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YOUNG**

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+ **The Kooks**
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Mondo Cozmo
Asleep at the Wheel
Unsigned Band Reviews!

Vol. 42 • SEPTEMBER 2018 • \$3.95/\$4.95 Canada



Check Out New Toys P. 12

ZYLIA 360-degree Portable Recording System



Q\STRIP

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

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Neil Young

In this candid Q&A the prolific two-time Rock and Roll Hall of Famer shows us he's busier than ever, recording new music, releasing old music, touring with his backup band Promise of the Real and even making films with his lady friend Daryl Hannah.

By Gary Graff

Cover Photo: Danny Clinch



ALYSE GAFKJEN

45 Nothing More

MC explores how the band went from Kickstarter to headliner

By Joshua Weesner

Video Game Composers Speak!

Our in-depth interviews spotlight five prominent composers who pull back the curtain on the very singular world of video game development to give you insights into what it takes to be a success in this mercurial realm.

By Andy Mesecher



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Compiled By Denise Coso



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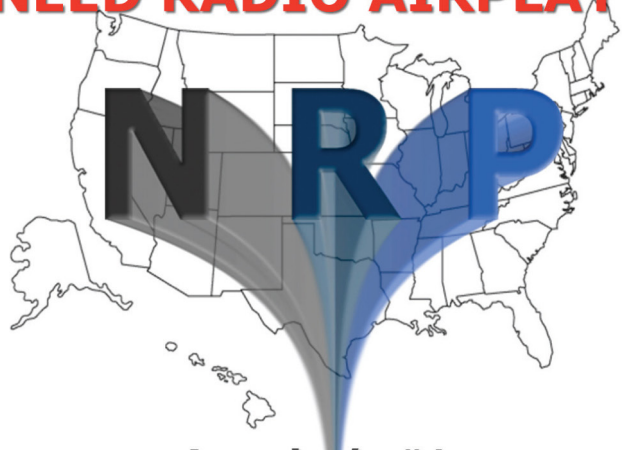
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MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denise@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING / MARKETING
hillorie@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL
MARKETING
rayh@musicconnection.com

Jessica Pace

FILM / TV / THEATER
j.marie.pace@gmail.com

Mark Nardone

ASSOCIATE PUBLISHER /
SENIOR EDITOR
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Jacqueline Naranjo

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
jackien@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Bernard Baur

CONTRIBUTING EDITOR
bbatmc@aol.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Glenn Litwak

THE LEGAL BEAT
gtllaw59@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

Daniel Siwek danielsiwek@roadrunner.com

Editorial Interns

Binx Buys intern@musicconnection.com

Elena Ender intern@musicconnection.com

Shannon Fonseca intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Bernard Baur, Danica Bellini, Bobby Borg, Pierce Brochetti, Brett Bush, Brett Callwood, Miguel Costa, Don Q. Dao, Doug Fenske, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Whitney Levine, Glenn Litwak, Malorie McCall, Andy Mesecher, Kurt Orzeck, Jessica Pace, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Siri Svay, Brooke Trout, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnson, Bernard Baur, JB Brookman, Brett Callwood, Daren Cornell, Miguel Costa, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Heather Koepf, Tony Landa, Dave Long, Thomas Long, Charlie Meister, Scott Perham, Garrett Poulos, Alexander G. Seyum, Danny Seyum, Mark Shiwolich, Daniel Siwek, Brian Stewart, Brooke Trout, Joshua Weesner, Ellen Woloshin

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Founded by: J. Michael Dolan / michael@jmicahdolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

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MIKTEK AUDIO

miktekaudio.com

Inspired by the Iconic Mics of the Past: When audio industry veteran Mike Ketchell launched Miktek Audio in 2010, his goal was to buck the "race to zero" trend and create "step-up" products based on the pursuit of superior sound. Inspired by the iconic mics of the past, his engineering team has developed capsules and unique circuits that capture that elusive, classic sound. With a hyper-focus on quality control, final assembly is done at the company's headquarters in Nashville using boutique AMI transformers. Each condenser is then tested on a TEFF system which measures frequency response. Each microphone comes with a serialized frequency response plot. Miktek's use of these transformers and their meticulous hand-selection of transistors and other components guarantee that their custom capsules are perfectly matched with head-amplifiers and impeccable electronic performance. Ketchell's decades in the audio world include pioneering Megamix, the first automation system that used a mouse to move the fader on a screen and play back a level change, and also working for CAD, Mackie and Samson.

Choosing Miktek over Vintage Mics: Top artists and engineer-producers from genres as diverse as Americana and hip-hop commonly choose Miktek products over vintage C12's, U67's and U47's—including Chris Stapleton, Bruno Mars, Del McCoury Band, Sam Bush, David Grissom, Keith Urban, Alan Parsons and Bill Vorn Dick. Ketchell says, "Our mics possess all the qualities people love about vintage mics. However they have a



modern voicing which makes them quite unique. Unlike most mics, they are extremely linear in the midrange. What that means is that when you use them on different types of voices and instruments, they produce a sound that's faithful to what they are recording. Our microphones are extremely honest, and that makes them quite useful for recording a variety of instruments and different vocals styles."

The #1 Seller and the First Imported Mic:

Popular among hip-hop and bluegrass artists is the C7e Large Diaphragm Multi-Pattern FET Condenser, which employs a high-pass filter and -10dB pad for recording loud sound sources. Its frequency response is warm on the bottom, silky on the top and has a midrange that's natural and open. Miktek's #1 seller (used by Bruno Mars, Keith Urban, among others) is the CV4 Large Diaphragm Multi-Pattern Tube Condenser, which offers nine pick-up patterns. It's ideal for recording single vocalists and perfect for acoustic instruments, groups of vocals, piano, string ensembles, winds, overheads on a drum kit or as ambient room mics. Miktek's first ever imported mic is the MK300 3 Pattern FET Large diaphragm condenser, which follows the Miktek design philosophy: class leading sound quality and incomparable value, in addition to what Ketchell says is "the MK300 sounds remarkable and exhibits incredible pattern control." It features a great capsule, superior electronics, and as with the company's other condensers, it employs a transformer output stage. It has three switchable polar patterns, including cardioid, bidirectional and omnidirectional; it also features a high-pass filter at 100Hz and -10dB pad for recording loud sound sources.

Contact Miktek Audio, 615-250-2434

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James Hatem

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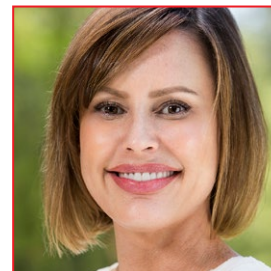
Coinciding with the recent grand opening of its new Nashville Artist Relations Center, **Roland** has appointed **James Hatem** to serve as **Artist Relations representative**, to be based in Nashville and serve the city's growing A/R needs on behalf of the Roland and BOSS brands. A graduate of Belmont University, Hatem has served as Marketing, Sales and Business Manager for Natchez Hills Studio and Writers Retreat, as well as Marketing and PR consultant for Leadership Music: Music Makes Us. He has also served as a private music teacher and as a recording artist himself. For more, contact Robert@clynemedia.com.



Anne Buchanan

Senior Vice President of Human Resources and Chief Human Resources Officer
Guitar Center

Guitar Center has appointed **Anne Buchanan** as **Senior Vice President of Human Resources and Chief Human Resources Officer**. In her role, Buchanan will assume responsibility for leading the human resources strategy and enabling Guitar Center to attract, motivate, develop and retain a diverse and inclusive workforce. Buchanan joins Guitar Center from Global Brands Group (GBG), where she led the human resources strategy for the fashion and retail business. Prior to GBG, Buchanan served as the SVP Human Resources for BCBG Max Azria Group. For more, contact pr@clynemedia.com.



Ken Blaustein

Director of Music and Artist Relations
Hard Rock International

Hard Rock International has appointed **Ken Blaustein** as Director of Music and Artist Relations. In this newly created position, Blaustein will be responsible for evolving the brand's global music persona through new initiatives that resonate with the next generation of music fans. As part of these initiatives, Blaustein will oversee music programming, artist and lifestyle partnerships, industry relations, experiential activations, data integrations and the development of original content offerings. Prior to joining Hard Rock International, Blaustein served as the Senior Director of Artists & Repertoire and Artist Relations for Capitol Records and Virgin Records. Contact bpatrizio@coynepr.com.



Alex Flores

Senior Vice President, Creative
BMI

Alex Flores has been named **Senior Vice President, Creative** of **BMI**. Flores will be based out of BMI's Los Angeles office. Flores will oversee the Creative teams in BMI's six offices in New York, Los Angeles, Nashville, Atlanta, London and San Juan, helping support the company's songwriting community and cultivating key industry relationships. She will also oversee the continued development and execution of acquisition and retention strategies that are in line with BMI's overall mission. Before joining BMI, Flores held various positions at BMG including her most recent post as Senior Vice President of Marketing, North America. Contact jthomas@bmi.com.



Lisa Hauptman

Global Head of People
Downtown

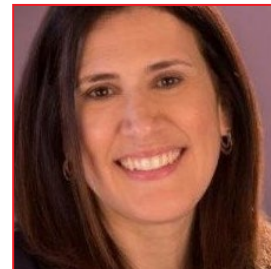
Downtown has promoted **Lisa Hauptman** to the newly created role of **Global Head of People**. In this new role, Hauptman will spearhead talent development and recruitment for Downtown's teams across its Downtown Music Publishing and Songtrust businesses. Reporting to Andrew Bergman, Chief Operating Officer at Downtown, Hauptman will continue to oversee human resource operations and lead the company's innovative internship program which aims to provide students from around the world the opportunity to gain first-hand knowledge about the intricacies of the global songwriting and music rights management industry. Contact raypadgett@shorefire.com.



Susan Butera

Vice President of Marketing
Full Compass

Full Compass has appointed **Susan Butera** as **Vice President of Marketing**. In her role, she will lead the marketing team and help drive continued growth of the business. Her focus at the company will be on acquiring new customers, retaining existing customers, communicating the brand value proposition and creating good experiences for all customers. Butera most recently served as Chief Marketing Officer for AccuQuilt in Omaha, NE. Prior to AccuQuilt, she was the Vice President of Brand Marketing for Edible Arrangements and Vice President of Marketing and Ecommerce for Olly Shoes. For more, contact blaine@fullcompass.com.



Nick LaPointe

Director of Rights Management
AdRev

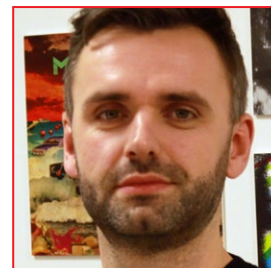
Nick LaPointe has been appointed as **Director of Rights Management** of **AdRev**. LaPointe comes to AdRev from Warner/Chappell and joins the company's Los Angeles-based team. LaPointe has an extensive history of advocating for artists, labels, and publishers through 20 years of experience in the music industry. A graduate of Berklee in music business and management, LaPointe held a number of copyright and mechanical licensing roles at Warner/Chappell. His knowledge will prove invaluable in expanding income and rights protection opportunities for AdRev's clients. For more information on this appointment, contact christine@rockpaperscissors.biz.



Chris Manning

General Manager of UK and EU
The Orchard

The Orchard has named **Chris Manning**, **General Manager** of the company's business in the United Kingdom and Europe. In this position, Manning will manage all day-to-day operations of The Orchard's European efforts, working with the Managing Directors of each territory to ensure that sales, marketing operations and communications are in sync across the continent. Manning has led efforts on releases from artists such as Carl Cox, Riva Starr, John Dalhback and Steve Aoki. Manning also managed local and international operations and playing a major role in the merger of Red Essential into The Orchard UK. Contact ccalabrese@theorchard.com.



► HARMAN 3 SERIES MKII POWERED STUDIO MONITORS

The new JBL 3 Series MkII monitors are available in three versions all designed to provide a consistent sound signature in any size production room. The three models of two-way powered monitor speakers are: the 305P MkII (5-inch woofer), 306P MkII (6.5-inch) and the 308P MkII (8-inch) shown here.

The 3 Series upgrades the original JBL 3 Series and shares design elements from JBL's flagship M2 Master Reference monitors including the Image Control Waveguide. The goals for the JBL 3 Series MkII are for detailed and precise stereo imaging over a wider listening area and improved transient response and linearity.

I received and connected two 308P MkII monitors plus the companion 10-inch powered subwoofer, the LSR310S. These powered speakers have both -10dBv ¼-inch and +4dBu balanced XLR input jacks, input sensitivity switch, level control plus an adjustable low-frequency shelving filter to compensate for low-frequency build up when they are positioned close to walls and/or corners.

In my small room, I found the 308Ps to project out into my room further than I am used to—the stereo image was still good at my normal listening position. These speakers would work great in a home theatre when sitting back on the couch!

A big difference I heard was the change of imaging between my speakers and the new 308Ps. There was less of a "beaming" effect from the 308P's woven-composite one-inch Neodymium tweeters and waveguide compared to the ribbon tweeters of my monitors. I could hear detail and the various distinct pan locations even when listening off-center.

The 308P is powered by two 56-watt Class-D amps, one each for the tweeter and woofer. The crossover frequency is 1800Hz and the speakers are rated at 102dB SPL measured C-weighted with pink noise.

So I am left with an overall great impression of the JBL 308P paired to the companion LSR310s subwoofer. With the 308P selling for \$249 MSRP and the LSR310s at \$399, you can have a proper 2.1 or 5.1 system for a few dollars as possible it seems. Go for it!

jblpro.com/www/products/recording-broadcast/3-series-mkii/



▼ ANTARES AUDIO TECHNOLOGIES AUTO-TUNE PRO

Auto-Tune Pro was introduced at the Winter 2018 NAMM Show and since then has excited all those who have upgraded to this most advanced and best sounding version yet. Auto-Tune Pro (if you count versions—this would be 9) has a brand new GUI—a darker and sleeker look with a large piano keyboard at the bottom of the Auto page. Immediately notable to me is the much easier and snappier workflow and the many more features included such as operating it in Classic Mode for that "Auto-Tune 5" sound.

This release includes ARA (Audio Random Access) support—so great for compatible VST3 DAWs that support it such as PreSonus Studio One 3 and 4 Professional.

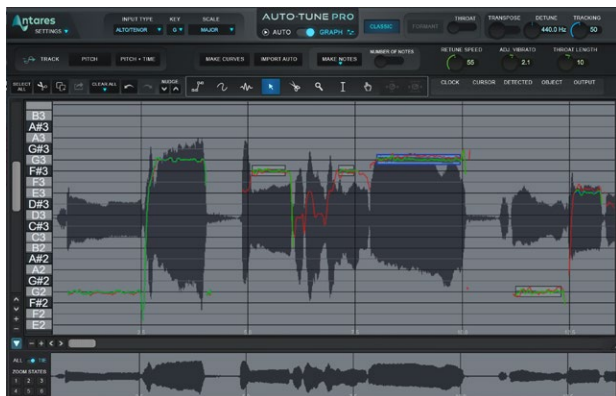
Auto-Tune Pro has both Automatic and (shown) Graph modes plus Auto-Key detection to determine automatically what key the vocal (and track) are in. Since I have upgraded (to this version way before I wrote this review), I have gotten into saving in the new Settings menu my commonly used preferences—this can be session-specific or global.

I mostly mix Pop music and it is not uncommon for me to see a dozen A-T Pro instances running on backing vocal tracks—the producer just didn't have the time to render them out—I found it amazing just how CPU efficient this new version is.

Other new features include MIDI CC control of parameters in Automatic Mode and improved graphics via HiDPI support for Retina and other high-resolution displays. Now better than ever, Auto-Tune Pro will find more uses here for my mixing mostly vocal-heavy Pop productions. Recommended highly!

Auto-Tune Pro sells for \$399. Upgrade packages are available for current registered users.

antarestech.com



► WARM AUDIO WA-47 TUBE CONDENSER MICROPHONE

Warm Audio continues their success at offering careful renditions of classic professional audio gear at affordable prices with the new WA-47 Tube Condenser.

The WA-47 is a large-diaphragm tube condenser studio microphone that is a homage to the classic long-body Neumann U 47 considered to be one of the greatest microphones ever made and still widely used mostly as a vocal mic because of its mid-range "forward" yet warm sound.

I set up the WA-47 in cardioid pattern here at my studio. The difference in the vocalist's "on mic presence" was remarkable! The WA-47 provided a thick, slightly saturated presence especially when my singer hit certain loud high notes. The sound of the WA-47 was warmer with a lower mid-range thickness that vocalists will just love. As compared to many transistorized microphones with their crisp, clean and transparent transient response, the WA-47 has a more colorful syrup-like tone.

When double-tracking or stacking vocals you may notice a buildup of those lower mid-range frequencies and I would have the singer switch the polar pattern on the mic's power supply for each subsequent double. Vocal tracks recorded with the WA-47 take EQ post-recording just fine.

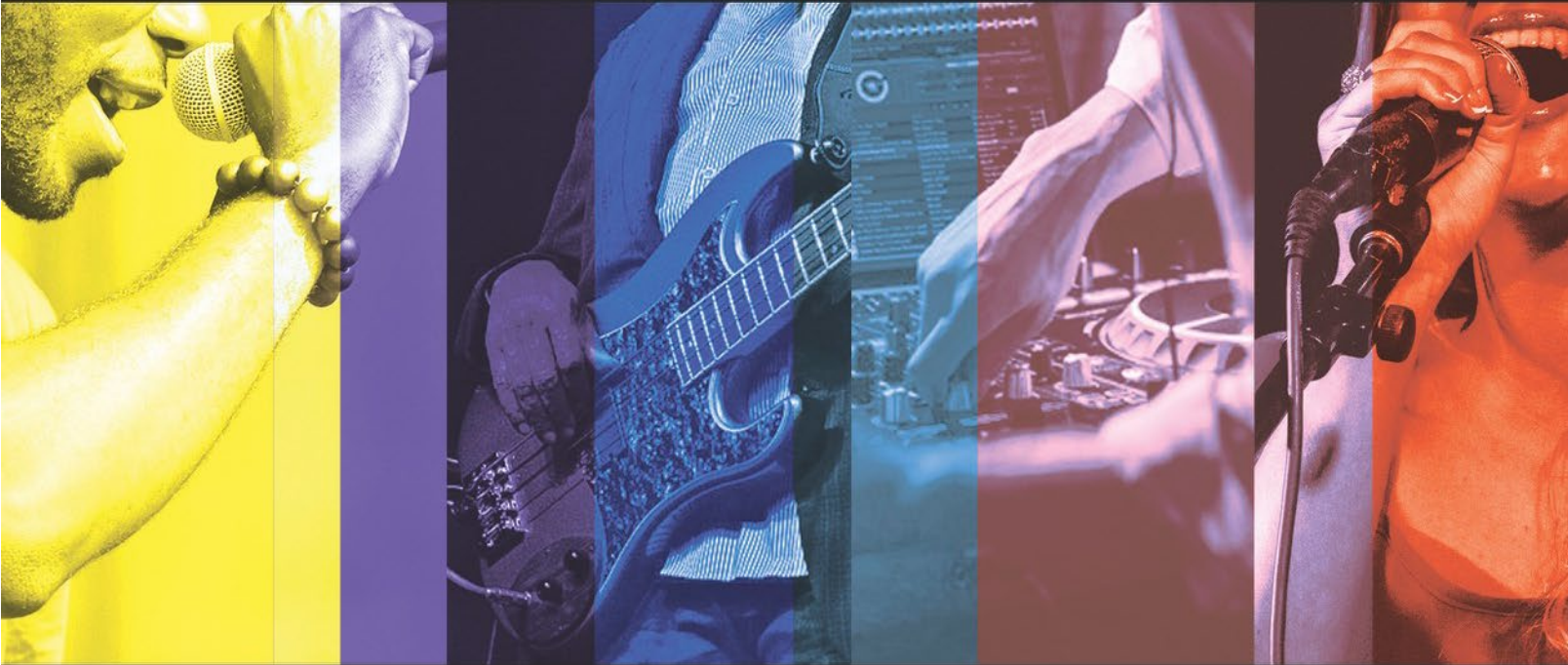
The Warm Audio WA-47 Tube kit includes a cushioned wooden box for the mic, the aforementioned power supply, a shock mount with a set of extra elastic bands, a 5-meter Gotham cable and the power supply's IEC AC cable. The WA-47 Tube will make a fine addition to your recording studio's mic locker. Its mellow yet big upfront "important" sound is perfect for vocals, backing vocals or any instrument recording. It is super warm and round sounding with transients not too well represented yet clear sounding and not clinical at all.

