bieber: Never Say Never**, **Katy Perry: Part of Me**). The tour documentary includes live performances from Hill's and McGraw's tour, which marked Hill's first tour since 2007, as well as never-before-seen interviews



STRANGER THINGS

and behind-the-scenes footage of the two on and offstage. This will be Showtime's first country music concert film. Contact Jamie.Bertel@pmkbn.com for further details.

Composers **Kyle Dixon** and **Michael Stein**, the musicians behind the score for **Stranger Things**, will perform the music from the cult hit **Netflix** television series on Nov. 8 at the **Theatre at Ace Hotel** in Los Angeles. The live concert, which will feature the synth-heavy music that perfectly accented the show's extraterrestrial qualities,

will follow the show's anticipated second season premiere on Oct. 31.

The score received nominations for Best Score/Soundtrack for Visual Media at the **2017 Grammy Awards**, was the only television show to receive a nomination in that category, and is the only television score to receive two Grammy nominations in a single season. To purchase tickets to the November show, visit bit.ly/2vBT9EI. Contact Chandler.Chandler@WhiteBearPR.com.

In honor of the 40th anniversary since English rock trio **the Jam** released their acclaimed debut **In the City**, followed closely by their sophomore **This is the Modern World**, **Ume/Polydor** on Oct. 20 will release **1977**, a five-disc box set of both albums remastered in addition to previously unreleased demos and live recordings. The Jam was one of the most well-loved bands to emerge from the English punk rock scene of 1977 and permanently left their mark on pop culture and music, achieving 18 consecutive Top 40 singles in the U.K. and six acclaimed albums. The set includes two legendary **John**

Peel sessions from 1977, a DVD featuring television appearances and a photo book. Contact Todd.Nakamine@Funhouse-Ent.com for more information.

Last summer, **Jeff Beck** celebrated 50 years in the music game with a memorable concert at the **Hollywood Bowl**, which featured unforgettable renditions of "**For Your Love**," "**Beck's Bolero**," "**Cause We've Ended As Lovers**," "**Big Block**" and a tribute to the recently deceased **Prince** with an encore performance of

"**Purple Rain**," with a slew of A-list special guests including **Steven Tyler**, **Billy F. Gibbons**, **Jan Hammer**, **Beth Hart**, **Jimmy Hall** and **Buddy Guy**. If you missed out, now you can see the concert film, **Jeff Beck: Live at the Hollywood Bowl** on DVD and Blu-ray on Oct. 6. The two-time **Rock and Roll Hall of Fame** inductee and one-time **Yardbirds** bandmate has had a long and illustrious



career captured well in this concert film. For more information, contact Carol.Kaye@KayosProductions.com.

Country Music Roots and Grammy-winning ensemble **Old Crow Medicine Show**, renowned for their rendition of "**Wagon Wheel**," will release **50 Years of Blonde on Blonde The Concert**, a performance of the band's sixth album, on Sept. 15 on DVD and Blu-ray. The band performed all of **Bob Dylan's** iconic album **Blonde on Blonde** at the **Country Music Hall of Fame and Museum** in May 2016 to mark the 50th anniversary of the album's release, which coincided with the museum's exhibit centered

on Dylan's years in Nashville. **Lee Tucker** directed the concert film, which will premiere Sept. 12 in Nashville at the **18th Annual Americana Music Festival and Conference**. Contact Jim Flammia at Jim@AllEyesMedia.com.

For those who love the quirky boyishness of **Wes Anderson** films, check out ***I Saved Latin!***

A Tribute to Wes Anderson

This compilation album, featuring artists such as **Saint Motel**, **William Fitzsimmons**, **Telekinetics**, **Trespassers William** and **Santah**, the collection of songs are recognizable from some of Anderson's greatest works including ***Rushmore***, ***Bottle Rocket***, ***Life Aquatic*** and ***Moonrise Kingdom***. Contact Joe Spadaro at joe@alr-music.com.

The **L7: *Pretend We're Dead*** documentary, produced by **Blue Hats Creative** will be released worldwide Oct. 13 on VOD and Blu-ray/ DVD. A multi-city theatrical screening tour of the film will kick off on Sept. 1, with over a dozen dates and more to be announced in select markets this fall. Excitement around **L7: *Pretend We're Dead*** has catalyzed a widely anticipated reunion which unleashed their high-octane energy and anthemic chops upon stages worldwide. The band will play a stint of West Coast dates next month with more chances to experience the electrifying onslaught coming soon. Contact Sarah Avrin, sarah@girlie.com.

OPPS

A Los Angeles-based company is in search of a full-time video editor with two to five years' experience, skills in pre- and post-production and a knowledge of Latin culture and video trends. The right candidate is fluent in both English and Spanish, an work quickly under deadline and have solid experience with Adobe Premiere, After Effects, Illustrator and Photoshop. This is a competitive position with benefits. Submit a resume, cover letter and work samples to ffxjj-6254456857@job.craigslist.org.

Streetlights is accepting applications for an entry-level production assistant for film and television projects. Applications call for two letters of recommendation on pre-printed letterhead stationary and must be faxed to 323-960-4546 with a contact phone number and email address. Visit Streetlights.org for further details on the job and application process.

An entertainment video content provider in West L.A., **JBCconnect**, is in search of a post-

production media manager for about six weeks of freelance work. The client is a music and video streaming content provider and the ideal candidate will be responsible for data monitoring, logistics planning, assistant editing and IT strategy. Three to five years' experience as an assistant editor or post-production manager is a must. Apply here: bit.ly/2vByalD.



PROPS

Michael Jackson's *Thriller* 3D made its world premiere at the **74th Venice Film Festival 2017** (Aug. 30-Sept. 9). The short film—a cult classic that incorporated Jackson's most famous hit—was not changed from the original **John Landis**-directed work. For the 3D

adaptation, **Optimum Productions** worked with Landis to convert the original 35mm film negative from Jackson's archives into a 21st century, three-dimensional work of art. In addition, the audio, including the song and sound effects, have been updated to 5.7, 7.1 and Atmos standards. Contact Diana@DBaronMedia.com.

The broadcast premiere of ***Dear Jerry: Celebrating The Music of Jerry Garcia***, by **Blackbird Presents** and the **Jerry Garcia Family**, aired Aug. 19 on **AXS TV**. The two-and-a-half-hour concert film features over 20 performances from **Phil Lesh**, **Bob Weir**, **Bill Kreutzmann**, **Mickey Hart**, **Eric Church**, **Jimmy Cliff**, **Peter Frampton**, **David Grisman**, **Jorma Kaukonen**, **Los Lobos**, **Buddy Miller**, **moe.**, **O.A.R.**, **Grace Potter**, **Allen Toussaint** and more. See the trailer at dearjerryconcert.com/axstv.



Cidny Bullens, star of the show ***Somewhere Between: Not an Ordinary Life*** and an **Elton John** collaborator for years, at age 60

recently transitioned from woman to man and will be back at **Highways Performance Center** in Santa Monica, CA, to perform on Sept. 15. ***Somewhere Between*** is an autobiographical one-man show that tells the two-time Grammy nominee's life story—from world tours with John, to life as a wife and mother, to struggles with gender identity that ultimately led to his decision to transition. Voted the 2016 best solo show in the **Nashville Scene**, Bullens' performance is widely considered a must-see. For further details, contact Mike Gormley at glebe99@yahoo.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



Shawn James

Musician

Web: ShawnJamesMusic.com

Contact: Ilka Erren Pardinias, FlyPR@FlyPR.net

Most Recent: *On the Shoulders of Giants*

It might seem like a counterintuitive choice if you want to make it as a professional musician, but six years ago, folk, blues and soul songwriter and instrumentalist Shawn James moved to Arkansas, where the low cost of living and centralized location allowed him to fully dedicate himself to writing music and touring. Since releasing his first album in 2012, he's toured internationally, and his songs have appeared on television commercials and video games. The latter, to some purists, is "selling out," yet James says song placement in film and other media helped him become and remain a successful, independent artist. And sometimes a song can be even more powerful when properly placed—like when PlayStation paired James' "Through the Valley" with its post-apocalyptic game, *The Last of Us 2*.

"The first time my song was placed was for a Harley-Davidson commercial. After that, opportunities just came straight to my email," he says. "The main goal, obviously, is to make good music. And I have to agree to how they're going to use the song. But being unsigned, I have to take opportunities as they come. It's helped me progress with my music. Four years ago, I didn't think I would tour Europe. Placement is a piece of the puzzle. You have to make compromises and use different tools to your advantage."

When it comes to music distribution, James says he succeeded by giving away a lot upfront to build his following: "When I first released my music, I would put it up online as a 'pay what you want' thing to just get it out there. In the beginning, you have to convince people you're worth anything," he says. By doing so, and working from the ground up, James managed to reach a rare and coveted place in the music business: a place of simultaneous success and independence.

"If you just want to put your music out there and tour, you don't need a label, and I'm a prime example of that," he says. "I achieved everything by hard work and being smart about the concept of things. You can hire a team where you're the head of it all. You can get your music all over the world at a low cost."

► Planetarium Forever

The abundant universe recently supplied Hollywood Forever Cemetery with a life of its own with a one-of-a-kind concert by Planetarium. The super-group, made up of renowned artists including Suffjan Stevens, Bryce Dessner, Nico Muhly and James McAlister, performed the entire concept album. This was just one of four concerts the concept band did this summer. More pix at: musicconnection.com/planetarium-forever.



JONATHAN LEIBSON



MEG RYAN

◀ Pandora's Summer Sound

Pandora marked its fifth summer show at the L.A. Memorial Coliseum in Los Angeles. The *Sounds Like You: Summer* event featured performances by Big Sean, Machine Gun Kelly, Noah Cyrus, Starley, DJ Mustard, PRETTYMUCH and Kat Graham. Pictured (l-r): Machine Gun Kelly and Big Sean.



DAVID KLEIN



▲ Dead Kennedys Alive & Well!

San Francisco hardcore punk icons the Dead Kennedys were joined by Ill Repute, Agression, Bad Samaritans, Despicable Good Guys, and Guttural Riot for the recent all-ages 805 Summer Slam Fest at the Borderline Bar & Grill in Thousand Oaks, CA. The band (East Bay Ray, D.H. Peligro, Klaus Flouride, Skip McSkipster) are touring Europe this fall.

▲ WIM LA Launch Party

Los Angeles Women in Music members transferred into the international organization Women In Music and celebrated the launch of the Los Angeles chapter with a party at Palihouse in West Hollywood. Pictured (l-r): Jennifer Horton, Founder Matrix Artists; Sari Delmar, WIM LA Chapter Lead & Board Director/Communications at Concord Music Group; Moya Nnkruma, Associate Director at ASCAP & WIM LA Committee Events Manager; Brandra Ringo, Universal.



MATTY VOGEL

▲ SWMRS and Stranger Things Collide

Oakland-based punk band SWMRS was joined on stage by *Stranger Things* star Finn Wolfhard at Central Park Summer Stage in New York City. Wolfhard played guitar on the band's track "Drive North." For more, visit swmrs.com



L. PAUL LEWANN

◀ Miller & Frampton!

Two of rock's all-time greatest guitarists got to share the stage this summer when the Steve Miller Band and Peter Frampton came to the Greek Theatre in L.A.

► AIMP LA Fall Preview

The Angeles Chapter of the Association of Independent Music Publishers (AIMP) hosted a Fall TV preview event at Lawry's The Prime Rib in Beverly Hills on July 20. The event was a first for the AIMP and provided a comprehensive look at the Fall TV season from the music heads of major production studios such as CBS Television Studios, NBCUniversal Television and Sony Pictures Television. Pictured (l-r): AIMP board member Eric Polin, SVP of Music Publishing at Universal Pictures; Samuel Diaz, Director of Music Supervision at CBS Television Studios; Alicen Schneider, SVP of Music Creative at NBCUniversal Television; Tony Scudellari, SVP of Television Music at Sony Pictures Television; and AIMP President Michael Eames of PEN Music Group.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1988—Joan Jett—#20

Hot on the heels of her hit anthem, "I Hate Myself for Loving You," Joan Jett told *Music Connection*, "When I was 16 I was inexperienced and let all sorts of things distract me. I had severe stage fright." Elsewhere in the issue, bass master Stanley Clarke gives props to "Solid players like Ron Carter who really set up the bass for players like myself."



2001—Linkin Park—#07

Rap-rockers Linkin Park had just broken through with their debut CD when *MC* caught up with them for this cover feature. "Whatever we do, we try and make as fair as possible," said singer Mike Shinoda. "When we're splitting up publishing for songs, we have a mathematical system that we've worked out. Even if one person writes a song, we've all agreed to split it evenly so everybody feels included."

Bebe Rexha

An Ascending Superstar and The Way She Are

By Dan Kimpel

THIS GIRL IS ON FIRE: Touring from Buffalo to Bulgaria, collaborating, guesting on tracks and generating massive hits. With over 10 million overall single sales, one billion Spotify streams and 1.3 billion combined YouTube/Vevo views, she hit No. 1 on both the Billboard Pop and Rap charts with her platinum-selling smash, “Me Myself & I.” Featured as a soloist on Martin Garrix’s “In The Name of Love,” she released her debut *All Your Fault: Part 1* in February of this year, launched her first headlining tour and now presents a six-song set, *All Your Fault: Part 2*, featuring collaborations with Lil’ Wayne, Gucci Mane, 2 Chainz and Florida Georgia Line among others.