The Warm Audio WA-47 Tube Condenser Microphone sells for \$899 MSRP.

warmaudio.com/wa47



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◀ GAUGE PRECISION INSTRUMENTS ECM-87 VIRTUAL MIC LOCKER

Gauge Precision Instruments offers two versions of their ECM-87 Virtual Mic Locker bundles that come with either the ECM-87 Classic or ECM-87 Stealth condenser microphones plus a microphone cloning plug-in that emulates the tone, frequency response and character of several vintage microphones.

Tested here is the ECM-87 Classic Virtual Mic Locker that includes the silver ECM-87 cardioid (only) condenser microphone, pop filter, shock mount, carrying pouch and the ECM-87 Mic Clone plug-in software. This plug-in will process the sound of the ECM-87 mic to sound like your choice of eight different most sought-after classic microphones.

The ECM-87 features a 1.07-inch condenser capsule and an internal low-frequency roll-off switch. I started by using the microphone set to “flat” with no roll-off and recorded some narration and let the voice-over artist decide what microphone in the ECM-87 Mic Clone software he liked.

First of all the ECM-87 sounded pretty great without doing much of anything except some compression when it was mixed with a music background track. The ECM-87 Mic Clone plug-in installed perfectly into my Pro Tools HDX rig; it features a ratio slider that controls the amount of added character for each simulation.

The M49 and C800 emulations added more warmth and sounded good at the Max ratio slider position but proved to be a little too thick and warm when mixed with the music bed. So backing the slider down to the Norm position ended up being the “sweet spot”; it was great to have that kind of control.

The Gauge Precision Instruments ECM-87 along with the Mic Clone plug-in works out to be a solid product for dialing in the exact mic sound you want for singers or voiceover talent. The ECM-87 Virtual Mic Locker sells for \$299 MAP. gauge-usa.com



▶ STEINBERG/RUPERT NEVE DESIGNS UR-RT2 USB AUDIO INTERFACE

Steinberg Media Technologies has the UR-RT2 and UR-RT4 audio interfaces both capable of 24-bit/192 kHz operation and features Rupert Neve Designs audio input transformers. The UR-RT2 comes with four inputs and two outputs while the UR-RT4 has six inputs and four outputs. Both interfaces have rear panel jacks for an included wall-wart power supply, MIDI I/O, a USB 2.0, and ¼-inch TRS outputs and line inputs. The UR-RT-2 (reviewed here) has L/R Main outputs that connected directly to my powered monitors plus two more TRS Line input jacks. I liked the way Steinberg kept the front panel clutter-free with both the main power and master phantom power on/off switches located on the rear panel.

The UR-RT2 has two Yamaha Class-A D-PRE mic preamps (four on the UR-RT4) with switchable Rupert Neve Designs transformers on each front input channel's XLR/TRS combo inputs. There is a Hi-Z switch on Input 1 for direct recording and LEDs indicate USB connection, +48-volt phantom power, and input level peaking. Also on its front panel is a headphones jack with independent level control as well as a main stereo output volume control.

I installed the included Steinberg USB driver and got to work using the UR-RT2 with Pro Tools. In addition to the driver software, you get the authorization code for installing Cubase AI software for Mac and PC and/or the Cubasis LE DAW app for iPad. The Cubase software configures the whole setup for latency-free DSP-powered monitoring along with REV-X reverb, Channel Strip and Guitar Amp—all Steinberg Classics.

I like having the option of using the transformer on an individual basis—sometimes I was looking for a thicker and warmer tone for recording a direct guitar or female vocal—just kick in the transformer! All the controls work smoothly and as expected from good equipment.

The UR-RT2 sells for \$349.99 and the UR-RT4 is \$599.99 MSRP.

steinberg.net/en/products/audio_interfaces/ur_rt_series/ur_rt2.html



◀ ZYLIA 360-DEGREE PORTABLE RECORDING SYSTEM

ZYLIA is a recording system that uses a single, lightweight portable microphone to record in 360-degrees. ZYLIA comes in two versions: the ZYLIA Basic Set at \$499 and the ZYLIA Pro Set at \$749 MSRP. Both systems use the same ZM-1 microphone that has 19 separate microphone capsules arranged in a dodecahedron globe. The microphone uses MEMS (that's micro-electro-mechanical systems) surface-mount sensor technology and connects to your computer over a single USB 2.0 cable. The included software runs on Macs and PCs.

The primary difference between the Basic and Pro Sets is the included software. ZYLIA Basic is recommended for musicians and bands. A single ZM-1 placed in the middle of your group could record all of them at once and offers the ability to separate and extract each player/singer's performance into individual tracks and mix them to get a balanced sound or export them for remixing in a DAW.

ZYLIA Pro is capable of capturing an immersive 3D audio sound field in 360/VR/AR with up to 3rd order Ambisonics definition. The software offers complete control from your computer and you can output 5.1, 7.1, and 5.1.4 up to 22.2 surround sound channel formats. So the pro version is for advanced users, sound engineers, and VR work.

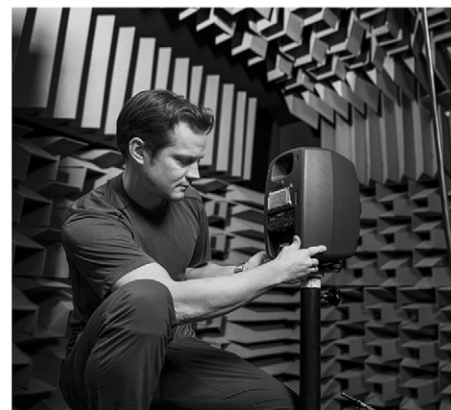
ZYLIA Pro comes with the ZYLIA Ambisonics Converter to convert to B-Format (1st, 2nd or 3rd order), re-channel to FuMa or ACN plus normalization, and you can correct microphone position post-recording.

Looking forward to trying this out soon! For more information:

zylia.co/white-paper.html

indiegogo.com/projects/zylia-a-revolution-in-audio-recording/x/17227550#/

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



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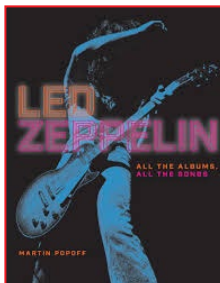
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Led Zeppelin – All The Albums / All The Songs

By Martin Popoff
(hardcover) \$30.00

Just in time for their 50th anniversary, *Led Zeppelin* breaks down one of the world's most prolific bands—track by track, album by album—in this expanded edition, revised to include rarities, outtakes and B-sides from their storied catalog.

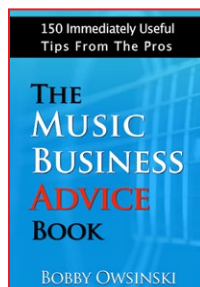


Veteran music journalist Martin Popoff picks apart each of these 81 studio tracks, as well as a slew of non-album tracks in detail, and, for the first time ever, he analyzes the circumstances that led to their creation, the recording processes, the historical contexts, and more.

The Music Business Advice Book

By Bobby Owsinski
(paperback) \$19.99

Prolific music biz expert Bobby Owsinski delivers pearls of experience from 130 top music pros from various segments of the industry who have previously shared their most important tips on Owsinski's Inner Circle Podcast over the course of almost five years. These 150 tips cover everything from following your passion, learning to network, and working well with your musical

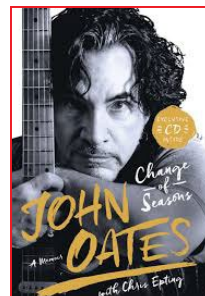


team, to owning your own content and even figuring out how much to charge for your services. Also included are some useful music-production words of wisdom, as well as the indispensable “10 Rules Of Networking.”

Change of Seasons

By John Oates with Chris Epting
(paperback) \$22.49

Hall and Oates have endured an extensive career of over 20 albums, 60 million records sold, and an induction into the Rock and Roll Hall of Fame. Telling his story, John Oates (with Chris Epting) gives insight into the stories behind the duo's songs and lessons in navigating the music industry. The book—now available in paperback—includes newly shared anecdotes, such as

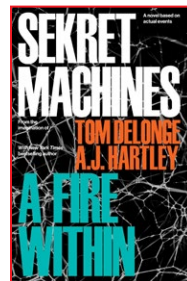


the struggle of securing a recording contract with Atlantic Records, and includes plenty of music-career do's, don'ts and warnings. Along the way are encounters with Michael Jackson, George Harrison, (Oates' next-door neighbor, yikes!) Hunter S. Thompson, Andy Warhol, Lou Reed and more.

Sekret Machines

By Tom DeLonge with A.J. Hartley
(hardcover) \$24.95

From multiplatinum-selling artist Tom DeLonge with A.J. Hartley comes *Sekret Machines Book 2 - A Fire Within*. It's the second in a three-volume series of fiction the Blink-182 member has



co-written with bestselling author A.J. Hartley (The Darwin Arkwright series). Like its acclaimed predecessor, *A Fire Within* is based on information gleaned from the authors' sources within the scientific, military and intelligence communities surrounding unidentified aerial phenomena.

Heavy Duty: Days and Nights in Judas Priest

K.K. Downing with Mark Eglinton
(hardcover) \$28.00

K.K. Downing, guitarist and founding member of heavy metal band Judas Priest, tells his life's story, how at 16, after getting kicked out of his Birmingham home by his abusive father, he co-founded a band that with its distinctive twin-guitar sound, studs-and-leather image, and international sales of over 50 million records,



would become the archetypal metal act in the '80s. Retired from performing since 2011, Downing looks back on this singular band that is now approaching its golden anniversary, treating the reader to shocking, hilarious and haunting stories that surround the heavy metal institution.

The Hard Stuff: Dope, Crime, the MC5, and My Life of Impossibilities

By Wayne Kramer
(hardcover) \$28.00

Guitarist for legendary Detroit rockers The MC5, Kramer recounts a story that is revolutionary, but it's also the deeply personal struggle of an addict and an artist, a rebel with a great tale to tell. The '60s were not all peace and love, but Kramer shows that peace and love can be born out of



turbulence and unrest. From the glory days of Detroit to the junk-sick streets of the East Village, from Key West to Nashville and sunny L.A., in and out of prison and on and off of drugs, his is the classic journeyman narrative, but with a twist: he's here to remind us that revolution is always an option.

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SYNC SONGWRITER

syncsongwriter.com

Teaching Songwriters How To License Their Music: Launched by award-winning veteran producer Chris SD, Sync Songwriter is a multi-faceted platform designed to teach songwriters how to license their music and connect them to the right people in the TV and film industries. Many of the clients the Canadian native works with are songwriters who aspire to place their songs. So he and his partner, licensing agent Danielle Emmrich, started a service that selectively licenses music.

Since they were unable to shop everyone's music, Chris—upon relocating from Toronto to Los Angeles—decided to teach songwriters how to do it themselves. He turned to some of his top contacts in the licensing realm to help him develop the ultimate music licensing course, "The Art of the Song Pitch." That course is the flagship offering of Sync Songwriter; the others are its website, which includes tons of free info and Chris' weekly vlogs; and an exclusive library of hundreds of licensing-available songs penned by members who sign up for the intensive course.



The Art of the Song Pitch: Chris went live with the first seven-module, year-long course in February 2017. Chris does the instructing, following up each completed course segment with individual coaching calls. The modules include exclusive interviews with over 20 experts in music licensing, including lawyers, music supervisors, licensing agents and songwriters who have been successful in placing their music. At the end of the course, students are automatically included in a pitch session with a panel of top music supervisors, and given the opportunity to pitch music to them live online. "The icing on the cake is starting a relationship with these supervisors," Chris says. "It's otherwise almost impossible to get your music to them." His students' successes include scoring major films, many of placements on most of the major TV networks and the most recent trailer for *Annihilation*.

A Background in Production: While still in Canada, he worked with numerous indie artists as well as iconic musicians like Kris Kristofferson, Garth Hudson and Bryan Adams. He worked on five albums that won Juno Awards, was nominated for seven others, and was nominated for Engineer of the Year in 2012. After 20 years of working 12 to 14 hour days in traditional studios, Chris—wanting to spend more time at home with his young daughter—started an online recording studio that brings world class talent to anyone for indie rates. Sundown Session Studios, launched in 2015, gave artists the chance to work with A-list session players and award-winning engineers. "I love to see indie songwriters making a living from their music and being able to keep doing what they were meant to do," Chris says. "I also realize that their successes are my successes, so helping them get real results is crucial."

Contact Sync Songwriter, 310-739-2922

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▲ Studios at Fischer Campus

Lucky Hound Music, 484 Artist Management and Studios at Fischer have announced Studios at Fischer Campus, a state of the art creative destination that houses a record label, management company and audio/visual recording and production facility. Nestled among a nine-acre retreat in the Texas Hill Country, the campus offers seclusion and engineering to their roster artists.



▲ Mothers Releases With ANTI-Records

Mothers will release their sophomore album *Render Another Ugly Method* on Sept. 7 via ANTI- Records. The album was recorded at Sargent Recorders in Historic Filipinotown, CA and produced by John Congleton. For more, visit mothersband.us. Pictured: Lead singer and songwriter Kristine Leschper.



▲ KP's Alter Ego Debut

Black Belt Eagle Scout aka Katherine Paul (KP) will debut *Mother of My Children* on Sept. 14 through Saddle Creek. The album was recorded at Anacortes Unknown Recording Studio in Anacortes, WA, produced by Paul and engineered by Nich Wilbur. For more, visit saddle-creek.com/blogs.news/black-belt-eagle-scout.



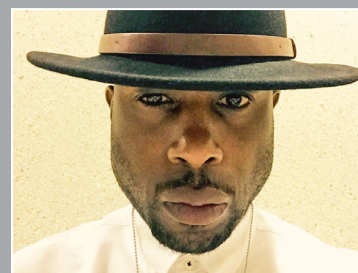
▲ Third Time's the Charm for St. Lucia

Brooklyn indie-pop group St. Lucia will release their forthcoming third album *Hyperion* on Sept. 21 via Columbia Records. Produced by Rob Kirwan (U2, Depeche Mode) and mixed by Dave Sardy (LCD Soundsystem, Oasis), *Hyperion* will feature 11-tracks including "A Brighter Love" and "Walking Away." Visit stlucianewyork.com. Pictured: Frontman Jean-Philip Grobler.

Producer Playback

"Learn how to be a leader. You have to hone your leadership skills because artists depend on your direction."

— Bruce Wayne (50 Cent, Frank Ocean, Common)





◀ Recording Academy P&E Wing Holds "Preservation Celebration" with Iron Mountain Entertainment Services

The Recording Academy Producers & Engineers Wing, in partnership with Iron Mountain Incorporated (NYSE: IRM) Entertainment Services, held an exclusive event at the Iron Mountain Entertainment Services Archival Rooms at Cahuenga in Los Angeles. The evening recognized the facility's newly revamped Archival Rooms. Pictured (l-r): Greg Parkin, Iron Mountain Entertainment Services Vice President, North America; Maureen Droney, Recording Academy Managing Director, P&E Wing and Recording Technology; and celebrity portrait photographer Timothy White (a partner in The Morrison Hotel Gallery).

▶ Prosthetic Releases New INFERA BRUO

New England based black metal rockers INFERA BRUO will release *Cerement* on Sept. 7 through a newly minted deal with Prosthetic Records. The album was recorded at Studio Wormwood and Studio G in Mansfield, CT. It was produced by Galen Baudhuin and mastered by Brad Boatright and will feature eight new tracks. Pictured (l-r): Neutrino, Ardorth and Galen.



▲ Dreaming of a New Album

Scottish rockers We Were Promised Jetpacks will release their forthcoming album *The More I Sleep The Less I Dream* in North America on Sept. 14. The album was recorded at Minor Street in Philadelphia and Long Pond in New York's Hudson Valley. Pictured (l-r): Jon Low, producer; Michael Palmer, guitar; Sean Smith, bass.



▲ Studio Magic!

Multi-platinum global reggae-pop quartet MAGIC! are set to release their third studio album *Expectations* on Sept. 7 via RCA Records. The 13-track album was recorded at WhatChuTalkinBout Studios in Sherman Oaks, CA. The album was produced and engineered by Magic! and Adam Messinger. For more, visit ournameismagic.com. Pictured: Nasri, lead vocals.

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Producer, engineer and two-time Grammy winner Doug McKean's career took root when he befriended a recording engineer during high school in Connecticut. He later enrolled at NYU where he connected with Jerry Harrison, then keyboardist with Talking Heads, who went on to produce for bands including Live and Crash Test Dummies.

McKean has since worked with some of the biggest names in the industry, including as the engineer on Green Day's multi-platinum juggernaut *American Idiot*. Iconic producer and industry exec Rob Cavallo has tapped him to engineer many records, including those by My Chemical Romance and Dave Matthews Band. He was also an early adopter of Pro Tools, then known as Sound Tools.

Recently McKean worked alongside Eric Bass, bassist with multi-platinum act Shinedown. Bass produced *Attention Attention*, the band's latest release. There's a subtle yet seductive temptation to question whether roadblocks would arise by engineering for a producer that was also a member of the band. Fortunately, that wasn't McKean's experience.

"Sometimes when someone [else] is producing, there's still someone in the band who takes charge in the production," he explains. "This is the third record I've engineered for them and on the first, the singer Brent [Smith] was sort of co-producing with Rob Cavallo. Often you'll collaborate on production with someone in the band so it wasn't that unusual."

"Jesus of Suburbia" claims 9:08 of *American Idiot*'s 57:12. What were the challenges of capturing such an ambitious rock opus? "With Pro Tools, it wasn't as hard as you'd think," McKean observes. "We split up the song into sections. Rob and I like to use a lot of tempo mapping with click tracks. We were used to going from one section to another with tempo changes. On a song like that, we might take one section that's a minute and a half, work on that and when we got to the end of the section we were supposed to transfer, he would start playing the new tempo and we'd just need the click. Once we had that section, we'd set up the click for the new section and punch in at the beginning of it. The only challenge was keeping track of which version of which take and measures were the ones that we liked."

One of the biggest revelations McKean experienced was when he produced a solo project for Gerard Way, co-founder of My Chemical Romance. "There was a lot more psychology involved," he recalls. "I had to get the artists in the right place, mentally, to be able to perform up to the level they needed to be. I've worked on a lot of projects where I saw Rob chatting with bands in other rooms trying to work through problems that weren't always music related. You're like the band's family therapist."

Surprisingly—or perhaps not—firmly established artists can still suffer from occasional dips in confidence, as McKean has witnessed. "Even big artists have said to me that every time they work on something new, they risk being exposed as a fraudulent songwriter," he observes. "It tears them up to think 'Maybe that's it; I can't do it again. I'm all done with ideas.' That's a normal thing."

McKean's upcoming projects include records with Beth Hart and Sublime with Rome.

Contact Kelle Musgrave, Kelle@linearmanagement.com
Doug McKean, mckeanwest@yahoo.com

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

- Be honest with the music and yourself. Give both the chance to fail. Try different things without worrying about how people will judge it.
- Pace yourself when you work on a big record. It's a marathon, not a sprint.
- Keep yourself as open as possible to other people's opinions.



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BACKGROUND

Fiercely independent, No Sleep Records cut its teeth over the past dozen years by putting out some of the underground scene's most buzzworthy talent. Specializing in punk, indie rock and emo, the label boasts distribution through INgrooves in North America and The Orchard throughout Europe.

Origins

After I graduated high school, I interned at Fearless Records and then got a job at their sister company, Smartpunk. Then I worked at Revelation Records in their warehouse doing orders and wholesale. Between those places, I lived in Kansas City. That's when I thought of starting a label. I was going to start it with my roommate, but we never got off the ground. That's when I came up with the name and designed the first logo.

Fast forward a bit and I got a job as art director for Trustkill Records in New Jersey. As I was driving there, I stopped in Kansas City and met my friend, Rick [Robinett]. He had a new band called Our American Cousin and knew I wanted to do a label. Their EP was recorded and art was ready, so he asked if I wanted to put my logo on it to get it started.

The Search for Talent

In the early days, I found a few bands on MySpace and things like that. Nowadays, a lot of it's word of mouth from other bands on the label or demo submissions, or just searching online, hearing about a band and checking it out.

We get a lot of demos. The demo submission page is a good way [for artists to get in touch with us] or they can send them to our P.O. Box. They can always message us on social media or email us.

Diversity

I never want my label to be pigeonholed as one genre. I put out pop songs, I put out indie, I put out punk records, I put out metal... I've put out everything. If someone's new to hearing of a label and they've only heard a couple of the bands, sometimes people think they wouldn't fit in or shouldn't send a demo, but all kinds of music is great. If someone wants to send a jazz demo, that's awesome.

The records we've put out fall into pop punk, indie, emo, hardcore, metal and stuff like that, but I put out hip-hop once. I'd like to put out country, even. I like to have a wide range of stuff, because music is music and if I can enjoy it and find ways to help them it's great.