On this morning, Rexha is in a car in New York, heading into Manhattan where she and her dog—presumably in different locales—will both be beautified. “She is going to be groomed while I get my hair done,” Rexha explains in her rapid-fire cadence as she delivers this exclusive interview for *MC*.

Music Connection: There is so much happening for you right now; the tours, travel, television, guest spots and of course *All Your Fault: Part 2*. How are you feeling about this latest project?

Bebe Rexha: Whenever I have music coming out I shut my brain off. I get nervous because I want people to like it. I go back to my roots and try to get into my lifestyle stuff, but it’s cool, you know?



"My favorite artists throughout my life are the ones who said something."

MC: *Part 1* tells about a breakup, and with titles like “Fuck Fake Friends” and “Bad Bitch” it certainly has an edge. In *Part 2* you turn up the heat with significant lyrical empowerment.

Rexha: Yeah. A lot of the songs are “I don’t give a fuck.” The song “What I Want” is about myself. There’s a song called “Comfortable,” it’s like when a guy gets too comfortable in a relationship and I won’t take it anymore. I have high standards. “The Way I Are (Dance With Somebody)” [feat. Lil Wayne] was written about my prior record label, because they weren’t putting any of my stuff out because I wasn’t what they wanted a pop artist to be. The original lyrics are “I’m sorry I’m not the most pretty / I will never sing like Whitney / I am sorry that my lyrics ain’t cool and I’m not what you’re used to / But I still want to dance with somebody,” meaning I want somebody who accepts me for who I am. There is a lot more bite to the songs. They’re just kind of me doing what I want, making the music I want, and being ubiquitous.

MC: And not releasing a conventional full-length album.

Rexha: I think that’s what the future is, being everywhere and being able to be a true artist. I write my stuff and it’s me, and my voice and the way I say things and how I choose to release my music with the two parts. Music has changed. I remember my mom buying me my first Christina Aguilera tape. I don’t think people do that anymore unless you are a big artist, like Drake, Beyoncé or Rihanna. But for a new artist, it’s more about putting out pieces and giving those songs chances.

We make playlists: with a country song, and a hip-hop song that’s what I’m trying to do with my projects.

MC: You have a track on the new project titled “Meant to Be” with Florida Georgia Line. That’s a stretch.

Rexha: I had never worked with a country artist before. I was nervous and I didn’t know what to expect. I was scared; the pop and the hip-hop worlds are so different and everyone writes in different ways, you know? It was me and Tyler (Hubbard) who wrote the song together with another writer. It was fun—it flowed, it just happened, it wasn’t hard at all.

MC: Your hit single “Me, Myself and I,” with G-Eazy, was written with a songwriting veteran, Lauren Christy. What did you learn from writing songs with her?

Rexha: She’s done so much. She’s wiser, and she and I have this incredible chemistry. She’s calm and she doesn’t overthink things. I am more like a whirlwind. I listen to a chord, or a song, or a beat and just pour it out, while she knows how to take feelings and actually make them into songs. That’s been the hardest thing in my career, actually being able to write a song that means something, when it comes to a real situation instead of writing a song just to write it, or to make a hit. I think when I go with Lauren I am able to really pour out what I feel, and then turn it into a song. It’s one of the hardest things to do.

MC: We first noticed you as a songwriter, contributing tracks to Selena Gomez and Nikki Williams and co-writing “The Monster” by Rihanna and Eminem. Was it a transition to go from writing songs for other artists to writing for yourself?

Rexha: I was always an artist. I never had the right moment to put a song out for myself. When I was writing “The Monster” I was shopping it to be an artist. I played the song for



“I don’t know what I’m going to say, or what I’m going to do or how I am going to feel. And I think people like that because it feels more real and less obvious.”

a couple of big VP’s of companies, and they thought it was special and they thought it was cool, but they didn’t really stop in their tracks. Like “Oh my god, we could sign you with this record.” I was still underdeveloped as an artist. But I was never really writing songs for other people. These were songs that I was writing for myself that people wanted. I wasn’t wanted as an artist or a creative, so I began getting attention through my songwriting. That was a way to get where I wanted to be, to be an artist myself.

MC: As a teenager you won a Grammy-sponsored song contest. Did you attend a Grammy Camp?

Rexha: I couldn’t go to the Grammy Camp, as my parents could not afford that. I went to Grammy Career Day, which is like a long, 10-hour day where there were tons of workshops. You could meet lawyers and managers, and the surprise artist was Chris Brown, and his manager—a lot of really cool people that I met at that time. It was a really fun experience.

MC: It’s not unusual for executives and producers to have a lot of ideas for female artists. Is this something that you had to contend with early on?

Rexha: Yeah, absolutely. Sometimes, especially early on, going into the music business and working with bigger producers and bigger songwriters, I probably turned a lot of them off. I think when you’re newer and work with a bigger songwriter there is a lot of ego in the room. I’d be like, “I don’t like this.” I have learned how to listen now. I think I’ve learned to massage the process. Now it’s more like, “We can try it that way, but I’d also like to try it this way.” When you start out, and you’re 18 or 19, you really

go for blood. And you want what you want, and bigger producers and songwriters don’t appreciate that. But I think it goes full circle and now a lot of people want to work with me again. And I think it was really good that I had that attitude, because it helped me develop into the person and the artist I wanted to be instead of getting caught up in the wrong world.

MC: How do your collaborations evolve?

Rexha: I might text somebody, or meet somebody at a party and say that I have this idea for a song that I think is amazing but I don’t know how to fix it. I think the production works and I think it could be incredible for you. And we get together because they love the song. Or I will get contacted by someone’s management. And I say no a lot, but if the song makes me feel something and I’m excited, then I will do it. Sometimes it’s a publisher or a manager—it’s always different. It depends on being on the same wavelength as the other artist.

MC: You are featured on Louis Tomlinson’s new single, “Back to You.” Did you reach out first to the One Direction member for his solo project?

Rexha: I spoke with the producer and he spoke to Louis and they reached out. Anytime any song comes in I get my songwriter hat on. There is something interesting about the song, the way it starts. It felt really cool to me. I’m excited to see what happens.

MC: Who would be a dream collaborator for you?

Rexha: I’d really love to work with Kanye West.

MC: We have been reading reviews of your shows. Audiences seem to appreciate your spontaneity.

Rexha: Yeah, sometimes I get into a little bit of trouble for saying things I shouldn’t say (laughs). I don’t know what happens when I get on stage and I do a show, I guess the emotional thing—when I write a song I do this thing in the studio where I have all of this emotion inside of me and I need to get it out. It’s just passion, you know. And when I’m on stage sometimes that kind of comes over me too. Sometimes I see young females in the audience, and it reminds me of me when I was younger. And something happens and I let it all out. I might have a four-minute speech about loving yourself. And not saying that I always love myself. I tell my fans, it’s an everyday battle, I have my issues too. And I tell them that nobody’s perfect.

MC: There is a review of a New York show where you called out members of the audience—presumably industry types—for not being involved.

Rexha: It was so misunderstood. There were five people in the music industry that I recognized. Everyone was having fun, but these five people were not moving. I was like, “You better fucking move right now—why are you at this show? What is the point of you being here? Just let go and enjoy yourself.” I can’t make everybody happy, but I just say whatever I want to say.

MC: In April you were in Los Angeles at an ACLU benefit show organized by Zedd where you proclaimed, “It does not say you have to RSVP on the Statue of Liberty.” How did the audience react?

Rexha: Nobody really noticed; they were kind of clueless. And I thought it was great. My father is from Albania, and I wouldn’t be where I’m at right now if it wasn’t for my father being an immigrant, and coming here when he was



Quick Facts

- Bebe (née Belta Rexha, 27) was born in Brooklyn and grew up on Staten Island. Her given name means “bumble bee” in Albanian.
- Among the artists who have recorded Rexha songs are Eminem, Selena Gomez, Iggy Azalea, Nikki Williams, Nick Jonas and Tinashe.
- Rexha and Pete Wentz from Fall Out Boy formed an experimental band called Black Cards.
- As a solo artist Rexha utilized the YouTube platform to post acoustic covers and demo songs.
- Among the significant recording artists Rexha has performed with are Cash Cash, Nicki Minaj, David Guetta, Afrojack, G-Eazy, Martin Garrix, Pitbull, Ty Dolla \$ign, Gucci Mane, 2 Chainz and Louis Tomlinson.

21, and having a dream, this American dream. He still might be a blue-collar worker, but as his daughter, I know he's very proud of me. He really celebrates with me. Anything I get, it's for my family, my mom, my brother and my dad.

What makes this country great is that you can be who you want to be: If you're gay, if you're bi, or a lesbian, or if you are transsexual, or you're straight, you can love who you want to love. Right now we are in the time when we need happy songs more than ever. We need real songs more than ever. We need honesty. We either need songs that help us get anger out, or songs that help us forget a little bit.

MC: This year you performed the National Anthem at the Indianapolis 500 race, the baseball All-Star Game and you sang at Gay Pride in Miami. That's a pretty broad spectrum of listeners.

Rexha: Right? (Laughs) It was so different, too. It's tough. I travel the world and I see things. I really do believe that people are the same in their hearts. I think that the world shapes us, and the places that we come from. And I do think sometimes it's ignorance. Deep down in our hearts I think we are all loving people who just want to be accepted. It's funny—you go to the Indy 500 and it's American flags. You go to Gay Pride in San Francisco or L.A. and it's gay flags. I think we are all human. I grew up in New York City around all different kinds of people. I don't stand for one thing. I just want people to be happy. I believe in love.

MC: Do you have conversations with the fans?

Rexha: Yeah, I had a show and I met this kid at Gay Pride and he told me that one of my songs helped him to come out to his parents. And it touched me. I think that what I want my music

to do is to help people. And to empower not just gay people, but any person.

MC: Clearly this is important to you, a deep level of audience communication and your message.

Rexha: I think that my favorite artists throughout my life are the ones who said something, rather than just selling tickets and looking pretty and having a dialogue that's built into their set, “Okay, I will speak here.” I don't know what I'm going to say, or what I'm going to do or how I am going to feel. And I think people like that because it feels more real and less obvious.

I want it to be more than just music. I want it to be a movement.

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SYNC DEALS

**Everything
You Need to
Know**

by Steve Gordon

“Don’t sign anything until you have a lawyer check it out!”

It’s a show business warning that is as valid today as it ever was. By reading the following article, excerpted from his new book *The 11 Contracts That Every Artist, Songwriter and Producer Should Know*, entertainment attorney Steve Gordon will school you on how to proceed, what to look out for and what questions to ask the next time a sync deal comes your way.

Signing the Best Sync Deal Possible

This article focuses on the use of music in audiovisual works such as movies, television, TV commercials and video games. I will provide examples of the amount of money you can expect to make, explain the role of Performing Rights Organizations in collecting additional income on behalf of songwriters, discuss the key provisions in standard licenses, and describe the role of publishers, sync reps and other licensing agents.

This article also provides comprehensive comments on the following three licenses: (1) MTV’s “Music Submission Form,” (2) a license for use of music in a TV commercial, and (3) a license for music in a television movie. If you get a similar deal, you will know what to look out for, how to make the deal fairer, and how to decide if it’s still worth it if the company that wants to use your music won’t negotiate.

Two Types of Copyrights: Sound Recordings and Musical Works

“Sync” licenses are agreements for the use of music in audiovisual projects. In its strictest sense, a sync license refers to the use of a musical composition in an audiovisual work. The term “master use” license is sometimes used to refer to the use of a sound recording (sometimes referred to as a “master”) in an audiovisual work. While sync licenses can only make money for songwriters, master use licenses can make money for both songwriters and recording artists. It is possible for a license to include both a grant of rights in a song and a master if the same person wrote the song and produced the master.

Copyright law protects “musical works,” such as songs and accompanying words as well as orchestral works, librettos and other musical compositions. Copyright also protects “sound recordings”; that is, recordings of musical compositions. Indie artists/songwriters who record their own songs generally own the copyrights of both their songs and masters. But once that artist/songwriter enters into a music publishing agreement, she generally transfers the copyright in her songs to the publisher, and the publisher pays her a royalty from the commercial exploitation of the songs, including “syncs.” If the same artist/songwriter enters into a standard recording contract, any record in which she performs during the term of the agreement is usually a “work for hire” for the record company. In that case (as explained in further detail below) the record company owns

the copyright for the recordings, and pays royalties to the artist for both record sales and master use licenses.

However, in this article, we are going to look at sync and master use licenses from the point of view of songwriters and artists who have not entered into any exclusive publishing or recording agreements. Since an indie artist/songwriter does not have a publisher or label to negotiate sync and master licenses for her, she should have her own lawyer, or at least possess enough knowledge to avoid unfavorable contracts. Whether you are an indie artist, songwriter or producer, in this article, you will learn what questions to ask, what you can do to make the contract that you receive fairer and when you should just walk away.

Indie Producers and Copyrights in the Musical Compositions Contained in their Masters

Before the genesis of hip-hop in the early 1970s and the emergence of producers like Kool Herc, the role of producers was not to create music, but to help artists record their music and make it as professional as possible. However, that has all changed. In pop, R&B, and especially hip-hop, producers do create new music by providing beats or even complete music floors over which an artist sings. In that case, the producer is creating two copyrights: 100% of the sound recording and a part of the musical composition. Therefore, producers often sign publishing deals. The producer will generally have to transfer the copyright in any part of the musical composition that they contributed, such as the beat.

Sync and Master Use Fees

Companies that wish to use an indie musician’s music for a movie, commercial, TV show or video game often will offer an up-front, one-time payment generally called a “sync” fee (even if the songwriter is transferring rights in both the song and the master). The amount of the fee, if any, will depend on a variety of factors including:

- The professional standing of the musician: If an ad agency regularly turns to certain producers to create music for a client’s ads, it probably will have worked out a standard fee with that producer.
- The nature of audiovisual work for which the music is sought and whether the song was a hit: A major motion picture will usually pay from \$10,000 to \$25,000 for a song or master by an indie writer, artist or producer.

However, the exact amount depends on how many times the song is played and if it will be used in the beginning or end credits (there is also often an additional fee if the song is used in the trailer). But, an indie filmmaker may only be able to afford \$5,000 or less for any song or master. Don’t be surprised if they offer you no more than a credit. At the beginning of your career, a credit on the movie and on IMDB (an online database of information related to films, television programs, and video games, including cast, production crew such as music composers and musicians, biographies, plot summaries, trivia and reviews) could be valuable. In contrast, a pop hit in major studio movie can easily fetch \$100,000 or more.

- The type of TV commercial: In the case of a TV spot, the biggest factor is whether the commercial is national (which may pay from several thousand to over \$10,000 for an indie song or master) or will only play in one or several markets (which often pays less). But, for a hit song, the fee could well be in the six figure range and even more for a hit by a superstar artist.

- The type of TV program: Here, the most important factor is whether the program is network or basic cable. Usually, but not always, network shows will pay better than shows on basic cable. The money for an indie songwriter or producer could range from no more than the royalty payable to the songwriter by his Performance Rights Organization (see below) to \$2,500 to more than \$10,000 depending on how much the production company or network wants the music.

- Who owns what: If the master and the song are owned by different parties—for instance, if you wrote the song but your producer owns the track—a license will be needed with each of you.

Additional Income for Public Performance

A songwriter may earn “public performance” income from the songwriter’s Performance Rights Organization or “PRO” (i.e., ASCAP, BMI, SESAC or the recently organized Global Music Rights or GMR) when her music is “publicly performed.” For instance, a songwriter can receive money when her music is broadcast as part of a television show or played on a computer game. This income may be the only income that an indie songwriter receives, or could be in addition to the up-front sync fee.

Each PRO has rules that determine the amount of money that should be paid for a performance in an audiovisual work. The public performance income from a song in an

audiovisual work can be substantial in some situations. For instance, if music is used in a national TV commercial that airs on network TV, the PRO royalty can exceed the sync fee. In contrast, when a small amount of a song is used in the background of a single scene in a basic cable program, the public performance income can be very small.

When the public performance income will be substantial, you may decide to accept a lower sync fee rather than potentially losing the deal altogether. Note that we are only discussing the public performance income payable for the musical composition. The

Companies that wish to use an indie musician's music for a movie, commercial, TV show or video game often will offer an up-front, one-time payment generally called a "sync" fee (even if the songwriter is transferring rights in both the song and the master). The amount of the fee, if any, will depend on a variety of factor

same considerations do not apply to the owner of the master recording—i.e., an artist or a producer. Under U.S. copyright law, the owners of master recordings, unlike the owners of the underlying songs, are not entitled to public performance income for the broadcast of their recordings except via digital transmission such as Spotify, YouTube and Pandora, etc. If a commercial is intended to play on network TV, the commissioning company will generally try to get Internet rights for little or no additional compensation (see Media below).

SoundExchange, similar to the PRO's for compositions, collects income for the public performance of music recordings, but only for audio-only Internet Radio services such as Pandora. The situation is different in most foreign countries, where artists can earn performing rights royalties for the "public performances" of their master recordings on television as well as standard broadcast radio.

In short, the owner of the master recording's only source of U.S. income from the master use license will be the up-front master use fee, which she receives from the company for a TV commercial, movie or TV show. If the owner of the master is not the songwriter, he will not be receiving any public performance income from the PRO's (or SoundExchange), so he may feel

more of a need than the songwriter to negotiate the highest possible up-front fee.

Proper Registration of the Song with the PRO is Crucial

Each PRO has requirements that make writers responsible for properly registering their songs and for notifying the PRO's of any audiovisual projects that may generate performance income. I spent a year trying to get one PRO to pay for the theme song of a cable talk show because the writer did not provide a "cue sheet" before the broadcast of the series. A cue sheet is a schedule of the music contained in a film or television program or any other audiovisual work and is essential for the PRO to distribute royalties for musical performances in audiovisual media. It is typically prepared by the production company, but the writer will not get paid unless the production company actually files it in a proper and timely manner. See below for an example of a cue sheet.

Some licenses require a songwriter to yield all rights in a song to the company. In that case, the writer has no right to receive any PRO royalties. However, there are cases in which the company requires the transfer of the copyright in the song, but allows the writer to receive the "writer's share" of performance rights income (that is, 50% of the total amount payable by the PRO). In that case, the writer has to make sure the company is properly registering the song, providing cue sheets to the PRO and complying with any other forms that have to be completed.

Work for Hire vs. Non-Exclusive License

An issue sometimes even more important than money is whether a license is "work for hire." In a work for hire agreement, the songwriter, artist or producer loses all rights in her music, including the copyright and the right to use the music again for any purpose. If, on the other hand, the grant of rights to the company is a non-exclusive license, the creator keeps the copyright in her music, and retains the right to distribute it as a record and make other deals. Here is a typical work for hire clause:

It's always better that the artist, songwriter and producer retain their copyrights. However, sometimes the work for hire clause will be non-negotiable, and then the creator must ask herself: whether the up-front money (and in the case of a songwriter who retains the writer's share, the potential PRO royalties) adequately compensates for the loss of the right to use the music.

WORK FOR HIRE: *Artist [Songwriter and/or Producer] agrees that all of the results and proceeds of his services shall be deemed a "work made for hire" for the Company under the U.S. Copyright. Accordingly, the Artist further acknowledges and agrees that Company is and shall be deemed to be the author and/or exclusive owner of all of the Recordings and Musical Compositions contained therein for all purposes and the exclusive owner throughout the world of all the rights of any kind comprised in the copyright(s) thereof and any renewal or extension rights in connection therewith, and of any and all other rights thereto, and that Company shall have the right to*

exploit any or all of the Recordings in any and all media, now known or hereafter devised, throughout the universe, in perpetuity, in all configurations as Record Company determines, including without limitation [name of movie, TV show, TV commercial, etc.] In connection therewith Artist hereby grants to Company the right as attorney-in-fact to execute, acknowledge, deliver and record in the U.S. Copyright Office or elsewhere any and all such documents pertaining to the Recordings if he shall fail to execute same within five (5) days after so requested by Company.

Other Basic Contract Terms

Here are a few other important terms in sync and master use licenses that are not work for hire:

DURATION (or "TERM"): The company will usually want the right to exploit the following durations of use:

- **Theatrical Films:** Generally for the "life of the copyright." In other words, the company's right to use your music will last as long as the song is protected by copyright law, which is as long as you're alive plus 70 years.

- **Television:** Generally, the same as above.

- **Commercials:** Typically an initial term of one year, often with the option for the company to renew for another equal term upon payment of an additional licensing fee (which is usually the same as the original term, although you can try to negotiate for a higher fee, for instance 125% of the original fee.)

- **Computer Games:** Could be "life of the copyright," or a briefer term such as three to five years. There are few games which will have a life span of more than a year or two, so in most instances, the company won't consider it all that important to obtain a long-term license.

MEDIA: The company will want the right to exploit the audiovisual work as follows:

- **Theatrical Films:** Generally, a movie producer, production company, or studio will want the right to use a song or master in festivals for one year, with an option to exploit the movie, including your music, in all media ("broad rights").

- **Television:** Generally, the network or cable service will want all media rights because a TV show can be recycled in any number of platforms such as streaming, downloading, home video, etc. Talent should, however, try to negotiate a separate fee for home video including downloading.

- **Commercials:** Typically limited to TV and Internet, but the songwriter/ artist/ producer can try to secure an additional fee for use of the commercial on radio.

- **Computer Games:** Generally all media now or hereinafter developed.

TERRITORY: The company will want the right to exploit the audiovisual work as follows:

- **Theatrical Films:** Typically "worldwide."

• **Television:** The creator may be able to negotiate an additional fee for foreign use.

• **Commercials:** Local, multiple U.S. markets, national or worldwide.

• **Computer Games:** Worldwide.

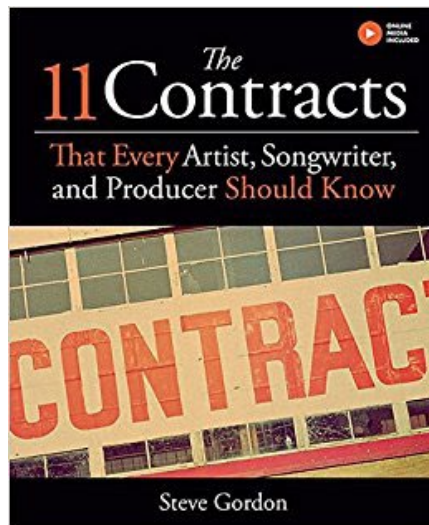
The Role of Music Publishers and Labels

Once you enter into an exclusive recording and/or publisher deal, your label and publisher will negotiate sync and master use licenses on your behalf. The split is generally 50% payable to the label and 25% to 50% payable to the publisher after recoupment of any advances (including, in the case of a label, recording costs) that they paid you.

Reps and Licensing Agents

If you are familiar with the “sync business” you know that there are many companies, such as Pump Audio, that may be willing to represent your music for sync placements. Some are more selective than others, and some are more proactive in shopping your music than others. For instance, music libraries such as APM Music (Associated Production Music Inc.) have steady clients such as cable networks and ad agencies that continually scan the library’s collection for interstitial or background music. The reps’ fees vary from 65% in the case of Pump Audio all the way down to 20% or less, if a rep really loves your music.

The biggest controversy in the sync licensing business is the exclusive vs. non-exclusive issue. The best argument to let a rep have exclusive rights is that they may be more motivated to shop your music. The best argument in support of non-exclusive is an exclusive rep may lose interest in your music and let it sit on a shelf for the duration of the agreement. The primary differences between a rep and a publisher are: reps rarely pay you an advance, but rep deals are usually limited to the song or tracks you wish them to present. Standard publishing agreements cover any songs you create during the term of the agreement.



STEVE GORDON is an entertainment attorney with over 25 years of experience, including 10 years as Director of Business Affairs/Video for Sony Music. He is also the author of *The Future of Music*, fourth edition (Hal Leonard Books). See stevegordonlaw.com.

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Sheila Nicholls

Former Major Label Artist Goes Indie

Sheila Nicholls is a self-professed “post-atheist,” with an inner spiritual and socio-political compass that directs her music and her life. The former Brit, who now resides in Los Angeles, has put her time in with the major label system. She released three albums during the late ‘90s and early 2000s, had a deal with Hollywood Records, appeared on *The Tonight Show with Jay Leno*, toured with k.d. lang and had a big hit, “Fallen for You,” which topped college charts and was featured in the film *High Fidelity*. After a few years away from the business Nicholls is returning with her fourth album *All of Nature*, distributed by Dash/Go.

Music Connection: You recently returned to live performance, with a successful show at the Hotel Café in Hollywood. How’d it go?

Sheila Nicholls: We had a really good time. I feel really confident. I did take time off so I could get some perspective and then throw myself back in it. Because it’s really obnoxious to think you can sing songs and get a lot of people to listen and give a shit.

MC: Interesting perspective considering all the performance experience that you have.

Nicholls: Well, I came from a place where if you wanted to become a songwriter you might as well have said you wanted to be a lion tamer. It was considered to be arrogant. How dare you aspire?! We didn’t grow up with the American Dream. It was a lot more provincial where I came from. But I think this body of work is some of the best stuff I’ve ever done and I’m feeling really good right now.

MC: What was it that took you away from music? And what’s inspired you to return?

Nicholls: I was in a very complicated marriage that was a bit distracting. I had a child. There was a lot of contemplation. My songs are a reflection of my life, like a lot of songwriters, I guess. It’s important to me that my writing is not forced. Living in L.A., many people write so formulaic because they wanna make money from it. For me, music delivers itself from some ephemeral place and you are the vessel that’s sort of there to receive it and take it from the invisible and make it visible. For me it’s important to not force that.

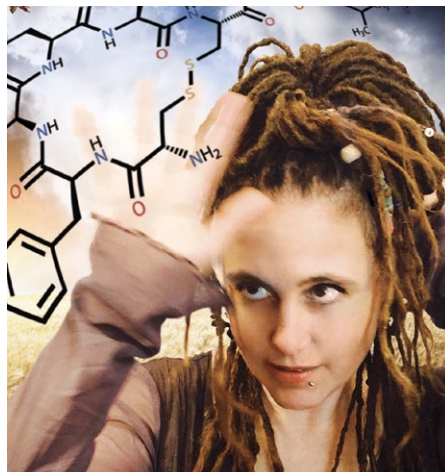
MC: Your latest album, *All of Nature*, is very musically and lyrically diverse.