"I've always had the mindset that, once you release an album, the album cycle goes on forever. You should always be promoting it and helping the artist as much as you can."

Organic Followings and Realistic Goals

Some bands have 5,000 or 10,000 followers, but if it's not organic it doesn't mean anything. Some bands only have a few hundred but it's all organic, true fans. I'm trying to see if [artists] have something started that we can continue and then it's making sure they're willing to do the work that needs to be done. When I talk to a band about their goals and what they want to see happen, I try to make sure they have realistic expectations, especially if it's a smaller band.

Letting the Record Speak

[What attracts artists to the label is] the track record we have with bands who've "made it" or whatever you want to call it. And it's the commitment we put toward our bands and the fact that we've stayed at a level of integrity with what we've put out.

All in the Family

I've always wanted No Sleep to be a family. Everyone, hopefully, likes each other and hangs out when they're in town. I've seen a lot of that between the bands. They feel a sense of family and pride being on No Sleep. They're connected to the other bands. It's awesome to see the connections we've made.

Brand Factor

We have a lot of new bands and they'll get checked out right away just because they're on No Sleep and [listeners] have a sense it's going to be quality. It might not be something a fan of another band on the label is into, but they'll check it out and usually enjoy it. A lot of bands we've signed mention that they get hit up by all these

new people as soon as they're signed to No Sleep. There's an immediate boost of new fans because of our brand.

Love Your Work

You go into [running a label] as a hobby and if it's something you truly love and want to be a part of you do it. It's something you do because you love it and don't expect to make tons of money. And you need to stay true to what you like. If you truly love the albums you're putting out, you'll be happier along the way. It also helps if you truly talk to new bands and see if they're people you'd consider friends. It makes it a lot more fun.

For the Record

There's some stuff we've only done digital, but usually we do [vinyl] for every release. As far as CDs go, we don't really do those anymore because a lot of times we'll sit on them. There's a higher profit margin on CDs versus vinyl but there's not the longevity. With vinyl, you'll tend to sell out quicker. You don't make as much but it's about the art. Having a physical component is important because the packaging is part of the art and album as a whole.

Not So Great Expectations

Expectations can ruin a band. If there are too many people telling an artist something, it takes away from the art. They won't put out the music they want to create as an artist. Maybe it's not exactly what you thought it was going to be.

Luckily, I've never been given an album where I've been like, oh, this is a bad idea. But I know people at other labels where they've been given an album and they shelve it. That's crazy, because you're signing an artist because you like their music. You need to trust in what they create, support it and figure out how to help them further their passion.

Standing By Artists and Maintaining Integrity

I've always had the mindset that, once you release an album, the album cycle goes on forever. You should always be promoting it and helping the artist as much as you can. And I always want to stay genuine to what I like, put out music I enjoy and keep my integrity throughout. Sometimes, I'll get a demo and think, this could make me a lot of money but I can't stand listening to it. I don't want to be a part of something I don't really back personally.

Milestone Reissues

We're putting out some 10-year anniversary releases. It's crazy to be at that point. We had the *Touché Amore* demo 10-year anniversary reissue come out on Record Store Day. And then we have another one in the works for later in the year. It's exciting being around this long. We're going to have our 200th release soon, too. I'm trying to put together a cool collection of some sort to celebrate that. Hopefully, we'll get some old bands involved.

The Blessed Path

I want to keep expanding. I want to continue to find artists and keep it going for as long as I can. It's a blessing to be able to do something I love for so long. I just hope it continues on this path.

OPPS

Martin Artist Management is seeking young, talented and driven performing artists who are currently working on their songwriting, performing and recording careers. Martin Artist Management was founded by 30-year music industry veteran **R. Wayne Martin**. Submissions from straight-ahead jazz, Americana/folk, and EDM communities will be given top priority. The screening process will include an evaluation of recorded material, interviews via phone, Skype and in-person, and for the most seriously considered, and least one live performance review. Selected MusicClout artists will receive priority attention for management representation. Go to musicclout.com for details. You can also visit martinartistmanagement.com.

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New York's Frankie Zing raps from the heart and preaches positivity through faith. Indeed,

his mission is to unite us all through hip-hop to the backdrop of the turbulent America we live in today. Frankie's debut single **"White Rapper"** was written from the raw experience of a divided humanity where racism in all its forms are at the core of society's ills. The song has been critically acclaimed with nominations for Best Music Video from the **Paris International Underground, Long Island International, and New York Lift Off Film Festivals**. It was produced by **U-Dub** whose previous credits include **Young M.A's "OOUUU"** and his credibility is endorsed by **Funkmaster Flex**. Visit facebook.com/frankiezing.

Nothing says Americana more than a cigar box guitar. This primitive instrument, cobbled together from discarded wood, guitar strings, and an empty cigar box—was the poor man's guitar of the early 19th and 20th centuries. For decades, it was a forgotten instrument though; that is, until **Shane Speal** (**"King of the Cigar Box Guitar"** and leader of his DIY-instrument band **Shane Speal and the Snakes**) brought this DIY guitar back to life and created a cult following. In a new book **Making Poor Man's Guitar: Cigar Box Guitars & Other DIY Instruments** (Fox Chapel Publishing, October 2018), Speal brings the making of music and musical instruments back to its roots. The book even shows how to recreate some of the guitars. Speal describes the experience best. "Anyone can buy a guitar at a chain store. Mass produced instruments litter the landscapes," he says. "However, there's a certain magic that happens when you struggle



▲ NICKI MINAJ DROPS ALBUM EARLY

Nicki Minaj has dropped her new album a week earlier than expected. The rapper unveiled the 19-track record **Queen** on Apple's Beats 1 radio where she gave a song-by-song analysis of her new work. One such track, **"Barbie Dreams,"** has been singled out for featuring criticism of rappers including Drake, DJ Khaled and her ex, Meek Mill. In Minaj's analysis, she described it as lighthearted fun. "You guys know 'Barbie Dreams' is not a diss, right?" she said. "It's just some funny shit, I love them. I said things about people who I know can take a joke and won't be emotional about it." To find out what's up, go to mypinkfriday.com.

to build your own instrument. You put your own creativity, your soul, and even your own beautiful mistakes into it. Each one is uniquely your own." To check it out, go to foxchapelpublishing.com and shanespeal.com.

PROPS

LøVē marked the musical return for Aaron Carter as his first album in more than 15 years. Lead single **"Sooner or Later"** clocked

more than 81 million streams and charted on Spotify's Global Viral Chart while **"Don't Say Goodbye"** landed on the U.S. Viral Chart and received prime placement on the platform's **New Music Friday** and **Weekly Buzz** playlists. **LøVē** also features a remix of fan-favorite **"I Want Candy - Remix"** and stand-out track **"Bad 2 Good."** Carter has toured the globe with musicians such as **Britney Spears** and the **Backstreet Boys** throughout his 23-year career. More recently,

DIY Spotlight

PAYSON LEWIS

Music has been a part of Payson Lewis' life for as long as he can remember. Early on, he followed his older brother and joined a choir. He also taught himself piano and pursued music as a Music Industry major at USC. While in school, he joined the SoCal VoCals, a prestigious collegiate a cappella group, which helped him develop his craft as a singer.

After college, Lewis appeared on NBC's **The Sing Off**. His time on that show propelled his career and brought him into the world of acting. His television credits include **How I Met Your Mother**, **Revenge**, **People vs. OJ Simpson**, **Rules of Engagement** and **Victorious**. He also spent time doing live theater with Rumer Willis, Evan Rachel Wood and Janel Parrish.

Lewis' relationship with his fans earned him such a strong following

that he launched a YouTube channel, quickly attracting thousands of subscribers.

The relationships he built during his acting gigs led to a duet with Rumer Willis, a cover of Taylor Swift's **"Out of the Woods,"** which gained recognition by notable press outlets including **Perez Hilton** and **Mashable**.

The recent release of his tracks, **"Bad Influence,"** **"When Love Was Young"** and **"Can't Go Back,"** have also garnered praise by publications like **Hollywood Life**, **Celebmix**, **The Young Folks**, **Art Nois** and more.

Payson Lewis is gearing up for the release of his debut EP this fall. "My songs and the reason behind them is my legacy. I feel like my music is the real expression of my soul," he explains.

Stay up to date with him at Pason-Lewis.com.



he headlined the east coast “LøVē Tour” before performing at **O2 Academy** in London alongside **O-Town**. Carter will soon take the “LøVē Tour” to the Philippines this fall. Additional show information and tickets are available at AaronCarter.com.

THE BIZ

Is the music industry okay with the use of “urban” as a catch-all term to describe all the different denominations of hip-hop and R&B? In a word, **NO**. Some of the most lauded music executives on either side of the Atlantic have seen the word included in their job title. But among many of this group’s industry peers, a growing sense of unease has appeared. **Music Business Worldwide** reported (from multiple sources) that **Warner/Chappell’s CEO & Chairman, Jon Platt**, deeply dislikes the use of “urban”. In fact, he wants to see it eradicated from the record business lexicon. The

latest executive to voice disdain is **Kobalt’s U.S.-based SVP of Creative, Sam Taylor**. Taylor says, in no uncertain terms: “I hate and despise the word urban.” **DJ Semtex—1Xtra** presenter, **Spotify** podcaster and **Sony Music UK’s** internal rap music talisman—further states, “Urban” is a lazy, inaccurate generalization of several culturally rich art forms.”

According to the latest Nielsen numbers, hip-hop and R&B were jointly responsible for 37.5% of on-demand audio streams in the U.S. in the first half of 2018. Considering that 268.2bn on-demand audio streams were recorded in U.S. in the period across all genres, this means that hip-hop and R&B attracted 100.58bn streams in six-months. In other words, America played hip-hop and R&B tracks approximately 551m times every day on average via audio streaming services; equivalent to roughly 23m streams per hour.



▲ JOSH GROBAN RELEASES PERSONAL NEW RECORD

Multi-platinum award-winning singer-songwriter and global superstar Josh Groban is releasing his eighth full-length studio album, *Bridges* (via Reprise Records)—in stores and at all DSPs Sept. 21. Consisting of nine songs co-written by Groban, it marks the first album to feature his writing since 2013’s *All That Echoes*. “I wanted to find a balance,” he says of the new record. “That’s one of the reasons behind the title. I’ve always enjoyed singing about light and dark and love and loss. Music has that way of uniting people unlike anything else in the world. This time, I felt more comfortable writing. I’m really conveying my message and story.” To learn more, visit joshgroban.com.

The LEGAL Beat

BY GLENN LITWAK



What is a Synchronization License? It’s a license granted by the holder of the copyright of a particular composition allowing the licensee to “synchronize” music to a visual image (film, TV shows, video games, accompanying website music, movie trailers, etc.). This is different from a Master Use License, which is the right to use a particular recording of a composition. Below are some of the typical deal points in a synch license deal:

Compensation: When negotiating a sync license one of the major deal points is how much compensation can you negotiate for it. This depends on many factors, including the prominence of the cue, the duration and number of times the music will be used,

the popularity and importance of the composition, the budget of the film or TV show, etc. Fees are negotiable and vary widely.

Reduced Rate: If it is a student film, you can often negotiate a reduced rate. If it is an independent film that is only going to be shown at film festivals, you may also get a reduced rate called a Festival Use License. If the film secures distribution, the fee will increase.

Increased Rate: You should negotiate how the fee will increase, based on possible future uses in different types of media.

the use the more a licensee will pay to license it.

Term: The term of the license must also be included in the agreement. In other words, how long will the licensee be able to use the Composition?

Soundtracks: If the licensee intends to use the composition in a soundtrack album for a movie, you can negotiate these rights at the same time.

Territory: For instance, will the composition be used in the U.S. on radio and TV or worldwide?

Credit: This refers to screen credit for the Composition, such as its size, placement, etc.

Remedies: This refers to what an aggrieved party can do if the other side breaches the agreement. For instance, one could provide that the Licensor only has the right to monetary damages in the event of a breach by the licensee and cannot obtain an injunction to stop exhibition of the film.

Boilerplate Provisions: These would include typical or standard provisions covering such things as California law will apply in any dispute, attorney’s fees and costs will be awarded to the prevailing party in litigation, the written license agreement is the entire agreement and any revisions must be in writing and signed by the parties.

“When negotiating a sync license one of the major deal points is how much compensation can you negotiate for it.”

Use: Another important deal point is the specific use of the composition. For instance, is it being used in the opening or closing credits of a movie, or in the background of a scene?

Duration: You will want to specify the duration of each use of the composition. Obviously, the longer

Representations and Warranties: There are promises or guarantees made, such as the Licensor has the right to license the Composition to the licensee.

Reservation of Rights: These are rights retained by the licensor, such the right to license the composition to others.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtlaw59 at gmail.com or visit glennlitwak.com.

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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

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: May 17, 2018

Label: G4L Records

Band Members: Jonathan Jourdan, vocals, guitar; Dexas Villarreal, drums; Robb Mars, bass

Type of Music: Progressive/Hard Rock

Management: Jerry Nettles - Bronson Management

Booking: N/A

Legal: N/A

Publicity: Denise Kovalevich, denise@dmkpublicity.com

Web: towhomitmay.net

A&R: Kevin Martin

West Coast entrepreneur Markus Muller-Stach and Candlebox's Kevin Martin recently launched a new label called G4L Records. Their first signee is the Galveston, TX rock trio To Whom It May (THIM). The band's virgin release for the new imprint is called *The Great Filter* and, according to vocalist-guitarist Jonathan Jourdan, the title is personally significant. "We had been performing with a lead singer under a different name for nine years," explains the frontman. "When that setup ran through its cycles we decided to keep going with me as the singer, even though I never sang before. For the next four years, we wrote our record while I also was learning how to sing. It was a very humbling experience."

They had been pursuing music for so long the band believed this album would literally be their last hurrah. "*The Great Filter* refers to the theory by Italian physicist Enrico Fermi that there is a step in the evolutionary process of life that is almost impossible to get past," says Jourdan. "And to us that was kind of how we felt about making this

"It was all about them believing in us."

record. Are we gonna clear it? Is this gonna be the end of us? The album concept was perfect because it's been a real uphill battle for us to finish this and find where we belong."

THIM had been touring incessantly, having amassed a large following in their native Texas and doing a successful national tour with the band Nothing More. Their fortunes shifted, however, when a five-day regional run with the legendary group Candlebox turned into a golden career opportunity. "We hit it off with Kevin and Markus right away," says Jourdan. "We were sitting in a great position because our record was done and we were looking at a home for it. It was real serendipitous for us because they seemed to be interested in what we as artists wanted to do. It's been killer working with them. I can't say one bad thing. Those guys are solid!"

The Great Filter dropped on July 20. "We had looked at a few other options," concludes Jourdan. "But nothing felt right. It was all about 'We think you'd fit into this pre-molded space, or if you nip and tuck this we could work with you.' With G4L it was all about them believing in us and helping us take our musical ideas to the next level." — **Eric A. Harabadian**



Date Signed: 2017

Label: RocNation/Def Jam

Type of Music: Hip-Hop

Management: Dave Gordon

Booking: officialbooking2x@yahoo.com

Legal: Hector Baldonado

Publicity: Fairley McCaskill, Lydia Kanuga - Lydia.Kanuga@umusic.com

Web: facebook.com/casanovatwox

A&R: Jason Carbonell

Brooklyn rapper Casanova saw his debut EP *Commissary* drop at the end of June via Roc Nation/Def Jam. The iconic hip-hop label realized that a deal with the blossoming, romantically named hip-hop artist was a no-brainer, and his "Set Trippin'" single managed to pull in over 15 million YouTube views. The guy clearly has a gift for attracting attention and, in this era when the power of the labels has in fact been diminished, an effective online presence is all-important.

Casanova only started rapping about two years ago, influenced by the likes of Jay-Z, 50 Cent, Meek Mill and some local New York artists. It all started to happen fast, and he realized that he could make a career out of music just a couple of months later when he started to get paid.

"Once I started getting money for shows and stuff," he says. "That's when I said, 'Hold on, this might be a career for me.'"

The rapper describes his style as a mix of DMX, M.O.P. and 50 Cent, and says that he has a New York gutter sound. That said, while his influences are fairly clear, Casanova says that it's vital to be different,

"I've got the best of both worlds."

to be doing something new, if you're going to pull in those big online numbers. "That helps a lot," he says, with typical brevity. "You've just got to think of different stuff."

It's been working for him so far. "Don't Run," his first original song which was released in 2016, did extremely well in the New York clubs, and was remixed by Fabolous, Young M.A., Dave East and Don Q. His debut song was followed by his debut mixtape, *Be Safe Tho*, which, according to a press release, "paid homage to longtime friend, notable podcast host Taxstone, who helped the rapper make a career out of music, and introduced him to [Memphis] Bleek [of Warehouse Music/Roc Nation]." Chris Brown appeared on the track "OHB," and the pair toured together in the spring of 2017.

According to Casanova, it was through Roc Nation that the partnership with Def Jam came to be.

"They wanted to help and Roc Nation let them help, so I love it," he says. "It means a lot to me. That they would consider helping me. It's amazing—I've got the best of both worlds."

The Commissary EP is the logical next step, and Casanova is pleased with the way it turned out, as well as the extremely positive reaction that he's been getting to it. "I'm definitely pleased," he says. "I've been getting good vibes from my EP, everybody said they loved it, I've just got to continue to work."

A statement from his label says that the EP is a continuation of Casanova's transition "from playa and convict, to rapper and legit businessman," and it certainly sounds like an artist that is growing. And he's not done yet. "I'll give them a little more—a mixtape, and then an album," he says. — **Brett Callwood**



Date Signed: March 2017

Label: 604 Records

Type of Music: Folk-Pop

Management: Jonathan Simkin - Simkin Artist Management, jonathan@604records.com

Booking: Tom Kemp - Feldman Agency, kemp@feldman-agency.com

Legal: Miro Oballa - Taylor Oballa Murray Leyland LLP, miro@tkolawyers.com

Publicity: Hannah Schwartz - Shore Fire Media, 718-522-7171, hschwartz@shorefire.com

Web: fionnband.com

A&R: Jonathan Simkin

Identical twins Alanna and Brianne Finn-Morris—doing business as the folk-pop duo FIONN—landed a deal with Vancouver-based label 604 Records after they were spotted busking on the streets of White Rock, British Columbia. Someone with a connection liked the young pair and sent word to label head Jonathan Simkin. Soon after, he reached out to the sisters.

But a deal wasn't offered immediately. That was partly because Simkin didn't feel that the pair was ready, and partly because in Canada people must be 19 to enter into contracts. At the time, the girls were legally not yet adults.

"It was really random," Alanna recalls of their 604 hookup. "We were busking down by the beach in White Rock, a little town just outside of Vancouver. Someone with a distant connection to [604 label head]

"We were busking down by the beach."

Jonathan Simkin said they could get us an audition. I think the only reason he let us is because they'd just opened a new soundstage and he wanted to test it out." The girls were scarcely teenagers at the time.

The showcase went well. But Simkin didn't feel that the sisters were yet ready for a deal. He suggested, however, that they stay in touch. "He liked us, but thought we needed to write better songs," Finn-Morris explains. "It didn't hurt my feelings. It's kind of hard to write good songs when you're 13. At the time, we both knew that we needed to be stronger songwriters. We felt like this was the push we needed. We kept sending him songs and often he didn't respond. But when we sent him 'Magazine Face,' he liked it and asked us to come in for a meeting. That's when he offered to sign us."

The pair's self-titled record is targeted for a fall release with single "Magazine Face" leading the charge. 604 Records was launched in 2002 as the production company of attorney Jonathan Simkin and Nickelback vocalist Chad Kroeger. The name FIONN is derived from the Irish spelling of Finn, the sisters' last name. FIONN works with Canadian songwriter and producer Louise Burns, former bassist with now-retired band Lillix. — **Rob Putnam**



Date Signed: January 2018

Label: Big Yellow Dog/Atlantic Records

Band Members: Brynn Elliott

Type of Music: Pop

Management: Bruce Flohr, Katie Hoaldrige - Red Light Management

Booking: Kasey McKee - CAA

Legal: Aaron Romanello

Publicity: Christina.Kotsamanidis@atlanticrecords.com

Web: Brithny Zhang - Atlantic Records

A&R: Pete Ganbarg - Atlantic Records

Move over, banal YouTube sensations: a young talent with actual depth has finally arrived.

In May, 23-year-old Brynn Elliott graduated from Harvard University, where she studied philosophy and wrote a 60-page thesis on British female philosophers from the 1600s. Now, the scholar is already gearing up for her first EP of music through Atlantic Records.

As the first member of her family to graduate from college, Elliott's story could not be more inspiring. With *Time of Our Lives*, she is paying it forward by inspiring young women with five songs based around feminist philosophy.

"I'm interested in making an accessible thing."