Nicholls: Thank you. ... I took a lot of time on this. And I’ve been really lucky to be surrounded by amazingly brilliant people. And you have a lot more freedom on the final piece if you know how to write, engineer and produce. And I try to stay in many of those roles as much as possible. In the end I have something I can love and deeply respect.

MC: Was this your first self-production?

Nicholls: Actually, my first record was self-produced before Hollywood Records picked it up, and we put some overdubs on it. I was very much schooled by the patriarchy of my own childhood. And then watching Ani DeFranco

do what she did, I’ve really been determined to wear as many hats as possible. You end up with an experience where you’ve created something as pure as possible. That’s not to say you don’t want to collaborate with people. You can’t be closed off, and it’s good to get other people’s opinions. But to make final decisions is important to me because I grew up in an environment where women were not even allowed an opinion about certain things. So I push myself to make those choices.



“A major label might initially sign you for your individuality, but then often you are channeled into a cross-pollination of things that are already making money.”

MC: What can you tell us about transitioning from a major label or distributor like Hollywood Records to becoming an indie artist?

Nicholls: I think they always knew I was an indie artist from the beginning. The first record did really well on the Top 10 college charts. And I think that was something they really liked about me. But, when you get into the corporate element, the bottom line is money. That can, over time, play you a little bit. And you have to keep your wherewithal for sure.

But it was a remarkable time. I feel very lucky I was able to experience it. But I feel a lot more comfortable being an independent artist because you can fully get into the artist you are. And nobody is gonna tell you what to do. Inside a corporation there is that pressure to write the perfect 3 ½ minute song at 113 bpm. A major label might initially sign you for your individuality, but then often you are channeled

into a cross-pollination of things that are already making money. “Oh your chorus should be your bridge or you should speed this up a couple beats.” There are too many fingers in the pie. I like the pie to be fully baked before I share it, you know?

MC: However, one has to make money. How do you balance commerce and artistry?

Nicholls: I think that you do it gracefully. In this day and age you’ve got a situation where people are not even purchasing music anymore. You do it for the love of it. You do it because you don’t have a choice. You do it because you’re grateful. I don’t even mix commerce anymore. I feel that’s the best way to approach it. Then the art is free to be what it’s gonna be.

I live pretty frugally, to be honest with you, but I’m perfectly satisfied with that. Being a songwriter is feast or famine. Sometimes you make a lot of money and other times you’re figuring out how to pay your bills.

MC: What is the challenge of your message? Do you feel you’re reaching your audience where they are picking up on what you’re putting out there?

Nicholls: When you say “audience,” I’m trying to do this from a place of non-attachment, in the sense that I’m gonna put this stuff out there. If people hear it, that’s awesome. But if they don’t, I’m unattached. I’m not trying to proselytize anything, but these are what the songs are about. I don’t have an agenda here. I’m not trying to find an audience. If they find me, that’s great and I’m so grateful, but I guess I’m not much of a marketer. ... I think people are finding me, and that is the only way to do this. If I was attached to how many people liked my music I’d be a mess.

MC: How active are you on social media?

Nicholls: Yeah, you do have to stay in touch with people through social media to build your community. But there are some people, like you see on Venice Beach handing out flyers and self-promoting. I tend to be a bit more reserved and British about it.

MC: What advice would you give to someone who wants to do what you’re doing?

Nicholls: I think the key is to take nothing personally and to keep on keepin’ on. And don’t give up. If you’re dedicated, you do it for the love and you are comfortable and confident in that. You’re declarative about it and you just act on that instinct. And things really do fall from the sky. I had all these songs written and no means to record them in the quality that I wanted to. And a guy who was essentially a fan dropped five figures on me and said, “Make a fucking record.” So I did and I called in this massive super band of amazing people. It really is about staying on that focus and that vision.

See sheilanicolls.com; contact Mike Gormley, mg@lapdev.com

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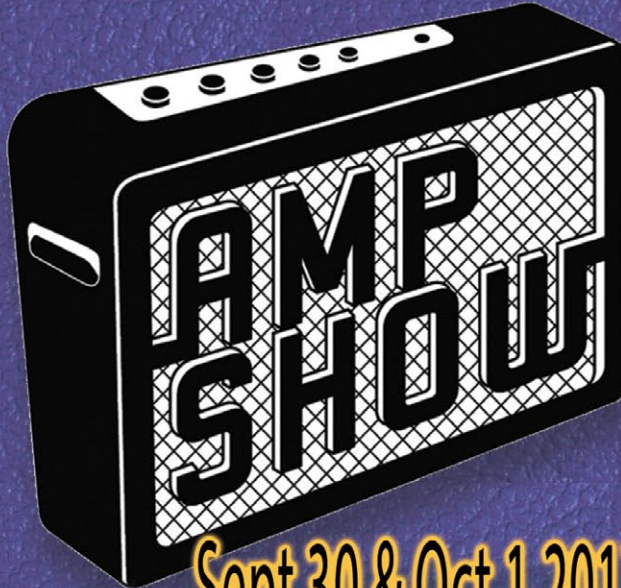
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Covering Your Bases with Mechanical Licensing

Mechanical licenses aren't a hot new thing in the music industry, but they are a vital part of the career of any musician who plans to record and distribute cover songs or who writes their own compositions. Mechanicals give you both the freedom to pursue your artistic goals and the legal right to do so.

Mechanical whats? The name goes back to the days of piano rolls and other physical ways of storing and distributing musical compositions. Mechanical rights pertain only to the musical composition—to what could otherwise be written down as sheet music—not to the sound recording, which has a separate bundle of rights. Though more and more music is distributed digitally, mechanicals persist and streaming services and other new music platforms are required to pay them for every copy of a musical work.

The nice thing about mechanical licenses: They are compulsory when a composition has been recorded and distributed once (called the "first release"), and the rates are set by statute, which means you don't need to negotiate a rate with rightsholders. You still need to serve a specific notice to the rightsholders and pay the requisite royalties.

It Sounds Complicated. Why Bother?

When you obtain a mechanical license for a cover song, you get the right to legally sell your audio cover of someone else's song. It also allows you to promote your cover recording without worrying about getting a cease-and-desist notice or waking up to discover that your track has been pulled from distribution for alleged copyright infringement. Perhaps most importantly, getting a mechanical license shows you've done your part to ensure that the original songwriters get paid royalties for their hard work.

What's The Best Way to Do It?

Getting a mechanical license can seem daunting. Anyone can go through the specific legal steps required to obtain a valid license including finding and contacting music publishers, securing a license, and accounting and paying for royalties, but this process itself comes with some risk and is time consuming.

Fortunately, there are a few companies that serve to streamline this process in the United States:

Loudr Licensing

loudr.fm/licensing

Songfile by HFA (for songs represented by HFA)
songfile.com

Easy Song Licensing

easysonglicensing.com

These services allow independent musicians, small labels, and other professionals to secure a license quickly and inexpensively, based on their anticipated distribution and sales. Loudr, for example, charges a \$15 fee per license (with bulk discounts, if you need more than a handful of licenses), plus the projected publisher royalties which vary by number of

songwriters need to do to ensure their rights are protected when someone covers their compositions? The first step is to register your composition(s) with the Copyright Office (and no, that doesn't mean mailing yourself a copy of your album). While copyright is automatic as soon as a creative work is recorded or written down, copyright registration is a requirement for certain kinds of protective and legal action. Songwriters can find out more about copyright registration loudr.fm/faq#how-to-copyright-your-music.

How Do I Make Sure I Get Paid?

The next key step is to ensure your compositions are in the various databases that license and pay out on behalf of music companies. You can do this by signing up with a platform like Songtrust (to register and collect) or TuneRegistry (just to register). Though this may come as a surprise in this day and age, if you don't register your ownership of a work, no one will know how to attribute it. That means you won't get paid. And no one wants that!

How Do I Make Sure We All Get Paid?

If there are multiple songwriters involved in a composition, things can get tricky. Working out the details early, before any money might start rolling in, is essential. The ideal is to sort out who gets what fraction of the royalties, often referred to as a split, before anyone heads to the studio to track the first recorded version. The second best time is before the first commercial release. The longer you wait, the messier negotiations can get, especially if you've decided to divvy up the

royalties based on each writer's contribution to the work. Some co-writers agree to share equally among them, to avoid such complex discussions.

Once you sort out the splits, you can register the arrangement with your publishing administrator. Songtrust has a handy template that co-writers can use: blog.songtrust.com/uncategorized/split-sheets-collect-your-music-publishing-royalties.

CHRIS CRAWFORD is the CEO of Loudr (loudr.fm), a company that offers mechanical licensing, data matching, and royalty administration to a growing number of music companies, services, and platforms committed to the legal and fair use of compositions. A former a cappella director and arranger, Crawford is an avid supporter of the indie music community and speaks regularly at music events and seminars in San Francisco, New York, Nashville, Los Angeles, Chicago and Boston.



copies and format. For many projects, a license will cost less than \$150 for an album with 1,000 units. For most license seekers, the process takes a mere 10 minutes.

Bear in mind you'll need a separate license for each unique version of a cover song. If you do a disco rendition and then a lap-steel country take on the same song, you'll need two licenses. Also, if you're working on a medley, you'll need licenses for each song you include. One more important point: samples and interpolations (using an excerpt of a composition in an original work) have a different licensing process from cover songs and medleys. A mechanical license won't be enough to clear these uses.

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Tyler, the Creator

Flower Boy

Columbia Records

Producer: Tyler, the Creator

With *Flower Boy*, West Coast rapper Tyler the Creator returns with his most well-crafted album to date. Coming a long way from his first full-length project, *Goblin*, *Flower Boy* brims with expansive and intricate production paired well with introspective and thoughtful songwriting. The contagious Neo-Soul-esque “See You Soon” camouflages Tyler in a garden of brightness and uplift, while the grimy, eerie “Who Dat Boy” takes the listener back to Tyler’s dark beginnings in *Goblin*. It is evident that Tyler, the Creator has grown up and come into his own with *Flower Boy*, not only as an individual but as an artist as well. — **Don Q. Dao**



Jason Miles

Kind of New 2: Blue is Paris

Lightyear Entertainment

Producer: Jason Miles

Renowned for helming all-star jazz projects, Grammy winning composer/producer Jason Miles finds a revolutionary way to express his awe at the resilience of Paris in the wake of the 2015 terrorist attacks. Incorporating the contributions of four Miles Davis influenced trumpeters, saxophonist Jeff Coffin, vocalist Maya Azucena and versatile Indian percussion great Ricky Kej, he boldly masterminds a rich tapestry of emotions based on a single hypnotic, easy grooving composition, rendered 10 times—with alternating moods driven by time of day (“Morning,” “After Hours,” “Sunset”) and weather (“Sunshine,” “Lightning,” “Thunderstorm”). — **Jonathan Widran**



together PANGEA

Bulls and Roosters

Nettwerk

Producer: together PANGEA and Andrew Schubert

Do you yearn for vanilla garage rock or commercial grunge? Would you like that sound filtered through a ‘60s-style pop aesthetic? If so, you might jam out to the tightly scripted, raucous ditties comprising this L.A. quartet’s major label intro. Imbued with bounce, they conjure an amiable, slickly presented zing. Disappointingly, their songs rapidly dissipate like water vapor. The band’s burning desire to craft a saleable sound has caused overreach, condemning their latest effort to a purgatory of irrelevance. — **Andy Kaufmann**



Shelby Lynne & Allison Moorer

Not Dark Yet

Silver Cross Records/Thirty Tigers

Producer: Teddy Thompson

Sisters Shelby Lynne and Allison Moorer team up for the first time for extraordinary duets. A shared harmonic kinship—Lynne’s hard whiskey tones against Moorer’s smoother timbre—reveal a riveting portrait of stone Southern soul. The song selections are intriguing: covers like Jessi Colter’s “Looking for Blue Eyes,” the Louvin Brothers’ “Every Time You Leave” and the classic Merle Haggard lament “Silver Wings.” Less traditional is “My List” by the Killers and a sludgy “Lithium” by Nirvana. The collection features one co-written original, as the sisters channel the unspoken bond of a complex history on the smoky “Is It Too Much.” — **Dan Kimpel**



Peter Himmelman

There is No Calamity

Himmasongs Recordings

Producer: Steve Berlin

Peter Himmelman is a Grammy- and Emmy-winning film and television composer, author and lecturer. But here, he gets back to one of his favorite occupations: rock star! True to form, he brings a collection of songs from a therapeutic and thinking man’s perspective. His social awareness sets the pace, with the Elvis Costello-like “245th Peace Song.” From there the album follows a path that shines a diverse spotlight on the human condition. Examples include the spiritually uplifting “Love is What Carries Us Away” and “Fear is Undoing,” balanced with the darker piano ballad “Rich Men Rule the World.” — **Eric A. Harabadian**



Mark Winkler

The Company I Keep

Café Pacific

Producer: Barbara Brighton

The ageless jazz hipster, songwriter extraordinaire and sly interpreter heals from the loss of the love of his life in a most exhilarating musical fashion. Duetting with vocalist pals Jackie Ryan, Cheryl Bentyne, Steve Tyrell, Claire Martin and Sara Gazarek, Winkler weaves a spirited narrative of reflection and celebration via a thoughtful mix of vibrant, swinging jazz and soulful ballads. The singer’s re-imaginings of lesser known tunes by Donald Fagen and Prince are highlights, but as always, his deeper heart and artistry shine through on originals like “The Sum” (co-penned with Bill Cantos) and the Woody Allen inspired “Midnight in Paris.” — **Jonathan Widran**



Jay-Z

4:44

Roc Nation

Producers: No I.D.

In a league of his own, Jay-Z proves to be the Grandmaster on the hip-hop chess board. His *4:44* is 10 tracks, concise and direct, where Jay delivers a long-awaited opus which soulfully touches on personal valleys and peaks as well as issues in society and culture. Every song serves a purpose, from “The Story of OJ” where Jay urges urbanites to become wise business owners, to the track “Smile” which is about gratitude and having an encouraging attitude. Thirteen No. 1 albums deep, Jay-Z shows no sign of weakness nor loss of momentum. Not only does he continue to raise the bar in rap, but his marketing strategy has equally proven to be complimentary. — **Adam Seyum**



Michael Mollura

Score to Hare Krishna!

Hemlock Records

Producer: Michael Mollura, Keith Kohn

Employing beautiful, soothing, acoustic instruments including flute, sitar, violins, piano, cello and multiple percussion instruments, as well as occasional vocals, Mollura and his assembled crew have crafted a beautiful collection of tunes to accompany the documentary film *Hare Krishna!* Part soundtrack, the collection also includes stand-alone songs, including “Rama Groove,” which any dance floor would welcome. While “hypnotic” and “mesmerizing” are adjectives that often accompany Indian-inspired music, they do apply here. But this collection is not just for yoga and meditation; it’s an uplifting soundtrack for anything! — **Fuchsia Black**



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Hedera

Contact: hederasojo@gmail.com
Web: hederasojo.bandcamp.com
Seeking: Opening Slots in Philly Area
Style: Jazz-Rock

We're unanimous in our praise for NJ-based band Hedera. Not only are they a tight, nimble quintet whose drummer excels at 'diddling the edges, but frontman Richard Grouser III brings undeniable charisma to the fore. Grouser's appealing vibrato and sweet sustain are on full display in "Missing Yesterday" as he voices thoughtful, observant, regret-filled lyrics. "Rainy Days" is fittingly sombre and overcast, with electric piano accents and background "Oooooo's" that are sadly sweet. The band's infectious vitality is on full display in the brisk, uplifting "Aves." All in all, though their hooks are more subtle than the pop world usually demands, Hedera nevertheless generates a dynamic appeal that's easy to embrace.

Production	8
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.2



Culture Wars

Contact: chrissy@rightanglepr.com
Web: culturewars.io
Seeking: Label, Booking, Film/TV
Style: Electro-Rock

Austin trio Culture Wars are ahead of their competition: they show a gift for synth-rock hooks and are fronted by a singer whose voice is multi-dimensional. "Money (Gimme Gimme)" gets right to its edgy groove, allowing the fed-up singer Alex Dugan to sneer "Everyone wants something from me!" (On the downside, the track has a persistent static effect that annoyed some of us.) The band's best songs, "Bones" and "Lies," deliver super-catchy hooks: the former is adorned with a trippy synthesizer riff while the latter grabs us with its sudden a cappella section. The singer's crooner persona is especially impressive on this one. There's room for a bit more finesse in the tracks, but CW are well on their way.

Production	8
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.2



Hurricane Inside

Contact: socialmediastategies@gmail.com
Web: hurricaneinside.com
Seeking: Booking, Film/TV
Style: Rock

From its guitar-driven wind-up to its pounding delivery, rock duo Hurricane Inside generate a rough-hewn, reverb-drenched brand of blues-rock that leans to the alternative side of things. "Walk Away" makes it clear that these guys revel in their brittle guitar textures and bold, upfront drum presence. Lead vocals deliver positive lyrics about coping with the modern world. In "Willow," Spanish guitar notes thread their way through the song like spun gold through burlap, accompanying interesting, philosophical lyrics. The swaggering "Pushin'" might be the duo's most memorable tune, topped off by some searing guitar licks. We feel the lead vocals could bring more grit to the party.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



Vacances

Contact: vacancesmgmt@gmail.com
Web: facebook.com/VacancesNY
Seeking: Film/TV, Bookings
Style: Indie/Rock/New Wave

As Vacances, Brooklyn-based Danny Lannon's got a gift for catchy pop-rock hooks and he mounts them in radio-ready fashion. The familiar-sounding rocker "Damage" rides a relentless 4/4 beat to deliver a song that brims with sun-bleached optimism, with Lannon's unexpectedly emo-soul voice contributing a subtly darker shade to the proceedings. With its undeniable hook, "Cool" bursts out of the speakers with summertime energy ("I'll chill in the sunshine with my friends...!"). Though "Never Give Up" has a hook that takes longer to gel, it delivers some tasty Moog effervescence along the way. We can imagine Vacances appealing to the same crowd that digs Walk the Moon and Passion Pit.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



Matthew Wolcott

Contact: w3pr@yahoo.com
Web: matthewwolcott.com
Seeking: Booking, Label, Film/TV
Style: Singer-Songwriter

Artist Matthew Wolcott has enlisted a first-team production group for his original material, giving it a rich, expert vibe. While his melodies are not super-memorable, Wolcott is a storyteller with an eye for authentic imagery that makes his sketches of small-town life seem quite authentic and highly relatable, perhaps well-suited for placement in a film or TV show. Each song, whether it's the Jackson Brown flavored "Western Lights," the mournful "Olde Town Blues" or "Dixie's Waltz" with its pleasantly surprising trumpet solos, offer deft production that captures an honest voice, a singer-songwriter who knows his stories' terrain and understands the sad, lonesome characters who populate it.

Production	9
Lyrics	8
Music	7
Vocals	7
Musicianship	8

SCORE: 7.8



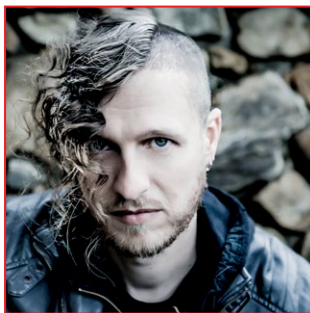
Dharma Child

Contact: michaelvanasek@gmail.com
Web: dharma-child.com
Seeking: Label, Booking, Film/TV, Mgmt
Style: R&B/Soul

Minnesota's Dharma Child (Michael Vanaasek) conjures a collection of soul/r&b songs with a higher consciousness message and grooves that eventually sneak up on you. "Waste of Time" is a perfect example of this: just when you might be getting a little bit restless with the song's repetitious groove, you gradually realize how good the song is and how into it you are. "Feel So Good" is a nice introduction to his soulful vocal style. The addition of rapper Hereami elevates the song nicely. "Like The Sun" is a funk/rap song that delivers a fun, tropical vibe complete with steel drums. This artist's groove-centric vision is laid-back, peppered with handclaps, and he's in no hurry to knock you out with a catchy chorus.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.8



December Fades

Contact: kevin@decemberfades.com
Web: decemberfades.com
Seeking: Film/TV, Booking, Mgmt
Style: Pop-Rock, Alternative

Kevin Rogers spearheads December Fades with a tortured, poetic, lovestruck persona that shows promise. The singer/guitarist/keybordist invests his love songs with a haunted vibe to his vocals and a neo-classical lean to his piano. Even when he's falling for someone ("Is It Love") the artist presents a doubtful, downcast vibe. A problem we had: verse lyrics are indistinct/muddled and should be easier to decipher. Also, the track's low-end is barely present. "Crash and Burn" (especially its too facile chorus) is a misfire. But "Diamonds and Rain," featuring just Rogers' voice and acoustic guitar, is his best. We can imagine this soft, gentle paean to romantic ecstasy in a film or TV sequence.

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.6



Two Hundred Feet

Contact: pjzitarosa@gmail.com
Web: twohundredfeet.com/home
Seeking: Film/TV, Booking
Style: Hard Rock/Metal

Classic melodic-metalheads will appreciate P.J. Zitarosa and his mates, who bring virtuosity to every measure. "Speed of Evil" exemplifies the band, with not only Zitarosa's guitar histrionics, but a level of drum dazzlement that's a real gas to behold. (We only wish the guitar solo took things to a higher level, but instead it flatlines.) "I Surrender" epitomizes old-school metal where soaring axe harmonics and wailing, high-range lead vocals rule. Overall, we advise the band to enlist a producer/mixer who can correct some fundamental level issues. For example, the guitars are often buried or are louder in the verses than in the choruses, which ultimately undermines the dramatic punch of the songs.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	9

SCORE: 7.6



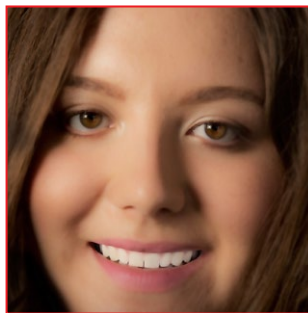
Buoy Genius

Contact: buoygeniusmusic@gmail.com
Web: soundcloud.com/BuoyGenius
Seeking: Label, Booking, Film/TV
Style: Hip-Hop, Rap

Ohio artist Buoy Genius has no lack of self-esteem, a chanting childlike defiance that states his mission to gain rightful recognition. His sly, clever humor is on full display in "Better" where he promises to "take my talents where they never been." His wordplay is reliably winning ("enemies & pretendable's"). We appreciate how his production (featuring spare, simple keyboards) always keeps the vocals up and primary. The spacey synth drones on "Witness" are effective. The artist's sonic vision (his flow and beat choices, especially in "Gone Tell Em" and "Set Me Free") reminds us of early 00's Young Jeezy) is consistent but ultimately repetitious. BG's main strength is the unique character of his voice.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.6



Autumn Sky Wolfe

Contact: MMeredithDay@gmail.com
Web: autumnskyyolfe.com
Seeking: Booking, Film/TV, Placement-Distribution
Style: Americana, Pop

Singer Autumn Sky Wolfe's purity of voice is on full display in these crafty, well-produced songs. She imbues "Just You" with a homespun, country flavor, and her earnest, straightforward phrasing lends the song a guileless sincerity. (And the expert, electric guitar solo is a delight.) "Endless Ride" possesses many of the same virtues and suggests Wolfe would be a natural for musical theater. Her choice to cover the Diane Warren-penned "If You Asked Me To" (made famous by the great Celine Dion) begs the listener to make a comparison—one which Wolfe, at this stage in her career, cannot win. We urge this up-and-comer to continue to develop her natural vocal gift.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4



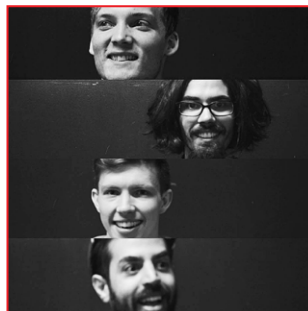
TRISTN

Contact: meijin@theoutletmusic.com
Web: tristn.net
Seeking: Label, Film/TV
Style: Eclectic Pop/Rock/Music Producer

Sub-standard production quality handicaps NY-based artist TRISTN, whose effervescent brand of pop-rock (reminiscent of Radio Disney fare) is undermined by poor sound mixing that consistently causes her lead vocals—so central in pop-rock—to be overwhelmed by the sonic overload. There's simply too much going on in each of these recordings and "Sky Wide Open" is an example. The song's energetic 4/4 beat and guitar-driven energy are strong and promising, but her lead vocals never get a chance to rise above the clamor. That said, TRISTN is a songwriter with a knack for pop hooks. And her voice (what we can hear of it) has its moments, as on "Anywhere But Here," that are appealing and even seductive.

Production	6
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.0



Honeybender

Contact: honeybendermusic@gmail.com
Web: honeybender.bandcamp.com
Seeking: Booking
Style: Math Rock

Good thing Honeybender are seeking live opportunities. Their recordings demonstrate a solid ability to play—they'd be a blast to see live. The recordings also, unfortunately, demonstrate the band's ineptitude as recording artists. Could be intentional lo-fi—especially the breathy, buried vocals—but the guitar tones are just awful. Sounds like they're trying to not wake up the parents while recording late at night with direct-in tones. Get some plug ins, guys! There are so many cheap ones out there!! That said, the speedy fretwork is a lot of fun from a songwriting standpoint. The percussion is pretty good too. All in all, this Portland, OR outfit are too interesting to quit now. Keep working.

Production	6
Lyrics	6
Music	7
Vocals	7
Musicianship	8

SCORE: 6.8

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

Beyond Baroque Venice, CA

Contact: chris@mileshighproductions.com

Web: ameliakspicer.com

The Players: Amelia K. Spicer, keys, banjo, guitar, vocals; Steve Postell, guitar; Don Teschner, mando, lap steel, harmonica; Tom Felicetta, bass; Andy Kamman, Michael Jerome and Christopher Allis, drums; Bliss Bowen, vocals.

Material: Finding her roots in Pennsylvania, drifting through Texas and Nepal before establishing herself in Los Angeles, singer-songwriter and multi-instrumentalist Amelia K. Spicer is an experienced nomad. Upon initial listen, it is clear Spicer draws influence from an array of locations. Americana with notes of folk, country and blues, Spicer's sonic profile is multi-faceted, accurately exemplifying her vagabond nature and transporting the listener to a place featuring lush hills and expansive skies.