Elliott and Grammy Award-winning producer Nathan Chapman "wrote the whole EP about my experience at school," she said. "I wrote a 60-page thesis no one is going to read. I'm not an evangelist for philosophy. I'm interested in making an accessible thing."

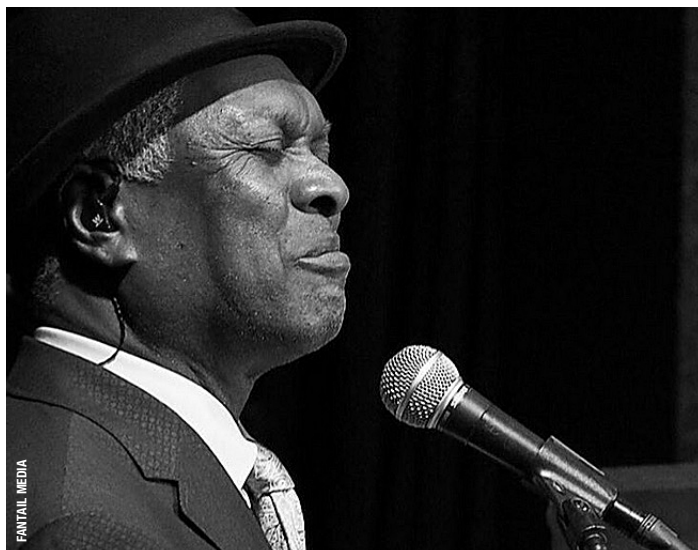
The pop singer-songwriter musician is already adept at connecting with audiences. During her summers and weekends, she logged more than 250 concerts with Alanis Morissette, Brandi Carlile and Grace Potter, among others. Elliott is especially proud to be launching her career backed by a team that consists primarily of women.

One of the key members of Elliott's posse is Carla Wallace, co-owner of Nashville-based music publishing and artist development company Big Yellow Dog Music. Last October, when Elliott was actively courting labels, she connected with Wallace, who had heard some of Elliott's material and quickly brought her into the Atlantic family (which partners with Big Yellow Dog).

"It was a whirlwind thing," Elliott recalled. "When I walked into the room and sat down, it became all very clear to me that Atlantic is into real artists and finding what makes the artists tick," she said, noting Bruno Mars and Ed Sheeran.

The rest of the world will find out what makes Elliott tick—and maybe learn a thing or two about Heidegger—when *Time of Our Lives* arrives on Sept. 7. They'll also see her on *Live with Kelly and Ryan* three weeks later.

"This year has been my dream year," Elliott says. "My parents weren't even able to go to college. I keep asking myself, 'Is this really happening?'" — **Kurt Orzek**

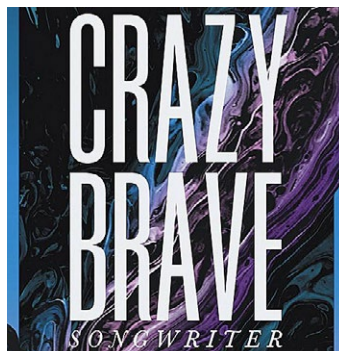


▲ Booker T. Jones: "Green Onions" Heads Downtown

Downtown Music Publishing has acquired legendary Stax artist-musician-producer-songwriter Booker T. Jones' interest in his catalog, including "Born Under a Bad Sign" (Albert King) and "I Love You More Than I Can Say," (Otis Redding) plus the iconic Booker T. and the M.G.'s instrumental "Green Onions," which was added into the National Recording Registry of the Library of Congress.

► Become a Crazybrave Songwriter

Lisa M. Arreguin's new music book, *The Crazybrave Songwriter: A Spiritual Guide to Creative Songwriting*, published by Balboa Press, offers the author's perspective on songwriting, encouraging musicians to "find their song," discover what's inside them and love their "crazybrave" journey. The book is available for purchase at Amazon.



▲ peermusic signs Ayo & Teo

peermusic has signed an exclusive global publishing deal with hip-hop hitmakers Ayo & Teo to administer their catalog via the duo's publishing company AirTyme. One of the most promising new acts in hip-hop, Ayo & Teo's 2x platinum hit "Rolex" peaked at No. 20 on the Billboard Hot 100 and has totaled over 470 million streams. Pictured (l-r): Will Chavez, AirTyme Music Publishing; Ayo & Teo; and Tuff Morgan, Senior Director of A&R, peermusic.

WCS Conference Sept. 8 & 9 In San Francisco

The 2018 West Coast Songwriters Music Conference will be WCS's 38th annual event, representing the longest running continuous music conference of its kind in the world.

Saturday and Sunday attendees are provided the rare opportunity to participate in one on one consultations with industry leaders, attend songwriting seminars, learn about the latest industry standards, participate in workshops on songwriting, voice coaching, sound quality and stage presence, have lyrics evaluated and songs screened, and perform live.

The event is held at the General's Residence, Fort Mason in San Francisco. Registration info is at westcoastsongwriters.org/conference.

Americana Fest, Sept. 11-16 in Nashville

The 19th annual Americana Music Festival & Conference will take place Sept. 11 - 16, gathering thousands of artists, fans and industry professionals from all over the world in Nashville, TN. 2018 promises to once again be the must-attend event for anyone who loves the melting pot of Americana's influences including roots, folk, country, blues and soul-based music. Each year, Americanafest brings together legendary artists, the next generation of rising stars, fans and industry professionals for six days of music and education.

The conference portion features numerous panels, seminars, exclusive daytime performances, and much more. This special event covers the interests and needs of artists, managers, labels, radio sta-

tions, publishers, agents, promoters, retailers, legal and business affairs executives, merchandisers and new media professionals.

Registration information is at americanamusic.org.

Four Unsigned NSAI Songwriters Ink with ole

Four members of the Nashville Songwriters Association International (NSAI) have been offered single song contracts by ole music publishing company as part of NSAI's first-ever "ole Chapter Challenge" song search. In April, every NSAI member throughout the world was able to play a song at their chapter meeting. Local members then voted for their favorite song for further consideration by ole.

Each April NSAI will present the "ole Chapter Challenge" across its 100 plus chapters. The winning song is then forwarded for further consideration by ole for a possible contract. In addition, each local NSAI Regional Chapter Coordinator gets to submit a song for consideration as a reward for their service to the organization.

The NSAI has more than 100 chapters in the United States and five other countries. They meet monthly and host educational activities, open mics, offer song feedback and other services. More information, including chapter locations, is available at nashvillesongwriters.com.

International Songwriting Contest Deadlines

Accepting entries until Sept. 19, the International Songwriting Contest (ISC) is judged by high-profile songwriters and artists including Tom Waits, Marc Anthony, Adam



▲ AIMP Presents in Nashville

AIMP Nashville's "Know The Deal: The Ins and Outs of Publishing Contracts" event was held in the Connie Bradley Board Room at ASCAP's Nashville offices. Pictured (l-r): John Barker, ClearBox Rights; Brad Peterson, Regions; Noah McPike, Dickinson Wright; John Ozier, AIMP Nashville Executive Director, ole; Tiffany Dunn, Loeb & Loeb, LLP; Jason Turner, Keller Turner Ruth Andrews & Ghanem, PLLC; Denise Nichols, The Primacy Firm, PLLC; Michael McAnally Baum, AIMP Nashville Secretary, SMACKSongs; Tim Hunze, AIMP Nashville Board Member, Parallel Music Publishing; Michael Martin, AIMP Nashville Board Member, ASCAP, and Leslie Roberts, AIMP Nashville Board Member, BMI.

Lambert, Portugal. The Man, Nancy Wilson of Heart, Ne-Yo, Rodney Crowell and many other luminaries.

71 winners will share in the cash and prizes. ISC is a prime opportunity for songwriters, musicians, and performers to further their music careers, and gain recognition and exposure in the music industry. Additionally, winners benefit from a multilateral promotional campaign designed to give international exposure and attention to their songwriting achievements.

Categories include: AAA (Adult Album Alternative), AC (Adult Contemporary), Americana, Blues, Children's Music, Christian, Comedy/Novelty, Country, EDM (Electronic Dance Music), Folk/Singer-Songwriter, Instrumental, Jazz, Latin Music, Lyrics Only, Music Video, Performance, Pop/Top 40, R&B/Hip-Hop, Rock, Teen, Unpublished, Unsigned Only, and World Music. Entrants may submit as many songs as they wish—in the same category or in multiple categories.

Depending on the category, submissions are judged on the following criteria: Creativity, Originality, Lyrics (excludes songs that do not have lyrics), Melody, Arrangement, and Overall likeability

Dallas Songwriters Association Song Contest

Celebrating 31 years, the Dallas Songwriters Association announces the 2018 edition of The Dallas Songwriters Association Song Contest, offering over \$5,000 in prizes with winners in each of the eight categories: Christian/Inspirational, Country, Americana/Folk/Bluegrass/Pop/Rock/Alternative, Love Songs/Easy Listening, Children's/Novelty, Singer/Songwriter and Instrumental, plus three Grand Prize winners. The judges are industry

pros. The entry fee is \$25 and the deadline is Sept 30. Visit dsasongcontest.blogspot.com for submission info and rules.

Hip-Hop Rules in Hit Songs Deconstructed Report

The Mid-Year Trend Report from Hit Songs Deconstructed provides an in-depth look at the compositional trends for the Billboard Hot 100 Top 10 during the first half of 2018. During the first half of 2018, 44 songs, 45 credited performing artists, 154 credited songwriters, 66 credited producers, and 12 record labels landed in the Billboard Hot 100 Top 10.

Seven songs charted at #1. They include five Hip Hop songs: "God's Plan" (Drake), "Nice For What" (Drake), "Psycho" (Post Malone featuring Ty Dolla \$ign), "Sad" (XXXTentacion) an "This is America" (Childish Gambino), and two Pop songs, "Havana" (Camila Cabello featuring Young Thug) and "Perfect" (Ed Sheeran featuring Beyoncé).

Drake was the top artist with the most #1 hits, spent the most time at #1, and was tied with Cardi B for most Top 10 hits. He also had the most credits as a songwriter

Hip-hop's prominence continues to reach new heights both as a primary genre and as an influence across genres. As a primary genre it accounted for 55% of the Top 10 during the first half of the year, which was up from 37% during the same time period in 2017. In Q2 2018 hip-hop accounted for 62% of the Top 10, while pop accounted for only 24%.

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



▲ Universal Inks Natalie Hemby

Universal Music Publishing Group (UMPG) has signed singer-songwriter Natalie Hemby to a global publishing deal. Hemby's catalog includes Lady Antebellum's "Downtown," Little Big Town's "Pontoon," Miranda Lambert's "Automatic," among other hits.



▲ UMPG Inks Rich Music

Universal Music Publishing Group (UMPG) has signed indie label and publisher Rich Music to an exclusive publishing agreement. Rich Music catalog, comprised mostly of Latin urban music, was founded in 2007 by the father-son team of Rich and Josh Mendez. The publishing deal with Universal follows a long-term distribution deal with INgrooves. Pictured (l-r): Chris Marsh and Simon Restrepo, writers; Nicole Melly, Publishing Administrator; Dalex, artist; Rich Mendez, VP, Rich Music Inc.; Alexandra Lioutikoff, EVP Latin Music, UMPG; Ana Rosa Santiago, VP, Latin Music, UMPG; Josh Mendez, President, Rich Music Inc.; Dimelo Flow, artist/producer; Juan Diaz, studio manager; Magnifico, producer, and Johnny Ortega, studio technician.

► Music Licensing Info Here

Kickstart Your Music Licensing Career by Joyce Kettering, is available as a free and easy to understand guide. It's part of "New Artist Model," an online advisory and education program headed by former Berklee Online CEO, Dave Kusek. Check it out at newartistmodel.com.



▲ BMI, Warner/Chappell And Warner Music Group Say "Right On"

BMI partnered with Warner/Chappell Music, and additionally this year Warner Music Group, for the fifth annual "Write On" songwriting camp held in Los Angeles. Songs were written in both English and Spanish. Participants included Adriel Favela, Carl Ryden, Conor Mason, Danny Mercer, Federico Vindver & Angel Lopez, Felipe Ospina, Ferras, Fuego, Jazelle Rodriguez, Jon Leone, Josh Murty, Maahez, Matt Hunter, Omar Tavaréz, Oscarcito, Patrick Ingunza, Phill Greiss, Randy Class, Sam Derosa, Tushar Apte, Vitto and Whiskey Waters.

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SONGWRITER PROFILE

— DAN KIMPEL

Joelle James

Conjuring Classic Soul with "Boo'd Up"

The soundtrack for the summer of 2018 will undoubtedly include the Billboard #5 single, "Boo'd Up" as performed by U.K. soul artist Ella Mai. Joelle James can hear it in the air. "I was walking street in Times Square and there was a BMW blasting it out. I thought, 'Oh my God I wrote that song!' How cool to experience it in the city, in life, in motion."

She never set out to be a songwriter, James explains. Signed to Interscope Records soon after her graduation from Boston's Berklee College of Music via an affiliation with Chris Brown's CBE label, James was on the artist's path. "No one could deal with me as an artist or figure out what to do with me. When I first got signed I wasn't a writer, so I was put in with all of these different writers and producers. I'm grateful—they gave me an opportunity not just to write, but also to learn how to write; to see their processes and methods. Now I have my own way of doing it."

James claims assuming the role of the songwriter was difficult. "When I got better at it and people wanted to take my songs, I was like, 'No! That's my song.' But if you write a hit you can write another one. I have to give them up for adoption, and they will have wonderful lives."

Built on a smoldering retro groove courtesy of DJ Mustard and Larrance Dopson, "Boo'd Up" is reminiscent of great R&B tracks from decades past. James considered releasing it herself. "I wrote it years before it came out and it had a whole journey. I love that song and I could have used it, but would it have been as successful for me as an artist—this soulful white girl? In the R&B lane there's the concept of certain songs working within the social climate. 'Boo'd Up' would never have been as successful for me."

In addition to writing, James takes on the role of a producer when an artist is recording one of her songs. "A song is not just words and a melody, it's a whole package. Producers are important, but songwriters are producers in their own right. We should stand up for that. When I go into the studio I totally take over. I like to be there, telling them how to hit the notes, producing them. I know they love it, too."

Originally from Murietta, CA, James gravitated to performing early, singing the National Anthem at innumerable sporting events, and appearing on television competition shows. "I've always loved soul music, and when I was younger I was the girl who sang Aretha Franklin on *Showtime at the Apollo* and Marvin Gaye on *Star Search*. I loved classic Motown."

Now working on soundtrack projects with Lionsgate/Code Black Films, James' musical contributions include the films *Traffic* and *Two Minutes of Fame*. "I've always listened to music in movies. Celine Dion in *Titanic* ('My Heart Will Go On') is my first memory of a song in a movie that could change lives. I'm lucky that soundtracks are coming back. I love doing soundtracks, whether it's using songs I already have, and writing songs inspired by watching the movie. I like it better than just going to the studio and writing. With movies there is a platform with a story line, and my favorite thing is telling the story."

Signed to Roc Nation, James is working with a notable roster of writers and producers including Toby Gad and Poo Bear. "I've always been an artist. I wasn't planning on being a full-grown songwriter," she says. "The music industry is one big heartbreak. But I think that's the reason that my music comes out the way that it does. If I hadn't gone through everything that I've gone through I wouldn't be able to write with the emotion and passion that I have."

Contact Hanna Bolte, Bolte Media, hanna@boltemedia.com



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DROPS

The soundtrack for Disney's *Christopher Robin* is out now, featuring songs by Emmy winner **Geoff Zanelli** (*The Last Samurai*, *Pirates of the Caribbean: Dead Men Tell No Tales*) and Grammy-nominated composer **Jon Brion** (*Eternal Sunshine of the Spotless Mind*, *Lady Bird*), as well as Disney legend and Oscar winner **Richard M. Sherman**, who wrote both the music and lyrics for three songs in the film. For details, contact Holly Battaglia at Holly.Battaglia@Disney.com.



The Michael Jackson Estate and **Columbia Live Stage** have announced an upcoming stage musical inspired by the life of **Michael Jackson** set to come out on Broadway in 2020. The new, still-untitled musical will include a book by Pulitzer Prize winner **Lynn Nottage** and a score of some of the King of Pop's most loved and chart-topping songs. Tony winner **Christopher Wheeldon** will direct and choreograph. Contact Rick Miramontez at Rick@omdkc.com for more information.

The soundtrack to the science fiction action thriller *The Meg*, directed by **Jon Turteltaub**, was recently released via **WaterTower Music**, featuring music composed by **Harry Gregson-Williams** (*The Town*, the *Shrek* franchise). Golden Globe and Grammy winner



HYLTON & YOFFEE



BOHEMIAN RHAPSODY

Gregson-Williams' catalog spans high-profile projects from action to drama to animation—"each infused with the emotional punch and atmospheric intensity that mark his distinctive musical style." Contact Beth Krakower at Beth@KrakowerGroup.com.

Abramorama and **Cinereach** recently released a trailer for the **Steve Loveridge**-directed documentary film *MATANGI / MAYA / M.I.A.* which hits U.K. theaters on Sept. 21 and the U.S. on Sept. 28. The film chronicles British musician, mother and human rights advocate M.I.A.'s rise to fame and has received the **World Cinema Documentary Special Jury Award**. The film is scored by **Paul Hicks** and **George Harrison's** son, **Dhani Harrison**. Contact Lisa Gottheil at lisag@grandstandhq.com for more information.

Emmy-nominated film and television composer **David Majzlin**—who scored the orchestra portion of Amazon Prime's *Mozart in the Jungle*—recently completed a new score for *Bel Canto*, directed by **Paul Weitz**. The film is about a famous American soprano, played by **Julianne Moore**, who finds herself in a hostage situation when she performs for a wealthy South American industrialist. Award-winning opera singer **Renée Fleming** voices Moore's performances. The film premieres Sept. 14. Contact Cas Spencer at Cas@WhiteBearPR.com.

The soundtrack is out now to **LeBron James'** new series, *Best Shot*, which premiered in July coinciding with the ESPY Awards. The YouTube

original documentary series features music by composing duo **(Roahn) Hylton & (Jacob) Yoffee**, who have collectively racked up No. 1 Billboard hits with Nicki Minaj, Arianna Grande and Keyshia Cole, and composed music for the likes of *Star Wars The Last Jedi* and *The Jungle Book*. Released on Warner Bros' WaterTower label, the soundtrack consists of 20 tracks from the show, including 10 original songs, resulting in a hybrid score of hip hop and film music. For more information, contact Andre Watson at Andre@ThePurpleAgency.com.



DAVID MAJZLIN

OPPS

Michelle Danner, acting coach and founding director of the L.A.-based Edgemar Center for the Arts, is casting for the musical *The Night of the Black Cat*, which was named Best Musical of the Year at the 2005 Los Angeles Music Awards. Danner, who will direct, is looking for singers, dancers and actors to audition for the fall production at Edgemar. Email a headshot and resume as well as a description of your specific talents in the body of the email to casting4caberet@gmail.com. For details about the audition, visit MichelleDanner.com/Casting-Call-For-New-Musical-Directed-By-Michelle-Danner/.

Big League Productions is holding open casting calls in Manhattan for male and female singers and actors for *Dr. Seuss' How the Grinch Stole Christmas!* Lead roles are paid \$600 per week. Visit bit.ly/2AUHiW9 for information on how to apply.

New Zealand Son Films, a company that produces television series and feature films for Amazon, needs entry-level interns looking for hands-on production experience and flexible hours. Responsibilities include maintaining social media accounts, reviewing actors, booking locations and actors, creating call sheets, coordinating auditions, and general assistance with the overall process. Experience is not required. Email a resume and cover letter to Sean@NewZealandSonFilms.com and Taylor@NewZealandSonFilms.com. Visit newzealandsonfilms.com for further information.

PROPS

First conceived nearly 10 years ago, it's worth noting that long-awaited rock biopic *Bohemian Rhapsody*, a portrait and celebration of **Queen** and the late, beloved superstar frontman **Freddie Mercury**, will finally hit theaters Nov. 2. As if condensing the legendary English rock band's story into a film wasn't challenging enough, the production faced cast and crew hurdles along the way, including an extensive search for "Freddie," (who will be played by **Rami Malek**), and director **Bryan Singer** left the project just before filming ended. While Malek nails Mercury's persona on and offstage, most vocals in the film pull from Queen master tapes or Mercury's vocal twin, Canadian singer **Marc Martel**. Watch the trailer at bit.ly/2NlbqMs.