Musicianship: Sultry croons transition into enigmatic whispers as Spicer renders her listener transfixed with her vocal ability. The undulating quality of her voice, reminiscent of Fleetwood Mac era Stevie Nicks, lends to the folksy sentiments of the overall arrangement. Her lyrics feel achingly intimate, often inciting rich, earthy imagery and poetic symbolism. The backing instrumentation, consisting of strings such as guitars, banjo, mandolin and a variety of percussion, interlocked skillfully to provide a swinging support for Spicer. Even electric guitarist Steve Postell exhibited his chops with a number of blistering solos in between passages.

Performance: Celebrating the release of her new album *Wow and Flutter*, Spicer brought



AMELIA K. SPICER

a sizable crowd onto the floor, those who could not fit inside craned their necks from the doorway. She kicked off her set with the debut of her music video "Lightning," a dreamy visual companion that Spicer shot almost completely by herself—while underwater. Although the musicians were of a very high caliber, the set felt organic and down to earth. Spicer frequently addressed the crowd in a conversational manner, and even swigged a bottle of Pinot Grigio before she plunged into "Wild Horses."

Summary: Spicer characterizes her sound as "red-dirt noir," which aptly summarizes the relationship between the rustic twang of the accompaniment and her seductive, smoky vocals. Her stage presence was undeniable even amid the All-Stars roster of musicians with which she shared the stage. Moody and emotional, Spicer has the unique ability to induce nostalgia for a place and time one may have never experienced

— Austin Arthur

Pianos New York, NY

Contact: amanda@lafamos.com

Web: thehowlinsouls.com

The Players: Pete Smith, vocals, guitar; Robbie Sokolowsky, bass; Scott Sepe, guitar; Nate Lang, drums.

Material: At times their music seems to have its roots in southern rock (they were named after blues icon Howlin' Wolf), while in other instances you can hear a hint of British influence. But however you define them, this band is devoted to classic rock in all its incarnations. As the pendulum swings back and forth on the rock spectrum, one thing is clear; the Howlin' Souls are committed to their genre and are not beholden to any trend or flavor of the month.

Kicking off the set with the very uptempo and catchy "Alabama," which opens with a smoking lead guitar solo and some great fills, the band forges ahead with a sound that is reminiscent of genuine southern rock. In "Anyway You Take It," the band slows it down to a more moderate tempo, making it one of their more memorable songs. It's thematically interesting to note a resurfacing theme where women take the lead and men are at their mercy and/or beck and call, as in "Black Heart": I took a ride, dirty hustler washed me out with the tide ... a lipstick killer with a deviant mind...black heart.

Musicianship: What's immediately noticeable is that every band member's contribution is integral to making the sound work as a whole.



THE HOWLIN' SOULS

The arrangements and timing of instrumental solos are spot-on and never crowd the vocals. Smith's voice, in the style of Tom Petty, has the requisite amount of rock angst and just enough rough edges to properly express the music. Sokolowsky on bass and Lang (who played the rival drummer in the movie *Whiplash*) on drums are completely locked in, while Sepe on guitar comes through with one interesting guitar solo after another.

Performance: With a mere 30 minute set, the Howlin' Souls their time on stage, moving from one song to the next, which might have been a conscious decision. That didn't leave much room for interaction with the crowd, where some back story, quip or commentary tells us something

about the artists or the songs, especially in a noisy club where the lyrics are not always audible. However, unlike many rock bands who rely on bells and whistles and stage antics, the band shines with the mindfulness of serious musicians, casting them in a more mature light. Frontman Smith's amiable demeanor was evident as he introduced each song by title only.

Summary: No doubt the Howlin' Souls are a devoted group of musicians and talented instrumentalists who can stand up to any rock band on the scene. But letting us in more to reveal what makes them tick and exploring new marketing tactics—to distinguish themselves from the herd—would serve them well.

— Ellen Woloshin



SAM WILLIAMS

MIGUEL COSTA

The Pig N' Whistle Los Angeles, CA

Contact: sam@hickeywilliams.com

Web: samwilliamsmusic.net

The Players: Sam Williams, vocals, guitar.

Material: William is the self-proclaimed "walking encyclopedia" of '60s music, a man of "perfect pitch." With that speculation aside, Williams played every instrument on his new album, *Platform*. In the vein of a

young John Mayer, this self-taught musician also engineered every session, wrote every lyric and produced every song himself. His vocal range and tone closely resembles that of Bob Dylan, while his song structuring and arrangements can be compared to the early Beach Boys recordings during their Pendletones era (from 1961 to 1963).

Musicianship: There is something alluringly honest about an artist who bares his/her soul

through their music, live. But what makes a musician even more enticing is when they perform their very own songs, by themselves, without a band behind them. A stripped-down set is an intimate way for a performer to say to his/her audience, "This is who I am." And in that regard, Williams shows his audience exactly who he is. With just an acoustic guitar and a Bob Dylan "esque" vocal range, he plays his music in an intimate and friendly mode. And that is the same manner he speaks to his crowd.

Performance: Williams plucks his guitar as if he is flipping through the pages of an unfair version of "The Book of Love." And that is what made his show at The Pig N' Whistle so personable. Williams wore his heart on his sleeve, by way of Doo-wop, a mixture of modern rock and contemporary pop music. He sang songs from his album *Platform* as if all of his spectators could feel the emotional pain, and yearning for love, seeping through his diary.

Summary: Throughout American history, loneliness and heartbreak have been the key ingredients for the biggest chart topping hits. That historical notion suits Williams perfectly. His sound is highly influenced by several rock & roll and pop legends of yesteryear, such as the Beach Boys and the Four Seasons. If pinning pop-rock songs about lonesomeness worked for renowned songwriters like Brian Wilson, and famous composers like Elton John—it can certainly work out for a young artist like Williams.

— Miguel Costa

At the Top Long Beach, CA

Contact: wearermb@gmail.com

Web: facebook.com/wearermb

The Players: Randell Milan, vocals, guitar; Carlos Soto, drums; Jose Alcantar, bass. Plus, for this show, Marcus Cruz-Galvan, percussion.

Material: At the Top in Long Beach is an odd venue, located above what looks like a sort of Irish bar. On a Saturday night that sees traffic almost at a standstill, as people try to get to the destination of their weekend festivities, getting to the gig and getting parked up provides challenge enough. Thankfully, the strong blues-rock played by RMB (initials that we think stand for the Randell Milan Band, given the frontman's name) was worth the effort, though not necessarily based on the material alone. In truth, take away that passionate delivery, particularly of Milan, and you're left with some fairly standard blues-rock. Just an hour after the set has ended, there were no songs lingering in the old memory banks. That's probably something the guys can work on.

Musicianship: All three, of the core RMB members, are exemplary musicians. Galvan is gifted, too though his Latin-flavored percussion is all too often lost in the mix, which is a shame. Alcantar is a flamboyant and fun bassist, while Soto is clearly there to do more than keep a simple beat, though he does that effectively. Milan has a strong voice, which holds the whole thing together, though he's equally adept at



RMB

BRETT CALLWOOD

wrestling emotive notes from his instrument. As a unit, the RMB is tighter than a Long Beach parking spot on a Saturday night.

Performance: This is where the real fun aspect of this band lies. Soto is all smiles from behind his kit, his mop of hair a hypnotic presence as he keeps the groove. Meanwhile, Alcantar never misses an opportunity to pogo. But again, all eyes are on Milan. The guy is a naturally charismatic frontman who can pull off what would normally be cringe-worthy moments, like getting his band together to bump collective fists football-style before the

set, because he's not trying to be cool. His authenticity is infectious; the guy just wants to play the songs that he's written, and have a good time doing it.

Summary: At the Top was packed for this show (the band's *Sober Soul* album is out now), all apparently psyched to see RMB. It was a young crowd, too, considering the bluesy style of music being offered, which suggests there's a college radio market for these guys, who could easily appeal to fans of Blues Traveller, G. Love, and even Jack White and Beck. — Brett Callwood

LIVE REVIEWS

Bogie's Westlake Village, CA

Contact: Dan Warren,
warrenmediaandmarketing@yahoo.com
Web: Oui3.com

The Players: Billy Joe Wiseman, guitar;
Lou Castro, bass; Jim Xavier, drums and
percussion.

Material: Using a cool moniker to describe their dynamic and eclectic instrumental vibe ("neo-jazz"), these three SoCal veterans create a powerful contemporary equivalent to the heyday of jazz fusion. Throughout the engaging hour, they offered a stylistic mix similar to that of their latest album *Occupy Your Mind*. The infectious opener "She Knows She's Got It" was a high energy, in-the-pocket, pop-jazz-funk jam with an irresistible vocal hook. They balanced the hypnotic, sensual soul of "After Hours" and the hypnotic reggae/island vibe of "When Six Ate Four" with the fiery deep bebop grooves of "Peanut Butter," which featured Wiseman's crackling guitar licks. Another highlight was "Aquabong," the tongue-in-cheek rewrite of "Aqualung," featuring speedy grooves, a punchy melody and some of the set's most frenzied jazz/rock jamming.

Musicianship: Oui' 3's stated intention is to redefine the public's perception of jazz. If this set was any indication, they make that redefinition a total blast as all three members showed off their deep jazz chops while engaging in licks and grooves that were steeped in pop, soul and funk. Castro and Xavier create a rhythm section that's alternately



laid-back and in-your-face funk out, and Castro occasionally showed off his melodic chops, as on the hypnotic walking bassline intro to "Over the Hills."

Performance: People who gravitate toward this kind of hybrid, contemporary jazz with an edge, usually care more about the blazing chops than charisma and stage presence. The good news is that Oui' 3 has both. They're definitely more an experience for the ears, but their spirited movements and commanding dexterity on their instruments are exciting to watch. Lou was the talker of the trio, making a playful joke about sax great John Klemmer

not showing up, before they eased into "After Hours" (which Klemmer plays on the album) and later the engaging, funny story behind "Aquabong." Humorous anecdotes aren't essential, but why not?

Summary: The most inspiring aspects of jazz fusion in the '70s Weather Report/Return to Forever days were expansiveness and adventurousness. It was pure energy drawn from many different genres, with no boundaries or barriers and musical virtuosity galore. Oui' 3 makes their incredible "neo-jazz" the modern equivalent, with one of the most exhilarating shows in recent memory. — **Jonathan Widran**

The Mint Los Angeles, CA

Contact: aliciamusic@me.com
Web: thewagband.com

The Players: Alicia Van Sant, vocalist,
percussion; Arielle Strauss, drums; Brian
Ostering, bass, vocalist; Don Lee, guitar,
vocalist.

Material: The Wag is unabashedly a throwback to the 1960s, with short and sweet pop songs that are family-friendly. Alicia Van Sant, Brian Ostering and Don Lee all trade off on vocals throughout the set to always keep it interesting. What you get is reminiscent of the Seekers, the Animals, the Turtles and the Monkees. Van Sant has a Grace Slick power to her vocal, so it is no surprise when the group perfectly replicates "White Rabbit" to the astoundment of their audience.

Musicianship: The showmanship starts immediately with a funky rhythm and sound that harkens back to the Music Machine's hit "Talk Talk." One of the Wag's better numbers has a "Cherry, Cherry" Neil Diamond feel to it, with a bouncy bass line from Ostering that gets the patrons dancing. Lee delivers solid solos throughout the set with a clear tone.

Overall the band's mix is excellent, which may be, in part, due to the absence of a full drum kit. Between Strauss' hand drumming and Van Sant's tambourine you really aren't missing a thing. Only when Van Sant drops the tambourine does the sound feel like it's lacking. That may be due to the fact that this was such a primary percussion element of music from the '60s, so you definitely do miss it when it's gone.



Performance: It is clear that everyone in the band enjoys performing, especially Ostering who has the Beatles head bop down. The set varies with tempo changes that take you into the likes of the 5th Dimension and Jefferson Airplane. The group is sure to promote their merch and introduce themselves. Van Sant frequently uses the tambourine as an effective method of encouraging audience participation.

Summary: It is very admirable that the majority of these songs are, in fact, originals

with a '60s vibe. While Van Sant solidly delivered on the Jefferson Airplane cover, it would be great to see her mix things up with some Cass Elliott covers. Given their extensive repertoire, this group should never have a hard time landing gigs at theme parties and festivals. While the group is extremely flexible in regards to the styles, they shouldn't mess with their terrific formula. The Wag excels at delivering good old fashioned rock & roll.

— **Brooke Trout**



APPLE KAUFMANN

O'Brien's Pub Somerville, MA

Contact: thefourpointrestraints@gmail.com

Web: 4prmusic.com

The Players: Evan Gadowski, vocals, guitar; Will Barry, lead guitar, harmonica; Meagan Day, bass; Mike Cashin, drums; Mei Ohara, violin; Ryan Coomey, accordion; Haley Day, guest vocals.

Material: By way of introduction, Four Point Restraints claims to embody a "borderline

schizophrenic" style. This apt descriptor captures both the beauty and downfall of their unexpected concoction. Listing influences ranging from Captain Beefheart, David Bowie, spaghetti westerns, PJ Harvey, to sea shanties and more, their unique bouillabaisse, as likely to incorporate Celtic elements as that of lounge, remains ephemeral. Their declared genre (rock noir / post punk / dark wave / indie) hints at their style, but their Frankenstein hybrid needs to be heard.