As is tradition, a selection of the **World Soundtrack Award** main guest's music was recorded for the awards' annual Music for Film album. This year's guest is composer **Carter Burwell**, whose music was recorded in August at **Flagey's legendary Studio 4** by **Brussels Philharmonic** and conducted by **Dirk Brossé**. The live recording will include exclusive and unpublished tracks from *The Spanish Prisoner* and *Olive Kitteridge*, marking the first-ever compilation of Burwell's film scores. Album presales will run through Sept. 15 on Film Fest Gent and World Soundtrack Awards websites. After Sept. 15, the album can be purchased only through Film Fest Gent's site. Burwell will appear at the awards on Oct. 17 to join Brossé in conducting Brussels Philharmonic as they perform original scores accompanied by film clips. Contact **Riema Reybrouck** at Riema@FilmFestival.be. Due to overwhelming demand, **Something Else**



Music Works and **Eidos@-Montréal** are excited to announce that a second vinyl pressing of the critically acclaimed *Deus Ex: Human Revolution* soundtrack became available for sale Aug. 17 and can be ordered here. *Deus Ex: Human Revolution's* music was created by award-

winning composer **Michael McCann**. The soundtrack album combines many of the almost 200 tracks created for the game into a 70-minute journey through the heavily atmospheric, and oppressive world of *Deus Ex*. Contact **Greg O'Connor-Read**, greg@topdollarpr.com.

The Velvet Underground Experience, an intriguing new multi-media art and music exhibition spotlighting the iconic band's early NYC roots, will be opening in New York City on Oct. 10. It is the first global exhibition dedicated to the Velvet Underground and its influence on modern music, fashion, art & popular culture, set against the backdrop of the band's early days collaborating with **Andy Warhol** in NYC in the 1960s. Co-presented by **Bandsintown** and **Citi**, the three-month exhibition will be located at 718 Broadway in Greenwich Village, paying homage as well to the neighborhood's deep artistic base.

The multi-media experience will contain six films produced exclusively for the exhibition and be accompanied by a diverse curated event series which will include concerts, screenings, talks, pop up installations, fashion collaborations and more. The exhibition will be open daily. Tickets cost \$30 for general admission and \$25 for Seniors/students on weekdays. Five dollar increase on weekends. Tickets can be purchased through velvetundergroundexperience.com.

CIM Group, owner and operator of the **Dolby Theatre**, and the **Hollywood Pantages Theatre** have announced an agreement for The Hollywood Pantages Theatre to bring Broadway productions to Dolby Theatre beginning in 2020. Both

theatres hold famed locations on Hollywood Boulevard and provide distinct entertainment options. Contact baguayo@nederland.com. **Karen Diehl** at karen@diehlcommunications.com for more.

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



Alison Plante

Chair, Film Scoring Department
Berklee College of Music

Web: Berklee.edu/People/Alison-Plante

Contact: **Allen Bush**, ABush@Berklee.edu

Boston probably isn't the first city that comes to mind when you think of the film and music business, but Berklee College of Music is the premier institution—and until recently, the only institution—for an undergrad film scoring degree. Not to mention, even though 3,000 miles apart, the school still has plenty of Hollywood connections, says Alison Plante, chair of the film scoring department. "We have a long track record of doing this very well, the evidence being our graduates," says Plante, who first discovered her own love of film music at eight years old, standing in line at Universal Studios and listening to an entertainer play John Williams movie themes on a synthesizer.

Berklee's film scoring program, which dates back to 1980, is unique and nuanced, tailored to accommodate almost any pathway an aspiring composer can dream up. There are also options to earn online degrees. Since Plante came to the school 10 years ago, she's seen the program expand to include game scoring as well as new studios that include a scoring stage that fits a 45-piece orchestra. There are also new facilities for production students, and the school hires student players to serve as session musicians for scoring students.

In addition, Berklee sources nonprofit professional films for students to score. "We have a silent film program where students score a feature-length silent film and perform it live," Plante says. "The students scored *The Man Who Laughs*, an important film from 1928. The students performed that at the San Francisco Silent Film Festival."

Encouragingly, the student body has started to look distinctly more female in the past years. Plante said the program is about one-third women, compared to about 25 percent a decade ago. "There is a lower percentage of women film composers than in any other field in film, including directors, so it's encouraging to see those numbers growing," she says. "And I'm pleased to see their success as they enter the field and get good jobs. One was just hired to score *Captain Marvel*. She's the first woman to score a Marvel movie."

MIXED NOTES

► Swift Mesmerizes Toronto

Taylor Swift *Reputation* Stadium Tour stopped by Toronto, On for a mesmerizing night. The songstress performed songs from her entire catalog of albums including *1989*, *Speak Now*, *Fearless* and more. For a full recap, visit musicconnection.com/taylor-swift-reputation-stadium-tour.

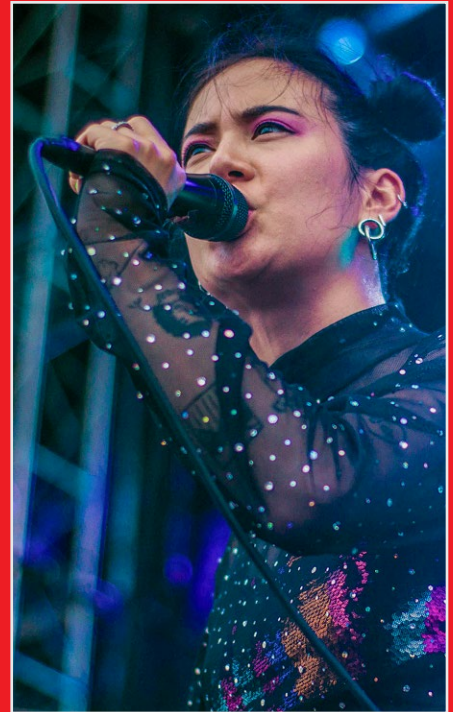
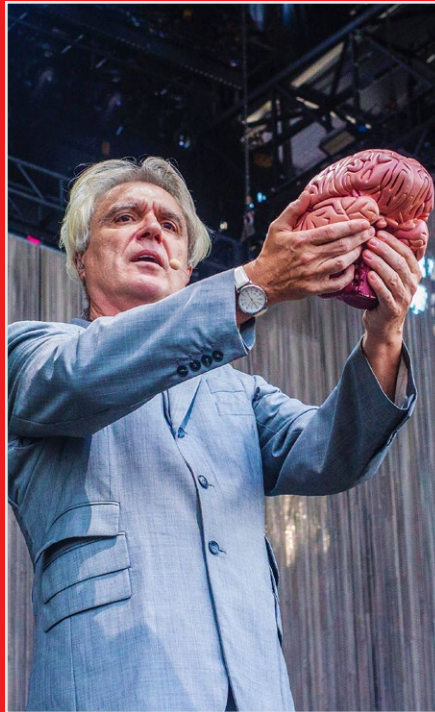


▲ BMI's 21st Annual Conducting Workshop

BMI completed its 21st annual two-week conducting workshop series by BMI Classic Contribution Award winner, conductor and composer Lucas Richman. For the final session, the eight hand-selected composers conducted a 32-piece orchestra live to picture at composer Nathan Barr's newly built Bandrika studio. Pictured (l-r): at the conducting workshop are (front row): BMI composer Cindy O'Connor, BMI composer Ben Bromfield, BMI composer and conductor Lucas Richman, BMI composer Andy Forsberg and BMI composer Genevieve Vincent. Back row (l-r): BMI composer Timo Chen, BMI composer Alex Bornstein, BMI composer Peter Karr, BMI's Ray Yee and Evelyn Rascon, musician contractor David Low, BMI's Philip Shrut, Music Editor Chris Ledesma, BMI composer Oumi Kapila, BMI composer and Bandrika studio owner Nate Barr, concertmaster Mark Robertson and BMI's Chris Dampier.



Panorama Festival Brings The Heat



Daniel Caesar, David Byrne and Japanese Breakfast were some of the many acts that played this year's Panorama Festival at Randall's Island in NYC; severe weather forced an immediate evacuation for the island on day one, but that didn't stop the festival from making it the hottest weekend ever for good vibes and stellar tunes. Photos by Whitney Levine

MUSIC CONNECTION

Tidbits From Our Tattered Past



1993—Bad Religion—#20

Having conquered the indie world, punkers Bad Religion were embarking on life as a major label band when MC caught up with them. "We're as big as any independent band in the country," said singer Greg Graffin. "Now let's see if we can become as big as any band in the world." The issue also features live reviews of Duran Duran and Soul Asylum.



2002—Composers—#21

Our feature on film/TV composers featured Craig Armstrong, Rachel Portman and Michal Danna, who said, "People who are thinking of getting into film scoring may envision the Hollywood parties and working with the musicians. They forget that 90% of the time you're working in a room by yourself with a deadline." This issue also features interviews with professional song placers.



ANNIE LESSER

▲ San Francisco Summer Sounds at Outside Lands

Amongst the trees of Golden Gate Park, Outside Lands celebrated its 10th year anniversary with an array of rising acts like Lizzo and Billie Eilish to heavy hitters like Janet Jackson, Portugal. The Man (pictured) and Janelle Monáe. Full recap at musicconnection.com.



◀ Here's to 30 Successful Years!

The 30th annual month-long ASCAP Film Scoring Workshop (co-sponsored by FMSMF) concluded recently with the 12 film composers selected from all over the globe screening their final film compositions and receiving constructive feedback from Emmy-award winning composers Richard Bellis and Charles Bernstein. Pictured (l-r): Shawn LeMone, SVP, ASCAP Film and TV/Visual Media; Michael Todd, AVP, ASCAP Film and TV/Visual Media; Jennifer Harmon, Senior Director, ASCAP Film and TV/Visual Media; Elizabeth Matthews, CEO, ASCAP Film and TV/Visual Media; Paul Williams, President, ASCAP Film and TV/Visual Media; Kim Roberts Hedgpeth, Executive Director, FMSMF; Barbara DeLucia, Deputy Executive Director, FMSMF; John Titta, EVP, ASCAP Film and TV/Visual Media.

► Paul McCartney Surprises Capitol Congress

Capitol Music Group (CMG) Chairman & CEO Steve Barnett hosted the company's 5th Annual Capitol Congress at the ArcLight Theatre in Hollywood. During the gathering, CMG's superstar and developing artists presented their forthcoming projects to the company's staff and entertainment industry representatives. A highlight of the day's events was a surprise appearance by Paul McCartney, who received CMG's first Capitol Icon award and was interviewed live by Marc Maron (pictured) for a very special edition of his WTF Podcast.



LESTER COHEN/GETTY IMAGES FOR CAPITOL MUSIC GROUP



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NEIL YOUNG seems both world-weary and energized as he slides into a chair at the Four Seasons hotel in Austin, TX. And given a characteristic pile of projects on his plate, he has good reasons for both. At 72 the two-time Rock and Roll Hall of Famer is certainly shy of retiring, with seemingly more going on at any one time than artists even a third of his age. This year already Young has dipped into his past for *ROXY* — Tonight's the Night Live from 1974, and he's played a combination of solo shows and concerts with *Promise of the Real* and a reunited *Crazy Horse*. He also starred in *Paradox*, a movie written and directed by his current girlfriend Daryl Hannah, and created a soundtrack for it with *Promise of the Real*. Most importantly, he launched the Neil Young Archives online, sharing his entire catalog and a vast array of previously unreleased exclusive content—all, of course, in the high-resolution audio quality that he so favors and tried to extend to other artists, unsuccessfully, with his Pono service. It's only a matter of time before Young has new music to share with us as well. As is his iconoclastic wont, it's likely to come up quickly, and without much advance notice. But on this particular day the man has enough to be going on with, and to talk about...

NEIL YOUNG

BY GARY GRAFF

PHOTOS BY DARYL HANNAH

Music Connection: Is there anything that accounts for this year's spurt of work from you?
Neil Young: Y'know, it's just...good. Just moving on. Just got a lot going on. I'm enjoying everything. It's pretty healthy.

MC: Is that a cyclical thing for you? Do these kinds of periods come and go with any semblance of rhythm?

Young: Well, things are good right now because I'm with Daryl and we're very happy and it's kind of new beginning for me. I'm still in touch with my family and everything, the kids, so everything's good. When you feel good things tend to come to you.

MC: *Paradox* brought you back into the movie world. How did that happen?

Young: We just talked about making a movie for a while, just for fun. And *Promise of the Real* is a bunch of characters and they're down for anything and they're all really good at what they do. It looked like an opportunity and Daryl had some ideas; she always wanted to do kind

of a Western-style thing and we had a gig at Desert Trip (in 2016) and we started (the tour) in the Rockies and we had to get up there to acclimate for a week or so before we started playing at 9,000 feet. So we set up the tent there and did some rehearsing, and when we started setting everything up we said, "This is the ideal time to make the movie" and we could have some fun. Everybody's gonna be here and we should do it right now. She started buying clothes for everybody and getting the costumes and she wrote the script and we just started going and shot the whole thing in four or five days.

MC: You've directed a lot of your previous film work yourself, as Bernard Shakey. What was it like to be directed this time?

Young: It wasn't really that different because I have a lot of respect for Daryl. She knew what she wanted to do. She had a good direction, so there were no issues. I knew the movie was going to be fun and something I could believe in, so we just did it. I just followed the direction and followed the dots and we had a great time. And it was incredibly frugal; we made the film for pennies compared to any other film.

MC: It's gotten a polarized reaction, which is often the story with your film work—and some of your music work, for that matter.

Young: You get any reaction to anything. People who have no idea what to expect, they'll probably shoot it down 'cause it's not made by Cecil D. Eastwood or something. It's not the best Western they were looking for. But we just wanted to have fun. We just made this movie for fun. It's already a hit as far as we're concerned.

MC: How did you approach the soundtrack for *Paradox*?

Young: I had just finished doing *Peace Trail*

and recorded some more things and a couple of jams for instrumental passages for different things. Then I recorded a bunch of electric guitar stuff to go with the scenes, a la *Dead Man*. It was very much in the moment, not a lot of planning, which is how I like to work.

MC: *Paradox* brought you to the Netflix world. What do you make of that?

Young: It's outside the box for me. Usually we try to go out and present our stuff and go to the people who we know are going to love it and it's made for them, so we go and find ways to locate them and let them know it's happening. This is not like that. It's more like we're on the world stage with Netflix. It's like being on Facebook—anything can happen. It's something that I've never done before and Daryl's never done before, so the jury's out. We're still kind of coming to grips with what it is and what it means to be working on a "platform."

MC: You're certainly no stranger to that kind of concept, however.

Young: Well, I'm not so sure about all that stuff. I'm not a big believer in Facebook's responsibility to the planet, their responsibility to humanity, Google's responsibility to humanity. All those things, they're weighing on my head, the way these algorithms treat the arts and the fact that there's no algorithm to protect the arts or the rights of artists. There's nothing that really addresses the values that I have, so I'm not overly impressed with the progress in big technology. I think they, largely working with the record companies, have ruined the sound of music.

MC: Which is something you've been crusading about for a long time now.

Young: The record companies are the stumbling block. Their prices for high-res music are too high. I'm trying to show them that they should have all music be the same price so people can access whatever they want and get whatever kind of music they want, and if they have the high-res music cost more it doesn't serve anybody. There's just a lot going on with that stuff that I'm not settled with.

MC: Do you feel like Pono made that case convincingly?

Young: It's an ongoing search, and it's really a mission. I don't feel like it's a battle; We're really just trying to open up windows so people see what's out there. We have a streaming service, the best-sounding streaming, on this site in the world. There's no reason a hippie from Canada should have this fuckin' site. I don't have millions of dollars—it didn't cost that much, by the way. But there's no reason why all the music in the world can't sound this way. The only reason is money; the record companies want three times as much for their high-res tracks as they do for the shit (MP3) tracks they're selling. That's stupid 'cause a minimal fraction of their sales is high-res music. Why not just price it like MP3s and everything else and let people decide what they want, because they'd sell more music and people would have a chance to hear the real music.

The people who make the phones are ready for high-res with Firewire and the lightning cords and all that. The technology is there. It's the 21st century. Spotify has two levels of quality. Apple has two levels of quality. If we have a good place and good bandwidth, you're gonna hear high-res off your phone, off the computer, you'll hear it off of anything, and there's no reason you shouldn't.

MC: The Archives site is getting rave reviews. Where else are you going with that?

Young: Our phone app is going to be ready in November or maybe October, maybe even September. And then people will be able to plug their earphones into their phones, into the bottom input and get high-res music on their phone. And anybody can do this. Spotify could do this. It doesn't make any difference. They could serve their shit that they serve now AND high-res and people decide which one it is. It's no big deal.

MC: You seem to feel a sense of mission to be a voice in that world, moving it forward—not just with the music but also with the essays you do online. It's pretty provocative stuff sometimes.

Young: It's essential for my audience to be in it. They like it, a lot of them, but we're educating them, too. There's going to be a lot of stuff out there, but we're doing it so when you use Facebook to come into the (Archives) we'll give you a chance to read an article about Facebook. We'll give you a chance to read about what they did and how they did it and how it

affects children and how it gets children hooked on pornography and all kinds of weird shit that's happening because of Facebook and how they have no responsibility for what goes on in their own house. That's not right. That's not good. I think even Zuckerberg's beginning to realize he's got a monster on his hands. He's created something that's out of control. It's not about politics. It's not about the U.S. election. It's bigger than that. It's children's minds.

MC: You're going to be turning the Archives into a subscription site later this year. What all can we look forward to?

Young: There's twelve unreleased albums, and almost half of them are finished studio albums that I didn't put out, and we'll be releasing those over time. There's a lot of things, like movies, videos and albums that have never been seen or heard. A lot of my albums I did in the '90s and the late '80s have videos; we filmed everything as we did it and that's never been seen by many people. We have all that, so we'll be adding it to the experience. There's a high percentage of our info cars that haven't even been populated with stuff yet; well over two-thirds of them are not populated compared to what we have. We just don't have the manpower to populate them, so that's a process.

MC: Your career is littered with projects that never came out, probably moreso than any other artist. What's that about?

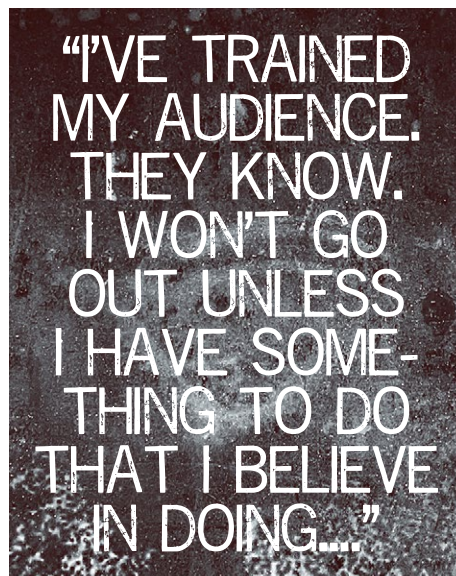
Young: Usually it's because I had something else I made right after it that I was into right then.

These albums are all finished records. There's nothing that different from any other record I ever made inasmuch as the quality. It's the same quality and the same guy. I'm doing

the same thing. It's just that I made too many, especially in the '70s. I made too many.

MC: Quantity...but over quality?

Young: I don't think so. I just didn't spend as



much time making my records as other people. I don't care about perfection; perfection to me is a great, soulful rendition of something. It's not making every harmony part perfect. That's something for somebody else with a lot of money, maybe if they made zillions of hit records they can do that, if that's what they want to do. But for me we just made it so it had soul. We just wanted them to drip soul.

MC: Any specific releases we should look forward to from the Archives?

Young: I know the *Alchemy* album is gonna blow people's minds, and I think Crazy Horse's early days will. There's an album called *Garage*, which is another Crazy Horse album, and a movie called *Rusted* which is a complete Crazy Horse concert like *Rust Never Sleeps* that's never been shown. It was shown one night in the '80s. So we have all that stuff, and it's interesting. Plus there's at least two or three times as much stuff as that that I haven't mentioned. There's a lot of movies. There's *Muddy Track*. There's the *Homegrown* album, which is like the Stray Gators, who did *Harvest* with me. That's another album I did and never put it out. I went and did something else.

MC: Does trolling through the past like that impact on what you're doing now?

Young: I don't know. It might—I mean, it should. When you look at my creative output I made *Peace Trail* last year and that was a real album, but it's not a real album like other people would make. There's not a lot of production in it. We played the songs and played them well and I delivered the vibe and that's how we make a record. So I can make a record like that in very little time compared to what other people take. But I've always been like that. *Harvest* didn't take very long to record, either.

MC: The *Tonight's The Night Live* album is a very cool slice of your history.

Young: That's a very interesting record and a very fine record. It has every bit of the vibe the *Tonight's The Night* (studio) record had; it's just a live version of that record. We know it a little better, plus you're presenting it for people who are looking at you and you're right there.

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Live records are always a little edgier, but that *Tonight's The Night* original record is very edgy, so we weren't missing an edge. I play better live than I do in the studio. That's just the way it is.

MC: Those *Tonight's The Night* shows were edgier, too, because it was all about that album, which was brand new at the time.

Young: We weren't giving them anything they wanted, but it didn't matter. That's not why we're here. We didn't do it for that reason. I don't really give a shit about that. I was doing that for me because I wanted to do it.

MC: Isn't it risky to keep putting your fans through that, though?

Young: I've trained my audience. They know. I won't go out unless I have something to do that I believe in doing and that I want to play and new songs I want to play that I think are relevant. That's why I go out. If I don't have any new song to play in front of people, they don't see me very often.

MC: Is there any factor in particular that leads you to work with Crazy Horse or Promise of the Real?

Young: They're both great. It's really the material; the band I'm playing with will affect the material I write when I'm with that band. I'm only writing because of what's in my head, so I don't know who I'm going to play with. But they're both great bands. Each one has its advantage over the other. It's a very good situation to be in, and it's a temporary situation 'cause nothing's gonna last forever. But I don't want to wear it out, either.

MC: Speaking of bands, CSNY seems over and done with—or is it?

QUICK FACTS

Young was born in Toronto and was raised primarily in Winnipeg.

His father, Scott Young was a noted journalist, sportswriter and fiction author.

Young was in a group called the Mynah Birds that was fronted by a pre-fame Rick James and future Buffalo Springfield bassist Bruce Palmer. The group briefly had a recording deal with Motown until James was arrested for being AWOL from the U.S. Navy.

Young's first success as a songwriter came when the Guess Who recorded his song "Flying on the Ground is Wrong" in 1967.

Young has been inducted into the Rock and Roll Hall of Fame twice—as a solo artist in 1995 and with the Buffalo Springfield in 1997.

Young has directed several films under the moniker Bernard Shakey.

Young, a model train enthusiast, once owned a share of Lionel LLC, for which he developed systems such as Liontech and Trainmaster Command Control.

Young has won two Grammy Awards and seven Canadian Juno Awards.

Young received the Order of Canada, his homeland's second highest civilian honor, in 2009.

Young: I don't know. I'd rather see Willie (Nelson), Bob (Dylan) and Neil, myself. That's what I would want. I think that would be fantastic—but it's just a dream of something I wouldn't mind doing, there's nothing going on. I just look at things I would like to do and things I don't want to do, so I try to find the things I do want to do. I don't like to go into a big barn with my name on it anymore. I don't want to do that. It seems like I've done that to a point where there's something that just stops me. But I do like playing music, and I like playing with people that I love.

MC: You've never been shy about politics. What's your view of what's going on here now?

Young: It's a fuckin' mess. This guy is bent on

destroying the environment. He has absolutely no knowledge of what's real. He's decided because he doesn't believe in science he can lead the country with no regard for science. All the environmental policies he's changing and taking away, all the protections he's taking away... Regardless of the tasteless shit he does, it's not important compared to those things. I don't know how America is sleeping through this.

MC: The last time you got pissed off like that we got the *Living With War* album. Think another one like that is coming?

Young: I don't know. I'll let you know as soon as I find out.

Contact Rick Gershon, rick.gershon@wbr.com

Capturing the Magic...

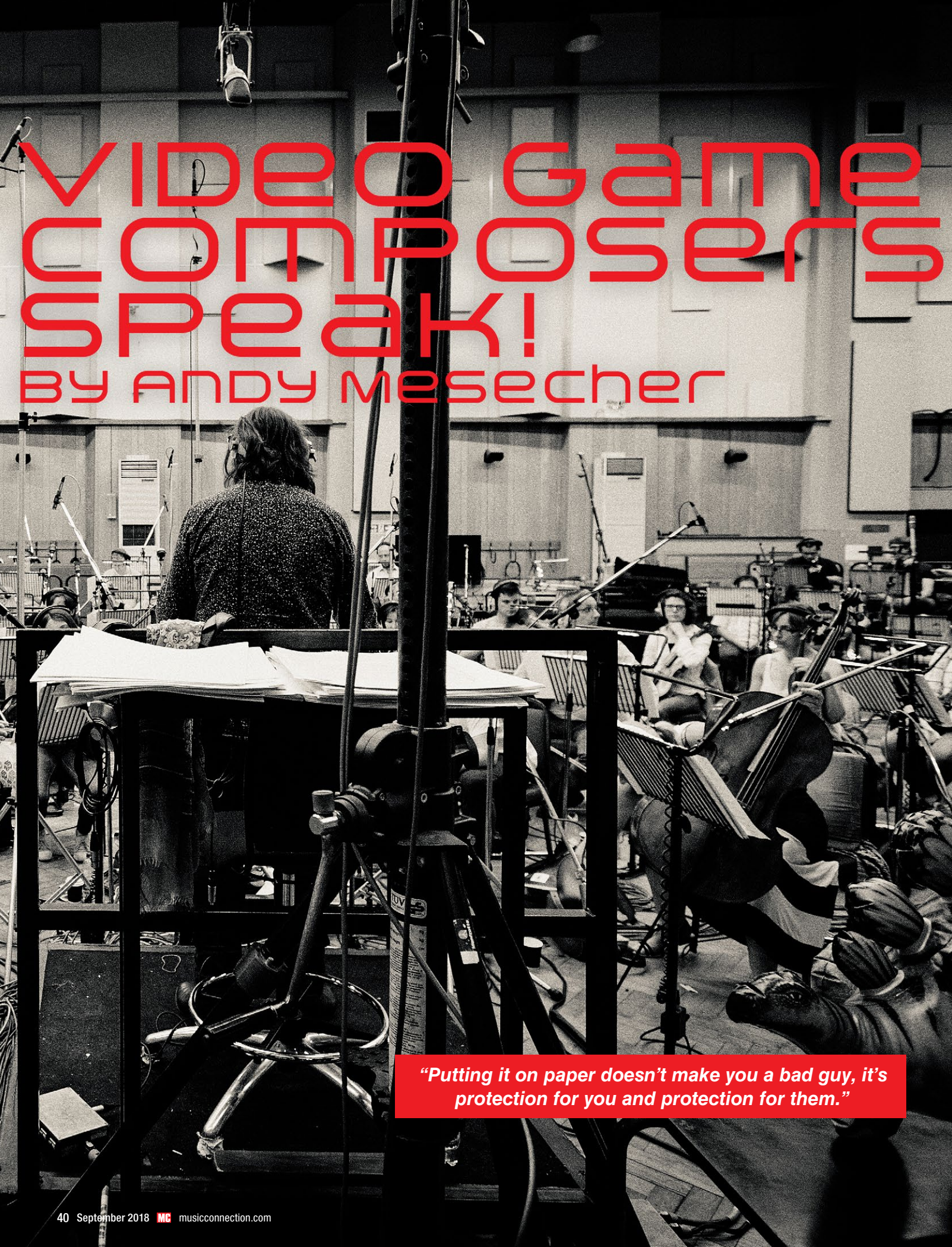
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VIDEO GAME COMPOSERS SPEAK!

BY ANDY MESECHER

"Putting it on paper doesn't make you a bad guy, it's protection for you and protection for them."

THANKS to modern technology, video game compositions have evolved exponentially over the years—from bite-sized chip tunes of the '80s programmed in a basement to today's full orchestral compositions tracked at Ocean Way. And through the rise of video game fandom, the itch for live performances has blossomed. We interviewed five of the busiest composers in gaming to find out how contracts are keeping pace, what it means to partner with sound designers and how to keep your work fresh in an over-saturated field.

◀ Gareth Coker

Titles: *Ori & The Blind Forest*, *Minecraft Mythology Series*
gareth-coker.net

MC: How will the music for *Ori & The Will and The Wisps* differ from its 2015 predecessor?

Gareth Coker: It's pretty clear from both of our trailers that we have a key second character, which is an opportunity for a new theme. We actually end [the trailer] with the Owl's theme this time around. So, it's an opportunity to develop a new melody and then really make sure the music is reflecting what the player is doing, but not feeling gimmicky.

When I say gimmicky—I never, ever, ever want a player to be reminded that they are playing a video game. Jingly sound effects when you have an [item] pick up, like “ding-a-da-ding,” we never have that in *Ori*. It works in games like *Zelda*, which is an art style with a completely different aesthetic. But in a game like *Ori*, which so heavily relies on emotion and atmosphere, I never want to do anything that breaks [that style]. But also change the music enough from moment to moment to make the flow a little bit more interesting for the player.

MC: Speaking of sound design, what is the relationship you share with sound designer Andrew Lackey like on both *Ori* projects?

Coker: I have an amazing relationship with Andy [Lackey] (*Matrix*, *Dead Space*). ... He respects what music can do, and I respect what sound can do. So, we're quite good at staying out of each other's way. In the first *Ori*, there's a section that relies on using the glide mechanic and you're just using the wind basically to get through the level.

For a sound designer, there's only so much you can do with wind to make it interesting (laughs). So Andy was like, “Gareth, can you do something here with the music, because I'm kind of fed up with this wind.” And most of the gameplay music—excluding the big set pieces—is quite withdrawn. Andy said, “*Ori*'s just got the last ability at the wind level, you can go big on the music.” And so I did. ... And it's those kinds of little exchanges that we're constantly having a back-and-forth that enable us to have a really smooth and well-balanced audio experience. I don't think there's a game out there that sounds like *Ori* and I'm not just talking about the music I'm talking about the balance between all of the elements.

MC: *Ori*'s first soundtrack is all over the Internet, including Pandora. How do modern composers negotiate these publishing royalties?

Coker: If there's nothing upfront, you need to make sure that you have something on the back end. Let's say you're doing a game soundtrack for an indie company that doesn't have any

publishing funds, which happens a lot. They really should have no problem giving you 100 percent of the soundtrack royalties... at the very least, 50/50. Chances are it will never get licensed, but you should absolutely put that in a contract—because you just never know what's going to happen—and then you're protected if the opportunity does arise. ...

Now, of course, if the game doesn't sell well then no one makes any money. But you'd be amazed at some of the games that end up with sales of over 100,000 units. If that game sold for 20 dollars and you negotiated four or five percent, that can be a year of salary.

MC: Any other contract advice?

Coker: You've got to make sure you are credited. ... I don't handle my contracts anymore, but the ones at the beginning of my career I'm just like, “They could [have] literally put anything they wanted.” You've just got to assume the worst, and at the end of the day just putting it on paper it doesn't make you a bad guy, it's protection for you and protection for them. •

▶ Nima Fakhrrara

Titles: *Detroit: Become Human*, *1979 Revolution*, *Resident Evil Revelations 2*
nimafilmmusic.com

MC: How did you get your start as a game composer?

Nima Fakhrrara: Gaming has always been a part of my life. I give all props to one of my amazing close friends and also my previous agent, Koyo Sonae, who introduced me to Capcom [as a composer]. They approached me with the idea of being involved with *Resident Evil* to build some instruments, and more or less produce their soundtrack. Being a fan of the franchise, I literally said yes right away. And it became a really fun project to do, and then one thing led to another, and I did *1979 Revolution* and then did a bunch of VR and AR games for the same company at Ink Stories, and then here we are with *Detroit: Become Human*.

MC: *Detroit: Become Human* had three composers, right? How did everyone communicate during the project?

Fakhrrara: We weren't actually allowed to listen to each other's music.

MC: Did you know that was part of the deal?!

Fakhrrara: When I was approached for the game, I had no idea there was going to be multiple characters. Once we looked at the contract, that's when I found out. It was like, “Oh, there are two other composers.” And then it became “Are we actually collaborating? What is the situation?” Because I knew how that works, but then they said, “No, you're dealing with [the game's character] Connor. The other two [composers], John and Philip, will deal with the other two characters. You're not allowed to listen to each other's music until the very end when there is a character clash. If/when it happens.” But we were discouraged from listening to each other, in order for us to create a unique sonic world.

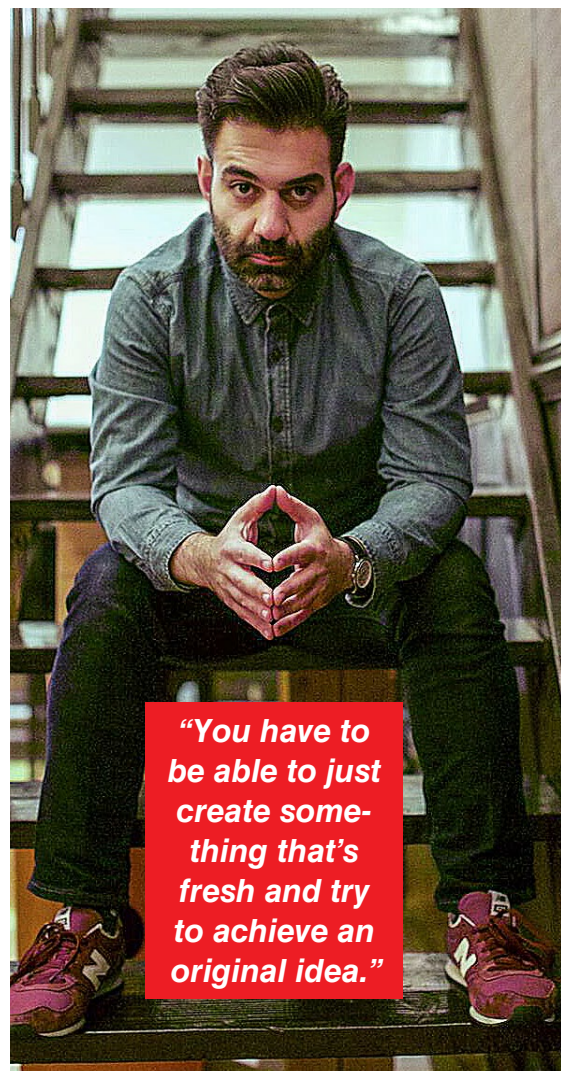
MC: Was that beneficial in the long run?

Fakhrrara: Yeah, absolutely. More power to the creators and more power to David Cage and everyone at the audio team to even have the courage to do that. This could have been just a nightmare (laughs), but it became a very

cohesive sound somehow, even though they recorded orchestras, and I chose not to. It became a very interesting sonic palette for the entire game.

MC: One element of the soundtrack consisted of an electronic string quartet... unplugged! What led you to this approach?

Fakhrrara: When I decided to do *Detroit* a certain way, I was like, “Okay I'm going to create these rules for myself and if I can, I will try to stay strict to those rules. I'm going to use everything electronic, and/or they're going to be handmade, like a human building a robot.” How would Connor actually create his own music, and would he utilize like actual human beings or actual instruments being played by human



“You have to be able to just create something that's fresh and try to achieve an original idea.”

beings? So it all just came down to... he does calculations versus actually having, I guess, theoretic thoughts of composition.

MC: What's your relationship with a sound designer?

Fakhrrara: I try to be very close with the sound designers. In the world of film/TV/games—in any sort of platform where you're working together—either one of us could completely fuck each other up (laughs). So, working close with sound designers is very important. And I learned that on *Exist*, a project with [Director] Eduardo Sánchez (*Blair Witch Project*). It's a found-footage film. When I approached him, knowing it was found-footage, the [question was raised]... “Do we actually need to have

music and what is this going to do for the film of the found footage?" It would take away from the story. So for me, what was important was to actually create an environment, marrying the music and sound design. So I did a lot of sound design elements in my score, but I still talked to the sound designer in order for him to be in the same key, tempo, etcetera. Even on *Detroit*, it was a very much of a back and forth with the audio directors and the audio team to be able to come do that as well.

MC: Any advice for composers awaiting that next project?

Fakhrara: Unfortunately, in our world, it's a never-know situation. I got an email from the music supervisor for *Detroit*. I loved the announcement at E3, so they basically asked, "Are you interested in this project?"

For our world of film/TV/games, you never know what's next coming up for you. You have to be able to just create something that's fresh and try to achieve an original idea. When there's downtime, I study different instruments [or] I build another instrument. Right now, there is no downtime (laughs). •

▼ Jason Graves

Titles: *Far Cry Primal*, *Dead Space* series, *Moss*

jasongraves.com

MC: How has technology changed the way you compose game music?

Jason Graves: Technology has come a long way. The biggest thing I would say is how much music you can have in a game. Even 10 years ago we were breaking barriers back then with the amount of music that we could stream. I think for the first *Dead Space* we had four stereo tracks of music that were playing all points in time and they were actually four different pieces of the same music track. And that's

how the score sounded so interactive. And then we had stingers that we could throw on out of RAM that would go on top of those four tracks so you're really talking about five tracks and they're stereo, which means 10. So, you're talking 10 tracks of music on top of all the audio they can play. That was in 2008.

In 2010 for *Dead Space 2* that number doubled. So, we had 20 tracks available to us and then it probably doubled again about four or five years after that. Just the sheer amount of music that can be stored in the game and that can be played back at the same time to really help with the interactive experience is just growing exponentially, especially in the last 10 years.

MC: With all this technology at a composer's fingertips, is it becoming more difficult to convince gaming studios you need an orchestra?

Graves: Most of the time the overall music budget has been set by the time I get hired and sometimes the audio director will go back and try to get some more money if he feels it's justified, but that doesn't mean that they've decided they want to use live orchestra or not.

An example would be *Tomb Raider*. They wanted to record all the cinematics with a live orchestra and wanted all the in-game stuff to be MIDI. I'm not a fan of doing that because, to me, that breaks the score up into two completely diverse camps: you've got a live orchestra and you've got an all MIDI orchestra. I would almost rather do live violins for the whole thing. So at least we have some continuity.

I suggested, "Take the budget that you would have spent [on 60 minutes of live orchestra], and put it toward more minutes of music in the game. I'm going to record all the percussion [at home]; I'm working on my own orchestra samples; I'll do everything from MIDI. Let me send you some examples of what it would sound like and if we do this we can have a really interactive score and the cinematics will sound like the rest of the score."

So that's what we ended up doing and it meant we had three and a half hours of music instead of just 60 minutes.

MC: How do you and a sound designer handle sound/music real estate?

Graves: A lot of times if it's a bigger company like EA there's an audio director who's overseeing everything and we will sit down together at the very beginning. One of the first questions I have is: number one, what engine are you using for audio? And number two; what are our limitations for music, because there's always going to be a footprint that you cannot exceed.


If it's a smaller game, like with *Moss*, for example, the audio director was doing the sound effects himself. So we had a close back-and-forth consistently while I was working on the game and it was great because we already understood it was going to be more of a linear two-track stereo experience with a couple of stingers here and there, where with the *Dead Space* franchise it was a lot more about the interactivity of the layers.

MC: Do you have any advice for game composers struggling to find their next gig?

Graves: If you're sitting in your studio or you're out mingling with other game people and in the back of your head the whole time you're thinking, "...if I could just get that one job it's going to put my name on the map," you will never actually realize that you're there. People ask, "How do you break into the industry?" and I say, "Well, you don't really break into it, you kind of ooze into it."

MC: You take unique approaches to composing (*Far Cry: Primal*, *Tomb Raider*). Is there ever that fear of remaining unique when beginning a new project?

Graves: Yeah pretty much every time (laughs). ... It's always embracing the fear and I feel like if I'm not 75 percent scared and 25 percent excited, then I'm not trying something different enough. I love having the game inspire the music, both in the instruments and the music that I write and its sound palette, and I always [wonder], "Is this going to work? I think it's working now?" ... I would prefer to have it that way, honestly. I think experimenting and keeping



"If I'm not 75 percent scared and 25 percent excited, then I'm not trying something different enough."

things fresh and really trying out new stuff and learning all the time, at least for me, seems to be something that people continue to ask from me. So, I will happily continue to do it.

MC: Do you have any advice for upcoming composers who are approaching their first contract?

Graves: Regardless of what is trading hands, it's very important to have a contract, even if it's just what's called a deal memo, which can be a single piece of paper. ... Maybe the budget is half of what you want. You still put your regular rate in there and at the bottom of your list of assets you have the discount and then the end result is whatever their actual budget is [even if it's zero]. But they're visually seeing what you're worth and you have written documentation of everything. So, if something goes sideways you can always go back to it. You know both parties signed it. It's just good business to do that. •

▼ WINIFRED PHILLIPS

Titles: *LittleBigPlanet*, *God Of War Saga*, *Assassin's Creed*
winifredphillips.com

MC: How has technology changed the way you compose game music?

Winifred Phillips: When I started in video games, there was an attempt to create interactivity in musical scores. Composing music for video games is different from composing for other media, because the music has to react to what's going on in the game. So there was always an attempt to make the music feel interactive, but the technology behind making music very dynamic and reactive to players' interactions has increased exponentially as the years have gone by.

So the work has become more complex. There are now quite a few different systems for making music interactive. We break up

music into chunks and component parts that we can juggle and rearrange in something called "horizontal re-sequencing." Or we'll stem music out into its individual instruments so that it can be mixed into different kinds of sub-mixes on the fly, [which is] vertical layering. I've worked with those kinds of systems increasingly as the years have gone by.