Musicianship: While musically capable, 4PR move beyond ordinary by incorporating harmonica, accordion and violin. Gadowski's deep, staccato vocals complement the act's dark aesthetic. Shifting tempos remain their greatest asset, building tension with sludgy, brooding passages before springing forth into high-voltage assaults. Glimpses of brilliance reveal themselves during flashes of unity, yet a plethora of concepts means their stew often turns to mush.

Performance: Reflecting their eclectic nature, each member dresses differently—one in a suit, another as glam rocker, and someone as a folk hipster. The result, both fascinating and perplexing, embodies the double-edged nature of their ambitious scope. Gadowski looks the role but needs better stage presence. It was violinist Ohara who ultimately stole the audience's attention. Despite this being a release party for their latest album, *Vicious Circle*, the frontman failed to mention their merch table or all the players. Curiously, the band's comfort level increased after they'd run through their latest material and moved onto older tunes.

Summary: Having toured extensively since 2010, 4PR have earned an enthusiastic base and it's easy to understand why. There's an inherent fascination to this unconventionally stitched formation—with the constant threat of imminent collapse comes pure exhilaration when it doesn't. But with so many colors on the canvas the dominant motif becomes brown. What's needed is better overall balance and a specific vision, even if that vision shifts dramatically from song to song.

— **Andy Kaufmann**

The Mint Los Angeles, CA

Contact: Brenda@TheHerreraAgency.com

Web: catiewaters.com

The Players: Cleon Edwards, drums; Mike Clowes, guitar; Matt Hines, bass; Ben Bohorquez, sax; Jay Jennings, trumpet; Kevin Hicks, trombone; Nina Hadzi-Antich, background vocals.

Material: Catie Waters has a unique voice that blends R&B, pop, neo soul, jazz and funk, all in one disposition. Growing up, Waters listened and learned from Amy Winehouse, Marvin Gaye, Stevie Wonder and Adele, just to name a few. Hence, the material that she writes includes subjects and themes that aim to inspire and motivate change in the world. With a spark in her message, Waters is an activist in her own right.

Musicianship: Waters' "Stone Child" project features an array of accomplished musicians who've collectively orchestrated a solid album. "Spirit of the Sound" references how music is constantly around us, while "Control" reminds us that we are made to be strong, with love, power and self-discipline. Waters has a multi-octave range and she is adept at hitting high notes.

Performance: Waters is committed to her vision; from the subtle band ensemble to being the center of attention, her set amounted to a collective, message-driven show. By introducing each song with a background story, Waters brought a personal element to her performance. Despite stopping after every



THE HERRERA AGENCY

song, her band members handled their parts professionally, adding flavor to the visual.

Summary: Waters is a multi-faceted artist who is confident in her direction. She's a performer who is absorbed in her work and vehement in conveying her beliefs with originality. Blessed

with intelligence and a look that's made for TV, Waters is on the rise and seems ready to stake her claim in music. And being located in the "Entertainment Capital of the World" gives her a better chance to bring her insight to the commercial forefront.

— **Adam Seyum**

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Tel: 626.584.4025 - MMeredithDay@gmail.com
www.WolfeTracksMusic.com

Contact: Otto Vavrin II
How to Contact: call before submitting material

SONGFINDER

Atlanta, GA
404-437-7978
Email: info@songfinderlicensing.com
Web: musicsondfinder.com
Contact: Melissa Love, Sr. Director

SOUNDTRACK MUSIC ASSOCIATES

4133 Redwood Ave., Ste. 3030
Los Angeles, CA 90066
310-260-1023
Email: info@soundtrk.com
Web: acebook.com/
SoundtrackMusicAssociates/
Contact: John Tempereau, Roxanne Lippel,
Koyo Sonae
Music Supervisors: George Acogny,
Anastasia Brown, Kathy Dayak, Jason
Eldredge, Matt Kiersch, Frankie Pine,
Michelle Silverman, Koyo Sonae
How to Submit: no unsolicited material

STEELMAN STUDIOS

818-465-3357
Email: steelmanstudios@live.com
Web: steelmanstudios.net
Contact: Devon Steelman
Credits: TV Networks, Film Studios, Ad
Agencies
How to Submit: no unsolicited material
Basic rate: call for info

SUPERVISION

165 Hudson St., Rear Entrance
New York, NY 10013
212-219-9170
Email: supervision@mindspring.com
Contact: Susan Jacobs, Jackie Mulhearn
How to Submit: no unsolicited material

SWEET & DOGGETT

Boston, MA
617-872-0455
Email: info@sweetdoggett.com
Web: sweetdoggett.com
Contact: Jay Sweet or Scott Doggett
Credits: AOL, Merrill Lynch, Kodak, Fisher-
Price, Dunkin Donuts
How to Submit: no unsolicited material

TLS MUSIC SERVICES

818-848-2330 Fax 818-488-4006
Email: tracy@tlsms.com
Web: tlsms.com
Music Supervisor: Tracy Lynch-Sanchez
Credits: Napoleon Dynamite, 20th Century
Fox, Universal Studios Home Entertainment,
MGM
How to Submit: no unsolicited material

TRF PRODUCTION MUSIC LIBRARIES

106 Apple St., Ste. 302
Tinton Falls, NJ 07724
201-335-0005, 800-899-MUSIC
Email: info@trfmusic.com
Web: trfmusic.com
Contact: Anne Marie Russo
Credits: TV Networks, Film Studios, Ad
Agencies
How to Submit: submit acoustic and
instrumental material only

TRUE TALENT MANAGEMENT

9663 Santa Monica Blvd., #320
Dept. WEB
Beverly Hills, CA 90210
310-560-1290
Email: webinfo@truetalementgmt.com
Web: truetalementgmt.com
How to Submit: accepts unsolicited material

UMG NASHVILLE

401 Commerce St., #1100
Nashville, TN 37219
615-244-8944
Web: umgnashville.com
Styles: Country, rock, singer-songwriter
Clients: Shania Twain, Toby Keith, Willie
Nelson, Ryan Adams, George Strait, Reba
McEntire, more
Credits: Lost Highway, Mercury, MCA,
Dreamworks
How to Submit: no unsolicited material

VELVET EARS

4570 Van Nuys Blvd., #256
Sherman Oaks, CA 91403
818-510-0295 Fax 310-496-2624
Web: velvet-ears.com
Contact: Liz Gallacher, Kathleen Hasay
Credits: Live Forever, Virgin Records,
Bend It Like Beckham, Cube Soundtracks,
Resident Evil

VERSUSMEDIA

Web: versusmedia.com

Styles: All genres
Credits: Over 900 independent films
worldwide
How to Submit: online registration
necessary to receive listings

VISUAL MUSIC SERVICE

9507 N. Santa Monica Blvd., # 213
Beverly Hills, CA 90210
310-274-9601 (office), 818-481-0840 (mobile)
Email: rick.fleishman@gmail.com
Web: visualmusicservice.com
Contact: Rick Fleishman
How to Submit: no unsolicited material

WARD HAKE

VP Music, 20th Century Fox TV
10201 W. Pico Blvd., Bldg. 88, Ste. 30
Los Angeles, CA 90064
310-369-1000
Credits: 24, Prison Break, The Simpsons,
Family Guy, My Name Is Earl, How I Met
Your Mother, The Unit, The Shield, Shark
and Bones
How to Submit: no unsolicited material

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PRODUCTION MUSIC
10585 Santa Monica Blvd.
Los Angeles, CA 90025
310-441-8722
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
How to Submit: We do not accept composer
demos and library discs for consideration.
We only accept emails with a link to your
music. NO music files attached to the email

Additional locations:

1030 16th Ave, South
Nashville, TN 37212
888-615-8729

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

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

WJOY MUSIC SEARCH & LICENSING

2675 W. Grand Ave., Ste. 505
Chicago, IL 60612
773-276-9340
Web: wjoymusic.com
Contact: Joy Wellington Tillis
Comments: WJOY provides a service to
advertising and corporate clients by aiding
them in obtaining rights to use pre-recorded
and stock music.

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Web: 740sounddesign.com
Basic Rate: call for info

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Burbank, CA 91504
818-842-2828, 310-560-2373, 702-435-0277
Email: dave@absoluterentals.com
Web: absoluteliveproductions.com
Basic Rate: call for info

BELL SOUND STUDIOS

916 N. Citrus Ave.
Hollywood, CA 90038
323-461-3036
Email: beth@bellsound.com
Web: bellsound.com
Basic Rate: call for info

BRIAN BANKS MUSIC

310-691-2347, U.K. +44-20-7096-1652
Email: brian@brianbanksmusic.com
Web: brianbanksmusic.com
Basic Rate: call for info

BRIDGE RECORDING, THE

736 Salem St.
Glendale, CA 91203
818-396-4474 Fax 818-396-4979
Email: vicki@thebridgerecording.com
Web: thebridgerecording.com
Basic rate: call for info

CAPITOL STUDIOS

1750 N. Vine St.
Los Angeles, CA 90028
323-871-5001

Email: mark.moreno@umusic.com
Web: capitolstudios.com
Contact: Mark Moreno
Basic Rate: call for info

CHARLES LAURENCE PRODUCTIONS

19002 Los Alimos St.
Northridge, CA
818-368-4962
Email: clpmanagement@aol.com
Web: clpstudios.com
Contact: Charles Laurence
Basic Rate: call for info

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Los Angeles, CA 90068
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Email: info@cineworks.com
Web: cineworks.com
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Additional locations:

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818-766-5000

935 Gravier St., Ste. 1054
New Orleans, LA 70112

12054 Miramar Pkwy.
Miramar, FL 33025
305-754-7501

1431 Woodmont Lane, N.W.
Atlanta, GA 30318
404-567-5160

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Web: cloud19.com
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Phanthapanna, Chris Meztista
Credits: Residue, Hayride2, Night Claws,
Songs of Liberty, Convergence, Tokarev

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Contact: Donny Baker
Basic Rate: Call for more info

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Web: pacifiquestudios.com
Basic Rate: call for info

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3005 S. Lamar Blvd.
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323-366-0012
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Web: primalscreeam.audio
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Los Angeles, CA 90034
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Email: duncan@racehorsestudios.com
Web: racehorsestudios.com
Contact: Duncan
Clients: Universal Interactive, D3Publishers
of America, Trailer Park of Terror
Basic Rate: call for info

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Web: riptidemic.com
Basic Rate: call for info

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Encino, CA 91316
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Web: screenmusic.com
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Web: sensory-overload.com
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Web: sottovocestudio.com
Basic Rate: call for info

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Web: soundbath.com
Basic Rate: call for info

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Web: steelmanstudios.net
Contact: Devon Steelman
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Agencies
How to Submit: no unsolicited material
Basic rate: call for info

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818-855-9759
Email: info@stokesaudio.com
Web: stokesaudio.com
Basic Rate: call for info

STUDIO CITY SOUND
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368 Fax 818-761-4744
Email: eharrison@studiocitysound.com
Web: studiocitysound.com
Basic Rate: call for info

SUMMERFIELD MUSIC, INC.
818-905-0400
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Web: summerfieldmusic.com
Basic Rate: call for info

THRESHOLD SOUND + VISION
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Santa Monica, CA 90405
310-566-6677 Fax 310-314-3826
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Web: thresholdsound.com
Contact: Michele Blankenship
Basic Rate: call for info

THUNDER SOUND
3123 S. La Cienega Blvd.
Los Angeles, CA 90016
310-829-4765 Fax 310-315-6399
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Web: thunder-sound.com
Contact: Art Wright
Basic Rate: call for info

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818-533-8669
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Contact: Thomas Hornig
Web: tomcatontheprowl.com

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Santa Monica, CA 90402
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Email: v@thegroup.net
Web: thegroup.net
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Web: warriorrecords.com
Contact: Jim Ervin
Basic Rate: email for information

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Los Angeles, CA 90046
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Web: thelakestudios.com
Contact: Sara Clark
Basic Rate: call or Email for info

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Santa Monica, CA 90404
310-829-6200
Email: info@wojahn.com
Web: wojahn.com
Basic Rate: call for info

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Miami, FL 33025
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Web: cineworks.com
Basic Rate: call for info

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818-766-5000

1831 Centinela Ave.
Santa Monica, CA 90404
818-766-5000

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New Orleans, LA 70112

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Atlanta, GA 30318
404-567-5160

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Chicago, IL 60622
312-649-1800 Fax 312-642-7441
Email: candice@golan.tv
Web: atomicimaging.com
Contact: Candace Gerber
Basic Rate: call for info
Additional locations:

New York
312-649-1800 Ext. 5770
Email: erik@atomicimaging.com
Contact: Erik Iversen

Los Angeles
312-649-1800 Ext. 5780
Email: Tim@atomicimaging.com
Contact: Tim Clark

San Juan, Puerto Rico
312-649-1800 Ext. 5790
Email: luis@atomicimaging.com
Contact: Luis Ruiz

SONIXPHERE
125 S. Clark, 17th Floor
Chicago, IL 60603
312-329-1310
Email: greg.allen@sonixphere.com
Web: sonixphere.com

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54 W. Hubbard St., Ste. 501
Chicago, IL 60610
312-822-0888
Email: kristin@whitehousepost.com
Web: whitehousepost.com
Contact: Kristin Branstetter
Basic Rate: call for info

Additional locations:

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Email: joni@whitehousepost.com
Contact: Joni Williamson

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New York, NY 10014
212-568-8200
Email: cgrady@whitehousepost.com
Contact: Caitlin Grady, Exec. Producer

The Heal's Building
No. 1 Alfred Mews- 5th Floor
London, W1T 7AA
44-0-207-432-4300
Email: allen@whitehousepost.com
Contact: Chris Allen

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Web: digitalinsightrecording.com
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Web: levyproductiongroup.com
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Web: worldsaway.tv
Basic Rate: call for info

NEW YORK

CP DIGITAL
102 Madison Ave.
New York, NY 10016
212-328-5177
Email: ffiore@cpdigital.com
Web: cpdigital.com
Contact: Franco Fiore
Basic Rate: call for info

CINERIC
630 9th Ave., Ste. 508
New York, NY 10036
212-586-4822
Email: enyari@cineric.com
Web: cineric.com
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Web: digital-arts.net
Contact: Axel Ericson
Basic Rate: call for info

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New York, NY 10019
212-757-4580
Email: info@duart.com
Web: duart.com
Basic Rate: call for info

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New York, NY 10010
212-598-3000 Fax 212-228-3664
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Web: magneticimage.com
Basic Rate: call for info

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212-727-2540
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Web: mergecreativemedia.com
Basic Rate: call for info

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212-924-7364
Email: info@mpny.tv
Web: mpny.tv
Basic Rate: call for info

POST FACTORY
12 Desbrosses St.
New York, NY 10013
212-627-1662 Fax 646-237-2200
Email: david@postfactoryny.com
Web: postfactoryny.com
Contact: David Feldman
Basic Rate: call for info

Additional location:

304 Hudson St., 6th Fl.
New York, NY 10013
212-627-2330

PRIME FOCUS
12 Desbrosses St.