MC: Did you use horizontal re-sequencing or vertical layering for *LittleBigPlanet*?

Phillips: The music is very complex in a vertical layering system, so that really stretched my skills. It was a challenge, but very exciting.

And what was also cool is that the layers of the music were provided to the players because they get to build their own levels, and so they also get to play with your music and create their own sub-mixes and essentially score their own user-created games. I loved seeing what players did with the music I'd composed; it was always very different. And it's just hearing the music interpreted in a different way or set against a different game, it was a lot of fun.

MC: How do you approach composing for a game that already has a film score?

Phillips: I've done a lot of movie tie-in games: *Da Vinci Code*, *Speed Racer*, *Shrek the Third*, *Charlie and the Chocolate Factory*, *The Legend of the Guardians*. But here's the interesting thing about creating music for a game that's going to be tied into a film: The production cycle for a game is very different from the production cycle for a film. So, usually I was hired much earlier than the film composer was hired. And in most cases, I was done with all of my work before the film composer had done anything. So it gave me a lot of creative freedom simply because we didn't really know what the film composer was going to be doing.

MC: What's your relationship with a sound designer?

Phillips: Well, it really varies quite a bit between different game teams and development studios. Sometimes, there is just one sound

designer, and that is my primary liaison. So essentially, the sound designer is creating the audio guide for the whole game, and we're talking about what the music should do, and developing an asset list, etc. But if you're working with one of the larger teams or one of the big publishers like EA or Activision or Warner Brothers, then it's an entire team full of audio professionals. And there's usually an audio director who's overseeing everybody. And that tends to be my point of contact for those projects.

The audio director really has the high vision for what the audio should be, and he's directing everybody. So there's a lot of coordination and organization in that, which is nice. It's great to have a crystal clear vision at the heart of the audio design of a project.

Then again, there are some teams I've worked with who have no audio people on them at all. ... So I'm talking to someone who is not at all familiar with the language of game audio or music. And that becomes an exercise in learning each other's vernacular and getting comfortable with each other so that I can find out what that team's aspirations are and I can try to create music that's going to fit with their game.

You gotta feel your way through every project. The personal dynamics are different with every team. So it's good to keep an open mind when you walk into it, 'cause you never really know what it's going to be like until you get in there.

MC: Do you have any tips for aspiring composers who are about to sign their first contract?

Phillips: I think when you're signing for your first gig, just take a deep breath. ... We were hired because the game developers were excited about what we can do. They heard the music and said, "This is exciting to me. This is something that inspires me. I think this is going to make my game better." And that's why we get hired. So, even if there are moments of doubt or frustration, you just have to remember that it started from a really good, honest, collaborative place, and that's where it's going to



"You gotta feel your way through every project. The personal dynamics are different with every team."

end up. Everybody is going to work together to support each other, and it's all going to move toward that goal. So you just keep that in your mind, and everything will work out all right. •

▼ DAVID WISE

Titles: *Donkey Kong* franchise, *Battletoads*, *Snake Pass*
davidwise.co.uk

MC: You've been composing games since the '80s. How has technology changed the way you compose?

David Wise: The NES was a very basic full-voice sound chip, which is pretty much like a doorbell. There's two, I think, square wave type sounds and there's a triangle wave that sounds like an owl... and there is a horrible little noise chip as well, which is very coarse and basic. And all of those channels needed taming. It was quite hard. And everything was typed in, in hex sub-routines, so there would be a number like 81 for the pitch and 089 for the note. It would have to be written out like that for all of the channels. That carried on to SNES as well.

It wasn't really until we got to the N64 that we actually had MIDI. Moving on to things like *Tengami* (2014), it's become very technical. I'm using Cubase and have a good selection of very powerful VST instruments that I can create with. And of course I use quite a few live instruments as well, and it's nice to integrate those into the composition element of it.

MC: How has your relationship with the sound designers evolved over the years?

Wise: I think the relationship with sound designers is pretty much the same as it was back then. I don't have to do quite as much programming now, which is nice, but there is still a lot of implementation. [Now] we use Wwise a lot, so often I have somebody who will do [the implementation] for me. But sometimes I have to roll my sleeves up and just get on with doing it myself, though I think that's the main thing that

has changed is I tend not to do as much of the programming type of things I used to.

MC: What was it like having to compose video game music for titles like *Beetlejuice*, which already had a memorable Danny Elfman score?

Wise: I did a couple of games based off films. One of them was *Who Framed Roger Rabbit*. And that was Alan Silvestri (*Back to the Future*, *The Avengers*) who's an awesome film composer. They sent over the score for his work and it was a huge privilege to be able to get that score—to listen to the music for the film and go through the score and see how he'd done things. And those moments were a gift for a young, aspiring composer because you get to see how they arrived at the solution for a particular cue that they've got in the film.

My problem was getting the scores down to four notes—same with Danny Elfman's *Beetlejuice*. Not everything is going to work on an NES system. It was a technical challenge. [We were thinking] "How are we going to work around this and produce something that hopefully does some justice to these amazing composers?"

MC: What do you make of your music being streamed online? That couldn't have been part of the contract agreement for classics like *Donkey Kong Country* (1994).

Wise: A lot of the work that you do, you're on a "buy-to-hire." So basically, [they own the] Intellectual Property. As a composer I am selling my rights to the music. So, for the most part, it's not really an issue, but yes, going forward it's one of the things that I've been scratching my head about recently: how to monetize. ... You might need, I don't know, a million plays, before you're even going to get \$20, so the actual process of setting that up and making it worthwhile, almost doesn't seem worth it. ...

What I will say though, is that working with a company like Brave Wave music, who I'm doing some stuff with, they're actually selling CDs and they're more of a collector's item. That becomes worthwhile because not only are [fans] buying music, they're also buying some artwork. They bought something tactile that they can put on

the shelf and say, "Yoko Shimoura (*Street Fighter II*, *Kingdom Hearts*) did this piece of music, it's great and here it is on the shelf."

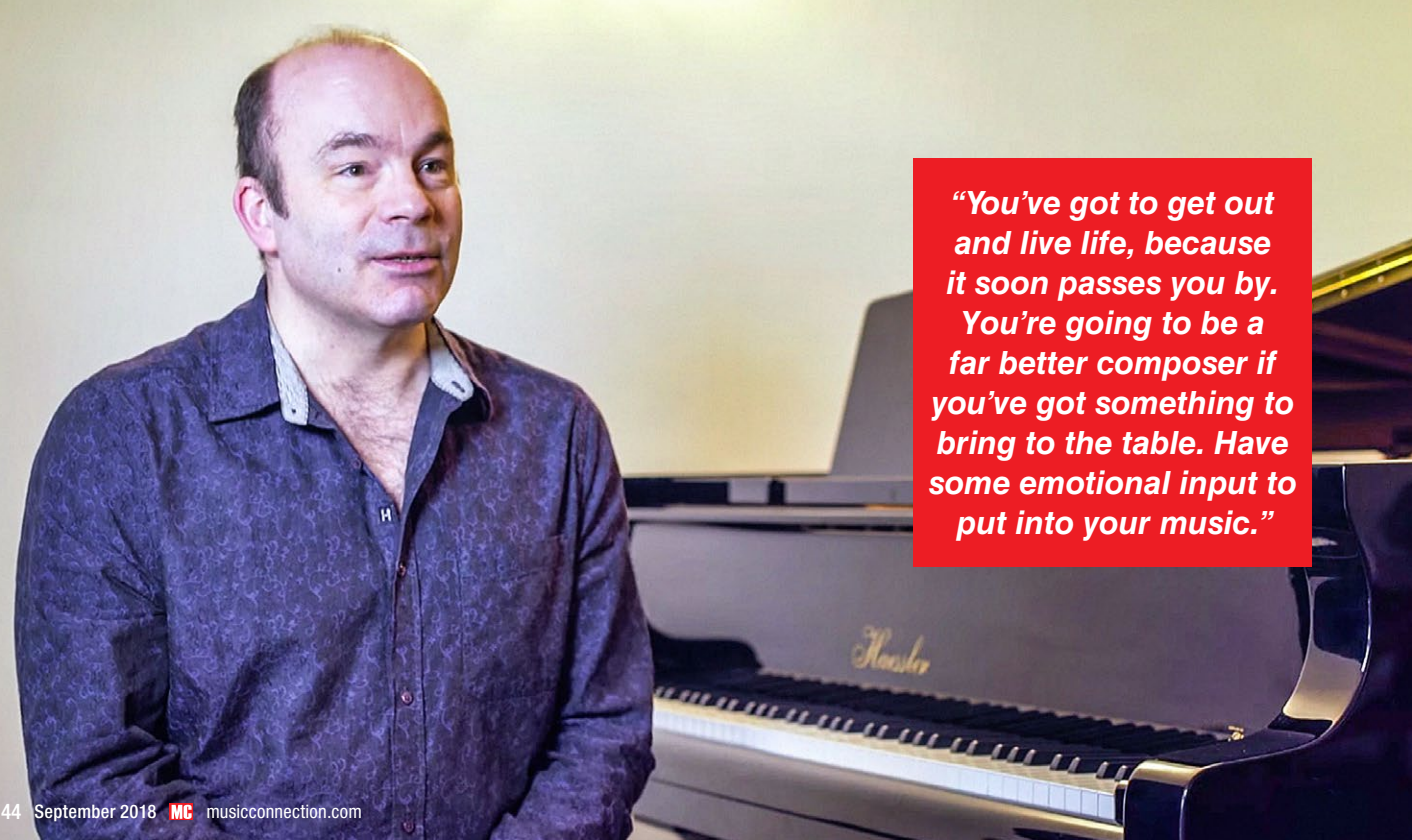
MC: Did you ever think that these games you've created so many years ago would not only be relevant today, but also coming to life in a live orchestral setting?

Wise: It's a huge compliment when somebody phones you up or sends you an email and says, "Look, we're putting on this concert. We're doing some of your music. We're going to fly you over to Sweden or L.A.,"—or even watching online—and they've got this fabulous conductor in, they've got this most amazing philharmonic orchestra, and it's just so incredibly humbling. It's one of those occasions where you think, "Somebody's spent an awful lot of energy and money to really celebrate the work that I've done 20 years ago." And it's just... quite an emotional thing to see. And, yeah, it's quite a vindication of the amount of work, and I suppose emotional sacrifice, that you made because you were trying to do something that you strongly believed in.

MC: If you could go back and give young David Wise any advice, what would it be?

Wise: I'm not sure I'd be able to offer myself any practical advice. But what I would say is you've got to get out and live life, because it soon passes you by. You're going to be a far better composer if you've got something to bring to the table. Have some emotional input to put into your music. You're not going to get that just sitting in your studio all the time trying to come up with the best thing. You've got to get out there and experience and live life.

I sometimes get the impression people would be quite happy for you to take your cues and inspiration from things that appear on YouTube, or TV. But that's always a very second-hand emotion. I think the strongest bits of music are always those things that have affected you first-hand, so you've actually been to a country, or you've been in a situation, or you've been doing something for yourself, and then you can bring how you felt about living that, to your music. •••



"You've got to get out and live life, because it soon passes you by. You're going to be a far better composer if you've got something to bring to the table. Have some emotional input to put into your music."



NOTHING MORE

From Kickstarter to Multi-Grammy Nominations and Beyond

JOSHUA WEESNER

Who was nominated for every rock Grammy this year? The San Antonio rockers, Nothing More. Modern-day masters at blending elements of alternative rock and progressive metal, the quartet scored three nominations—a feat no other rock band has ever accomplished. Insane, considering a few years ago Nothing More, formed in 2003, had to do an album by a Kickstarter campaign.

Their Grammy-nominated album, *The Stories We Tell Ourselves*, has been an enormous success. Released in September 2017 via Eleven Seven Music, the direction-changing LP peaked #15 on the Billboard charts. The single “Go to War” (which scored the band its first #1 on Billboard’s Mainstream Rock Songs chart) was nominated for Best Rock Performance and Best Rock Song.

The group’s innovative music, built on guitar, bass, drums and vocals, are celebrated for their engaging and dynamic live performances, with frontman Jonny Hawkins leading the foursome with his powerful, aggressive vocals, and boundless energy. (A must-see! Hawkins riding his 14-foot-tall, 400-pound animated structure coined the “Scorpion Tail.”)

In fact, you need to experience them in a live arena to appreciate their honest, passionate art. Nothing More’s musical narrative—based on Hawkins’ real-life experiences—resonates personally with the listener because it evaluates challenging life experiences and turns them into something positive. Always looking for ways to do better and to reach more people, the group feels songs like “Just Say When” (Music Choice’s #1 Rock Video of the Week), “Still In Love” and “Fade in Fade Out” are more human than rock, enabling the soul-bearing band to

reach beyond their genre.

Jonny Hawkins collaborates with charitable organizations to raise awareness for mental health issues, such as the Jed Foundation, in response to his own family’s struggles regarding his sister’s bipolar disorder. “We need to end the stigma of mental illness and start treating individuals with mental illness and their families with the same kindness that we show people and families with physical illness,” Hawkins bravely shares.

The group spent April touring with Papa Roach and Escape The Fate. June was spent in the U.K. and Europe, performing headliner shows and numerous dates supporting the Des Moines, IA rock band, Stone Sour, along with sharing stages with heavy hitters like Avenged Sevenfold, Ozzy Osbourne, Rise Against and, the legendary Guns N’ Roses at the Download Festival in both England and France.

Nothing More started July off with an exceptional performance with Guns N’ Roses and Volbeat in Barcelona, Spain. The quartet will hit the road again with Five Finger Death Punch and Breaking Benjamin on their North American summer tour running from the middle of July through early September.

By releasing groundbreaking music, tirelessly touring and nurturing relationships with their fans, Nothing More will continue to transcend trends and genres during their quest for domination in the hard rock realm.

Contact Heidi Ellen Robinson-Fitzgerald,
herfitz@mac.com

Whitney Ballen

*You're A Shooting Star,
I'm A Sinking Ship*

Father/Daughter & Substitute Scene
Producer: Andy Park

Whitney Ballen bravely layers tongue-in-cheek lyrics beneath earthy, genuinely pretty acoustic instrumentation her latest, *You're A Shooting Star, I'm A Sinking Ship*. However, it's concerning that her words will get lost within the trance inducing state that you enter while listening. Which is a shame, because it's apparent that Ballen is inspired by modern society's pressure to portray a different version of yourself in every situation, whether online or in person, through her honest, free-flowing lyrics and distinctive musical personalities highlighted in each track. — **Heather Allen**



Impala

In the Late Hours

Electroponic Recordings
Producer: Scott Bomar & Roland James

If you're a fan of '60s spaghetti westerns, Tarantino flicks, Dick Dale and The Ventures, along with noir-tinged jazz and blues, Impala is talking your language. This group of veteran Memphis session and sidemen has been keeping that retro cool instrumental flame burning since the early '90s. This album marks their return to the recording and live scene in over a decade. Bassist and producer Scott Bomar, in addition to his duties with Impala, has also been the main thrust behind neo-soulsters The Bo-Keys and has scored films like *Hustle & Flow* and *Black Snake Moan*. The result here is a seamless blend of classic Stax wax, with contemporary attitude. — **Eric A. Harabadian**

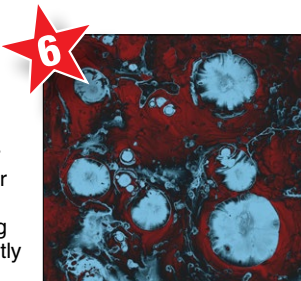


The Black Queen

Infinite Games

Federal Prisoner
Producer: The Black Queen

This fresh concoction assembled by Killer Be Killed and Dillinger Escape Plan singer Greg Puciato sees the heavy metal lighting rod dipped in emo tears while floating alongside '80s-style synth overloads. Gently throbbing, iridescent notes smartly offer a fresh yet nostalgic take on new wave, but a shortage of indelible moments critically hampers these heartbroken misfires. Black Queen's ephemerality cuts both ways—while their ungraspable nature proves infinitely beguiling, our intrigue falters amid a lack of arrangements to which the listener can easily relate. — **Andy Kaufmann**

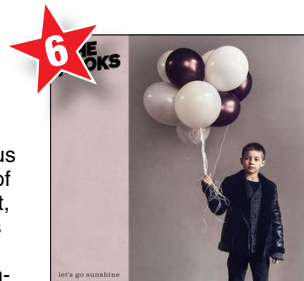


The Kooks

Let's Go Sunshine

Lonely Cat/AWAL
Producer: Chris Seefried and Brandon Friesen

Having been charged with a lack of focus by the listening public, this incarnation of Brighton's Kooks sees them overcorrect, for better or worse. Depending on one's perspective, they've either honed their pop/rock mission to spread gratifying, incessantly hummable grooves or forgotten there's beauty in coloring outside the lines. The upside is that they've carved a holistic package stuffed with memorable hooks that earns a silo's worth of toe taps. — **Andy Kaufmann**



Asleep at the Wheel

New Routes

Bismieux Records/Thirty Tigers
Producer: Ray Benson and Sam Seifert

Their last album was released more than a decade ago, but these pioneer fusionists of country, swing, rockabilly and other assorted forms of Americana have spirited a return that is deserving of the attention of fans young and old. The color-themed "I Am Blue" proves an effervescent concoction, but it's closer, "Willie Got There First," a wistful contemplation on the songwriter's Quixotic quest for originality featuring The Avett Brothers, which melts souls. — **Andy Kaufmann**



Mondo Cozmo

Your Motherfucker

Republic Records/UMG
Producer: Mondo Cozmo

This four-song EP doesn't represent much of a departure from last year's terrific *Plastic Soul*, which yielded a handful of alt hits including "Shine," which went to #1 at AAA radio. The lead track is surprisingly touching lyrically, reminiscent of Mott the Hoople's "I Wish I Was Your Mother." The tracks that follow all include the electronic handclaps and ethereal backing vocals that marked the previous release. The final track, "Sold," is a sludgy drag. Here's hoping Mondo Cozmo goes a bit further back to his edgier, more rockin' roots.



— **Fuxia Black**

Static and Surrender

Static and Surrender

Funzalo Records
Producer: Jim Greer

For this San Francisco band it is all about the songs, pure and simple. Forged with a '90s sensibility and meticulously well crafted, this group's sound is packaged and ready to go. Tunes like "If Only We Could Sleep" and "You Won't Remember Me" recall the great hooks and harmonies of acts like Crowded House and Toad the Wet Sprocket. "Slow Crash" has a flair for the dramatic, while rockers "Not Another Dime" and "The Very Long Night" flow with a Gin Blossoms feel. The single "Fall on the Blade" is very strong and spotlights the band's innate ability to match stellar melodies with gripping storylines. — **Eric A. Harabadian**



Real Friends

Composure

Fearless Records
Producer: Mike Green

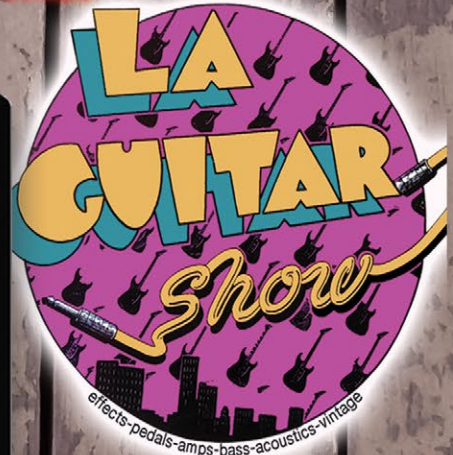
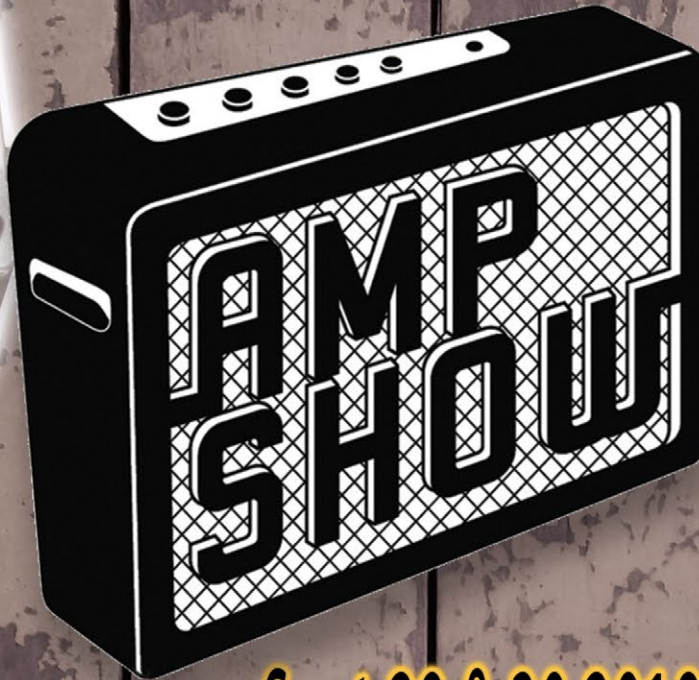
Juxtaposing melancholy lyrics with danceable guitar riffs is all the rage. Screaming for hope, Real Friends is no exception. Musicianship and production are clean, leaving the gritty vocals to shine uninhibited by the could-be chaos of the classic pop punk format. Songs like "Ripcord" and "Me First" ooze furious poetry, which is exactly what this summer needs. Meanwhile "Unconditional Love," the designated slow jam, grants us solidarity in honest, messy, addicting companionship enabled by our vices and faults. Overall, *Composure* lacks surprising or original content to make it stand out, but it is such a well-mastered emo album that I don't even mind. — **Elena Ender**



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Shakes Lo

Contact: shakessloofficial@gmail.com
Web: instagram.com/shakeslo
Seeking: Label
Style: Rap/Hip-Hop

Blessed with a confident, compelling flow (reminding one of us of Camp Lo), NY artist Shakes Lo is a promising young rapper. It also doesn't hurt that Shakes has an eye-catching hair style. His "Untold Story," with its desolate, eerie beat, is about neighborhood life, day-to-day scrapes, challenges, dreams and nightmares. Similar (but more dark and mournful) is "No Sympathy" where the rapper shows a tricky ability to alter his cadence and keep his flow fresh and interesting. "Boss Talk" has a strong feature by Macc Noir and allows Shakes to alternate verses with "a soldier of the block." Above all, we gotta commend this young artist for not copying Migos and Future like too many others are doing.