New York, NY 10013
212-627-1662
Email: david@postfactoryny.com
Web: primefocusworld.com
Basic Rate: call for info

Additional locations:

304 Hudson Street, 6th Floor
New York, NY 10013
212-627-2330

PURPLE COW POST
516-443-1058
Web: purplecowpost.com/main.html
Contact: Brain Kushner
Basic Rate: call for info

TOWN & COUNTRY CREATIVE
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Email: rosanne@townandcountrycreative.com
Web: townandcountrycreative.com
Contact: Rosanna Herrick
Basic Rate: call for info

YESSIAN
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New York, NY 10010
212-533-3443
Email: info-ny@yessian.com
Web: dragonlicks.com
Basic Rate: call for info

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248-553-4044
Email: info-detroit@yessian.com

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Venice, CA 90291
310-844-1184
Email: info-la@yessian.com

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Web: continentalfilm.com
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Nashville, TN 37204
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Web: postdigital.us
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Basic Rate: call for info

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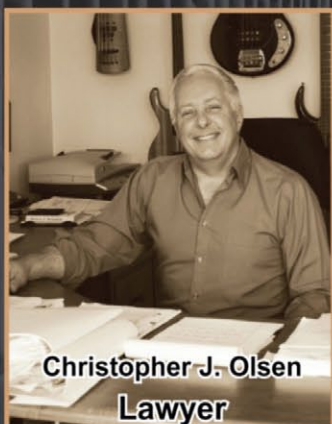
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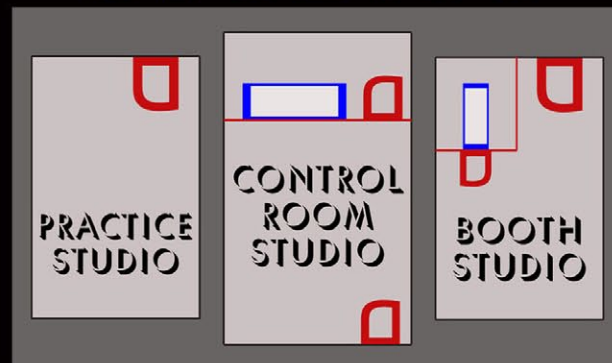
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Get Your “FIT” Together

Singing is a physical activity—sometimes extremely demanding—especially as we grow older. In the following article, voice and performance coach Tamara Beatty reveals how to stay in shape to deliver powerful, nuanced performances.

When I was younger, I didn't study singers, I studied athletes. I watched their movement, how they searched for efficiency, and how they trained strategically to get the strength, power, agility, flexibility, and expression that their bodies needed for their sport or discipline. I witnessed how they trained in order to progress steadily, not plateau, and not fatigue or injure over time.

As I got older and more invested in athletics myself, I had the luck and privilege of training with some of the best coaches in the world who prepared athletes for the Olympics and other World level competitions. They understood the art of finding the “right” training for each body and personality, the importance of specific practice, and the point of it. As a voice and performance coach, I've found that these same ideas apply to singing.

Whether I learned it from my athletic coaches, or just from years of training as an artist or voice coach myself, I've come to the conclusion that the point of practice is not just to gain more skill in order to execute more accurately or effectively. It is to help you be more free and more powerful (whatever powerful means for you in that moment), when it counts.

For singers, this means not only developing a capable physical voice (one that may be able to do things like sing consistently on pitch, craft a signature tone, or belt the high notes), it also means fostering the artist voice inside which fuels your physical voice. So that when you say something, or sing something, it means something. And if you want to be a compelling performer, it needs to mean something to both you and to your audience. This is the voice you want to train. Your voice is not “fit” unless you honor all of it.

So how do you Get Your “FIT” Together?

We begin by acknowledging three important things that will pave the foundation for your training.

First up...

Fitness is only ONE part of the equation. There is so much more to being an amazing singer and artist than how well you ‘execute’. There's your musicianship, your artistry, your songs, and your performance presence to name a few. But it's surprising how much fitness matters for singers, especially at the pro level. If you're on tour, for example, you need to keep up with the demands of all the singing, speaking, socializing, and stresses it involves. Many singers struggle with the added demands of touring, and, if they have a reduced fitness base, are more prone to experiencing voice issues due to overuse, misuse and illness (such as laryngitis). If taking prednisone to clear up inflammation during these states is the only option you're aware of, please know there is so much more you can do to address these issues or prevent them in the first place. But that's a whole other topic! Another overlooked application of fitness is when you're trying to get noticed and it's not quite happening for you. It's very possible that your fitness level may be one of the things standing in the way of someone seeing and experiencing your magic. So, fitness (whatever that looks like for you) matters.

Secondly...

Fitness is not fully synonymous with technique. Of course, technique

may be used in order to get more fitness, but technique in and of itself is not enough to get the results you'll need as a singer or artist. In fact, for many, focusing solely on technique can sometimes be very confining, rigid, and difficult to translate practically into being on stage, on tour, or in the studio because it can lack context. Fitness, on the other hand, which will require a focus on technique or “form” at certain stages in order to get the best results, has clear context. Its ultimate goal is to help you do two things:

- Withstand the demands of your craft; allowing you to do what you do with more ease, less fatigue, and for longer periods of time
- Access your emotions and intensity on the spot without hesitation

The power of these two things combined cannot be underestimated.

Lastly...

Fitness is meant to be irrelevant. That's the coolest thing about it.

Once you get to the level of fitness that allows you to do these two things (above), you can move away from fitness training and move toward maintaining which requires much less time, effort, and energy. For best results, you want to be in the maintenance stage before you go on tour, go into the studio for a big or important stretch of recording, or have a string of performances lined up.

Here are three Quick Tips to help you Get Your “FIT” Together:

1. Apply the F.I.T.T. Principle. This is a common sport principle that states you can't just practice every now and then to get results. You need the right Frequency, Intensity, Time, and Type of practice. To gain strength or stamina for example, aim to practice four times a week. To maintain, you can get away with three, sometimes two practice sessions a week.

2. Know Your “Target Training Tone.” This is the BEST WAY to get results from your training programs. Find a tone that has a nice amount of connection (something as loud or a bit louder than your speaking voice) and has a decent depth to it (not pinched, squished, or imposed too low). Do your exercises and sing through your songs with this tone even if it's not quite the sound you usually use on stage or in-studio.

3. Mix it Up. Vary your practice (this is referred to as the Variation Principle in sport). Make sure it involves a balance between “thinking” and “doing” and tasks that involve both “artistry” and “fitness.”

Create a practice routine you want to do! If you cringe at the idea of using scales, try something else. But don't let anything prevent you from getting the fitness you need in order access the greatness and magic within you.

It's not too late to Get Your “FIT” Together.



TAMARA BEATTY is a highly regarded Voice and Performance Coach of 25 years who works with celebrities, emerging artists and even victims of abuse to train and reclaim their voices. She's entering her 10th season as a Voice Coach Consultant on NBC's *The Voice* and is the founder and owner of VOICEFIT™—the first training of its kind for singers, rappers and performers. MC readers are invited to join her FREE 5 Minute Fall Fitness Challenge here: bit.ly/2wXFjcz. Get E-news here: tamarabeatty.com/contact Follow @byTamaraBeatty

NEW MUSIC FROM NATALIE ALEXANDER

1. CRUEL

2. I DON'T WANT TO
CATCH MY BREATH

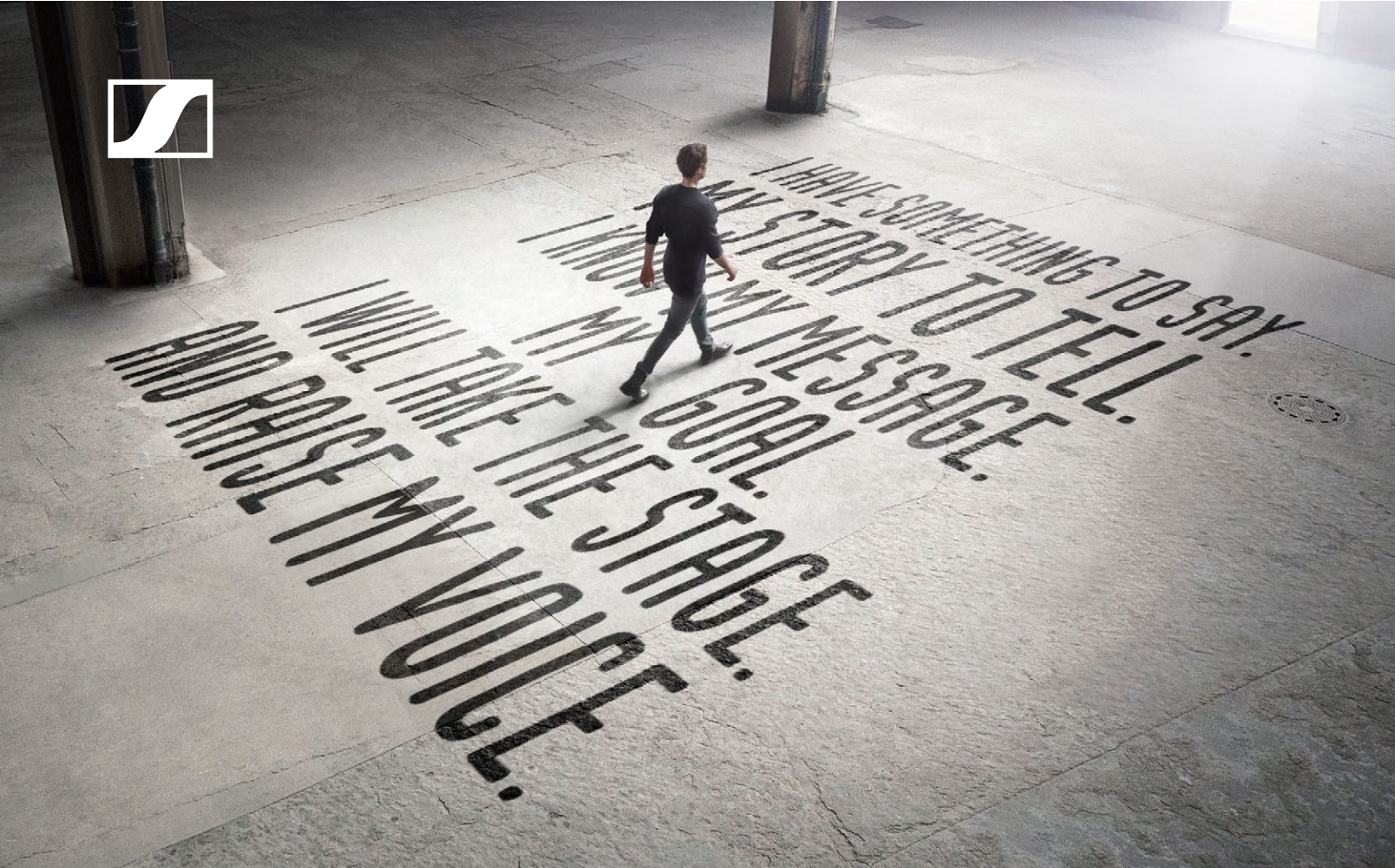
3. WANTED

4. WHAT LOVE
FEELS LIKE



This EP is a true product of self-expression, crafted in Natalie's own beautiful way. The lead single, "Cruel", is a track that Natalie describes as "upbeat but meaningful" and something she felt instantly connected to. Other EP tracks include "What Love Feels Like", a light track that describes carefree summer romance and "Wanted" in which Natalie describes a situation that everyone can relate to whether they "have a crush or you've been with the same person forever." Country ballad "I Don't Wanna Catch My Breath" is a track she says felt like an innate part of her. "It talks about the kind of love that makes you feel whole."

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