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

SCORE: 7.6



Jaynee Thorne

Contact: jlisthorne@gmail.com
Web: jayneethornemusic.com
Seeking: Film/TV, Publishing
Style: Pop, Folk

Jaynee Thorne has a voice full of pure, unabashed optimism, and a message that is earnest and humanistic, overflowing with lessons learned and hope undaunted. Pristinely recorded, her every word (and acoustic guitar) is crisp and clear on songs such as the Latin-flavored serenade-like "This Time Around" where Thorne details the lessons that life has taught her. She's equally reflective on the wistful ballad "The Truth Is" where she delivers her life's ultimate lesson: "love is all around." On "Everybody Hates L.A." the artist mounts her amusing tune with a bold, brassy arrangement that finishes up with plenty of enthusiastic hand-clapping. The song's theme makes it ripe for film/TV situations.

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

SCORE: 7.4



Empty Suns

Contact: emptysuns@gmail.com
Web: emptysuns.com
Seeking: Label, Booking, TV/Film, Mgmt.
Style: Indie-Rock, Alternative

Spearheaded by Travis Weathered, Empty Suns' atmospheric songs will reward patient listeners who are attuned to the pleasures of eerie psych-rock excursions. "A Lonely Place" luxuriates in billowing synths that blossom in ultra slow-motion to create the perfect realm for the artist's artfully autotuned utterings. We're taken with the wheezy, accordion-like synths that levitate "Daydreams." "Empty Sun," with its catchy beats and powerful near-epic energy, is nevertheless his darkest, most profoundly downcast song as the artist decries the emptiness and desperation that envelops him. This unusual song's rousing chorus makes it an unexpected winner for the Houston-based artist.

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

SCORE: 8.0



Honey River

Contact: mgowen@msopr.com
Web: honeyrivermusic.com
Seeking: Label, Film/TV, Booking
Style: Americana, Roots-Rock

This Americana outfit are solid players with an appealing sound, right down to the lead vocals, whose tone is a consistently natural fit. The group's vocal blend is also a strong thing to behold. The material is another matter, however. While the band conveys its themes—whether the nostalgia-fueled "I Miss America" and "Peace, Love" or the rocked-up relationship song "Nobody Like Me" with an assured, experienced hand—there is something underwhelming about the chorus hooks. Despite the obvious craft in the songwriting, they prove to be overly familiar and obvious. Most effective is "Nobody Like Me" which has a noisier, hard-charging rock vibe. Honey River is a solid band that could take more risks.

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

SCORE: 7.6



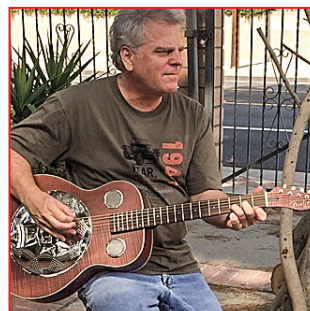
Adam Robert Thomas

Contact: info@adamrobertthomas.com
Web: adamrobertthomas.com
Seeking: Film/TV, Playlist Placement
Style: Soul/R&B, Jazz

Jazzy pop crooner Adam Robert Thomas dishes up some tasty slices of sound that seem to glow with the breezy, carefree vibe of summer. "Feel Alright" is an ideal opener; disarmingly simple and direct, the song radiates a light, entertaining atmosphere that characterizes this performer. Just as fun, but more funky and uptempo, is "Freight Train" whose whoosh of energy (and brisk piano and jazz guitar work) perfectly mirrors the song's title. Thomas impresses us most, however, on the soulfully seductive, sweet 'n easy "Got to Get You." Here is where the artist really shows his worth as a singer, demonstrating impressive range, expert control and a romantic sensuality that is altogether convincing.

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

SCORE: 7.6



McMains

Contact: dougdeutschpr1956@gmail.com
Web: mickmcmains.com
Seeking: Label, Booking, Film/TV
Style: Americana/Roots-Country

Affable and consistently entertaining, McMains is "a California cowboy on a rocketship to Mars" who brings a good-natured vibe to everything he does. "Time Well Wasted" epitomizes his work. It's a craftily written song with a Mellencamp feel whose only drawback is the thin drum tone, which makes the recording sound more like a demo than a rich, full-bodied production. "Don't Say Goodnight Tonight" is another catchy tune with a tasty lead guitar tone. McMains goes for a throwback vibe on "Devil Don't Care" which conjures sounds and visions of the Old West, complete with a whining harmonica and brushes that keep a supple beat on a snare. We imagine McMains can be an engaging live act.

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

SCORE: 7.6

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



Prosspekt

Contact: prosspekt@gmail.com
Web: prosspekt.com
Seeking: Label
Style: Electronic

NY-based synth-driven Prosspekt wear their Euro origins boldly on these tracks, which follow a dual lead-vocal format. And it's in the voice department that the act excels. The propulsive "Gonna Dance" shows Olya's ability to soar, from zero to 60, on a whim—Quite impressive. "My Home Is a Planet" is a showcase for Niko's theatrical, bass-bending voice. "Sigh Not So" begins with a stately cello and acoustic guitar intro then deploys a high-energy beat that, again, has a theatrical flair. All in all, their Euro-accented vocals (and overall flavor) are a commercial hurdle in the U.S. Also, Prosspekt overload their tracks to dazzle the listener. We feel that a more effective approach would be to simplify. Strip it back.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2



K. Link

Contact: Link4inf@hotmail.com
Web: soundcloud.com/link-walker
Seeking: Label
Style: Rap

Pittsburgh rapper K. Link impresses us with his raspy, higher-consciousness flow, full of harsh words ("Mark 8:36") for an array of society's ills (materialism, celebrity worship, money & fame, the MAGA trend, sellouts), finally stating "There's no price on me!" His most unusual beat features the churning choir and yelps that propel "The Wolves" where he slams street-corner role models and the twisted values they engender: "Father forgive us, we were raised by wolves." K. Link shows his sensual R&B side in "Pain," a kinky outing set to a lurching beat that delves into the pleasure/pain ("Nails are in my back tonight") that ensues when he is with his special woman. A confident, creative artist.

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



Clara Bellino

Contact: s.dudine.va@gmail.com
Web: clarabellino.com
Seeking: Label, Booking, Film/TV
Style: Pop Jazz Euro

San Francisco artist Clara Bellino has a soft, whispery voice that she wisely backs up with a confident, well-seasoned group of musicians, including singers who contribute blends that are sweet and satisfying. The artist shows her romantic side with an altogether Spanish-infused song, "El Crepusculo," that shows Bellino to be sweet and feminine. Most interesting is "Leave It To Me" where the artist expresses a situation of unrequited love that is profoundly sad. On "I Came Here" the artist states how she ended a bad relationship and started fresh in a new town. A consistent drawback in these recordings figure a way to prevent her voice from being overshadowed by her backup players.

Production	8
Lyrics	6
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2



Karen Tobin

Contact: karentobinmusic@gmail.com
Web: karentobin.bandcamp.com
Seeking: Booking, Film/TV, Distr., Touring
Style: Americana Country

With a voice that emits a forthright, classic-folk resonance, Karen Tobin lures you into her world, one which is full of wistful, reflective moments filtered through a mature woman's sensibility. The mellow, melodic "Homeless Heart" might be her best outing, a song propelled by a Spanish acoustic guitar motif and Tobin's articulate, heartfelt musings on her longing for true love and connection. The artist imparts wisdom again on the jangly "Before It's Too Late," musing about the many sides of love. On "Those Blue Eyes, she conveys the tingle felt when the first spark of love is ignited. A former major-label artist, Tobin's skills are formidable; she would be especially pleasing on the winery circuit.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	8

SCORE: 7.8



Good Luck, Ugly!

Contact: goodluckugly@gmail.com
Web: goodluckugly.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Rock

Punk-rock trio Good Luck, Ugly! is incredibly tight, handling both the intensity and the dynamics of these brisk, solidly crafted tunes. The lo-fi style is appropriate for the band's sweaty, shout-out style, reminiscent of Suicidal Tendencies, Dickies, Ramones, Blink. Are the songs short? "Good-bye" clocks in at 2 minutes flat. Equally brief is "All Right" where the guys once again adroitly handle abrupt downshifts and equally sudden bursts of energy. The strongest outing for GLU! is "Much Brighter"; less punk in style, its appealing pop-rock hook makes it their most accessible song. Overall, some tweaks are needed to make this outfit a bit more commercially viable—if that's what they're after.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2



Band of Liars

Contact: hardtimes.and.alcohol@gmail.com
Web: reverbnation.com/bandofliars
Seeking: Label
Style: Country Rock

Guitar-driven six-piece Band of Liars perform like a well-oiled machine and singer Rae Rae (though a bit screechy at times) certainly brings a strong, confident attitude to the mic. "Shoulda Known Better," a slice of modern country rock, is typical of the band's catchy, relatable material. Like all the tunes here, it carves out ample space for some tasty lead guitar. "Drunk Drunk" is a down-and-dirty party anthem with a twangy, southern-rock sneer. Most memorable, however, is "Sleeping Like a Queen" whose folksy, stripped-down arrangement allows Rae Rae to gloat "I'm sleeping like a queen in a king-size bed," about feeling great after ending a bad relationship. These Liars show true potential.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0

Whisky A Go Go West Hollywood, CA

Contact: contact@skyedelamey.com

Web: skyedelamey.com

Players: Skye Delamey, vocals; Nikolay, lead/rhythm guitars; Ben Richardson, drums; Razz, bass guitar

Material: Skye Delamey's quartet delivers pop and rock music with elements of grunge. The sound is reminiscent of late '80s rock to early '90s grunge. The music ranges from mid-tempo riffs and danceable beats to slow, bluesy rockers. The songs have good rock appeal, depth and mettle, but the rhythms tend to waver from time to time. The band offers musical diversity in their choice of songs, material that draws inspiration from Delamey's personal experiences. Those songs can be heard on the new album *Untamed Circus*.

Musicianship: Their show was theatrical and filled with memorable rock anthems similar to Nirvana, Green Day and other alternative artists. The songs elicited positive responses from the crowd and some of the fans were even dancing along. The band made a solid display of musical interludes that graced certain sections throughout the set.

Performance: The band's stage presence at this show had an appealing look similar to rock acts from the '80s glitter scene. Delamey did a great job of interacting with fans and introducing songs with memorable, short stories. However, while the music sounded good, the (physical) performance aspect of the show left room for improvement. Specifically, the players need to move around more, thank



the crowd for their support and Skye should introduce the players. Finally, the band must attend to its volume level, musical dynamics and playing in sync—rather than trying to compete—with each other

Summary: With frontwoman and primary songstress Skye Delamey at the mic, this

band's current lineup has potential as a contender in the alternative pop rock genre. Overall, the music sounds good, songwriting is there, vocals are solid, but there is room for improvement, mainly with crowd interaction and focusing on their stage presence to generate more movement during the show.

— Brian Biery

Amplify Los Angeles, CA

Contact: traci@tcopr.com

Web: kotawade.com

Players: Kota Wade, vocals; Tommy Oleksyn, guitar; Lachlan Franckx, drums

Material: Three years ago Kota Wade survived 13 episodes on season 9 of NBC's *The Voice*. But perhaps the most crucial battle of Wade's life has been her ongoing struggle to maintain mental health and she has confronted that fact on *Out of the Dark*, her new pop-rock LP that is the artistic affirmation of her inner struggle with depression and anxiety. The pop-punk/emo song "Going Mad" highlights that notion perfectly with the lyrics: "I'm betrayed by my body, betrayed by my mind and I am looking for an answer I may never find, while I go crazy..."

Musicianship: This trio's sound fuses music inspired by fairytales and fantasy films with guitar melodies that were very prominent in the emo genre during the 2000's. On stage, Wade plays with guitarist-husband Tommy Oleksyn and bassist Lachlan Franckx, two musicians who have been prevalent in the gothic metal/gothic rock scene for many years. Their playing styles evoke an overall sound comparable to some of the music featured on *In Love and Death* by The Used (an album released in 2004).

Performance: Dressed in her signature goth-rock attire, Wade worked every inch of the stage, as if she were a young Lacey Sturm



from Flyleaf. In front of a capacity crowd, her songs tethered the feelings of helplessness with the reinvigorating spirit of hope. When the songstress sang the alternative pop song called "Lifeline," the emotional content underlined a dense sentiment about the conflict within her psychological state.

Summary: Kota Wade performed six songs under dim stage-lighting while her audience was covered in darkness. That imagery fit well with the narrative of her album's subject

matter. Her performance was just as bold as her willingness to publicize her fears and insecurities. At the age of 26, the career of this former reality TV star has already come full circle. Pop-punk singers Avril Lavigne and Hayley Williams were nearly the same age when they began to experiment and collaborate with musicians from other genres. Hence, if Wade's new pop-rock album does not achieve the level of success she anticipates, she may consider taking a similar route.

— Miguel Costa



Saint Rocke Hermosa Beach, CA

Contact: contact@swamilushbeard.com

Web: swamilushbeard.com

Players: Don Sprouls, guitar, vocals; Ian Michaels, drums; M@ Sachs, keyboards; Greg Safel, harmony vocals; Darren Scholtz, bass

Material: Opening up a three band bill on a Saturday night at Hermosa Beach's prime rock & roll venue, L.A. rockers Swami Lushbeard have the advantage of presenting the only original material on offer all evening. The other two

bands performing are tributes to the Ramones and Pearl Jam, which makes for an interesting package of entertainment. It presents challenges though; a lot of the people in attendance just want to rock out to songs that they know and love, rather than making an effort with a band they might not have heard of before. To be fair, the band has pulled in a respectable number of people who are happy to see them, and shake their heads to radio-friendly, prog-lite, alt-rock tunes like the so-serious "End of the World," power ballad "Haunted," and the mildly Dream Theater-esque "Enemy."

Musicianship: There's certainly nothing to complain about here. The four musicians clearly take pride in their craft, and one would imagine they rehearse pretty regularly because they're very tight. The rhythm section does its job perfectly well, while frontman Sprouls likes to dazzle with some widdly fretwork. Nothing wrong with that. Keyboardist Sachs contributes the fascinating ingredient X. It's he that adds the prog factor, which helps the crunchier tunes take on a Queensryche/Dream Theater vibe. The lighter tunes, on the flipside, end up on the Asia/Toto side of things. Make of that what you will. Sprouls has a good enough rock voice, complimented nicely by Safel's harmonies.

Performance: Nothing to write home about, but that's by design. The band members take their positions at the start of the first song, and barely move at all. There's some fun to be had admiring their various rock grimaces, as they emotionally pull riffs, melodies, beats and bass lines out of their instruments, or really feel the lyrics that their mouths are emitting. It gets a little earnest, but they can be forgiven for that. The guys are decked out in jeans and t-shirts, pretty much what you'd imagine they wear when they're not on stage (or at the day job).

Summary: Swami Lushbeard is a decent, unspectacular rock band. The songs are enjoyable, but ultimately not memorable. There are flashes of fun, but they stop short of excitement, and they're certainly not dangerous in any way. The closing cover of the Foo Fighters' "Times Like These" is telling—safe, bouncy rock & roll played by very smiley people. — **Brett Callwood**

The Wayfarer Costa Mesa, CA

Contact: chiefwhitelightning@gmail.com

Web: chiefwhitelightning.com

Players: Joshua "Chief White Lightning" Logan, vocals, guitar; Jonas Wilson, guitar, keys; Dustin Hannah, bass; Glenn Fryatt, drums

Material: Occasionally, while doing this sort of work and listening to new music every day, we stumble across the sort of artist who makes us feel like we're at ground zero, at the very beginning of a journey that's going to go somewhere special. Joshua Logan, also known as Chief White Lightning, is an Austin, TX, dude recently relocated to Long Beach, CA. He's also a member of Austin band The Blind Pets, but he recently put out the debut self-titled Chief White Lightning "solo" album, and it's frankly spectacular. Raw, primal blues meets fun, garage-R&B—there's a slight Detroit-esque, White Stripes/Electric Six vibe to it all. There's also a rockabilly edge in a fun, Rocket From the Crypt sort of way. "Bleach Blonde Heritage" is a catchy, danceable tune; elsewhere, Logan wails out humanity's aches and pains. Put it all together, and the Chief White Lightning sound is spectacular.

Musicianship: Logan himself is a wonderful guitarist. He's all about the feel; while he's clearly technically proficient, the joy is in the way he's able to wrench sheer emotion out of his instrument. Matched with his vocals, which are equally heartfelt, we have a frontman capable of effortlessly articulating his feelings



through his art. Meanwhile, he's assembled a group (he calls it the "Good Time Band") that frames the whole thing beautifully—individuals who are in sync with Logan's very personal music. That's priceless.

Performance: The Chief is a mesmerizing frontman and performer, though it's not immediately clear why. He doesn't move a whole lot, and neither does his band. Rather, it's all about the effort that he's putting into the songs. And it all starts with the white suit he's sporting (also recently seen on the video for "Bleach Blonde Heritage." It's a thing of

beauty, and Logan's trademark lightning-strike symbol is also on the back of Wilson's black jacket. It's a level of detail that's reflected in the music. Essentially, when you have a band this good playing with this authentic a level of passion, it's impossible to look away.

Summary: Chief White Lightning sees Logan finding his feet as a solo artist but, damn, he's made an incredible start. As he settles into life in California, playing every dive in L.A. and Orange County, he's only going to get better. And frankly, that's frightening.

— **Brett Callwood**

The Hotel Café Hollywood, CA

Contact: howie@howiewood.com

Web: thebandwolves.com/

Players: Marc Avery, lead vocals; Sean Carney, guitar, backing vocals, keyboards; Rockwell Sands, drums, guitars keyboard, backing vocals

Material: Wolves combines pop, rock and urban/rap with high energy and youthful lyrics. The Hollywood-handsome trio uses an electric guitar and a standard drum kit to create a room-filling sound that moves on driving beats, dynamic vocals and the charisma of lead singer Marc Avery. Songs stay closely within the pop-rock tempo lane with occasional forays into melodic love tunes and rap. Their set included “Animal” and the sing-along perfect “Shoulder to Shoulder.” Lyrics are centered on love—found, lost, and current—plus lots of sex; nothing deep or revelatory, but all great fun.

Musicianship: This show did not utilize keyboards, limiting the range of musicianship, and it resulted in a slight, two-dimensional garage rock feel. Carney’s guitar was precise but not flashy, except when needed. He provided rhythm riffs, note-bending melodies and hot licks, all with journeyman skill. Sands’ uncomplicated beats and fills never overpowered the vocals. He was on the money, except for a false start for “Animal,” which gave Avery an opportunity to flash his million-watt grin as they started again.



Performance: Wolves knows how to energize an audience, radiate love and joy from the stage, and engage fans. From Avery’s set-starting “how you’all doin?” to his final drawn-out note in “Hold On For the Night” with his shirt off (at the audience’s request) and arms spread, he was performance personified. He is a master at improvising music and conversation on the run, giving the band a strong personal authenticity. The rawness of the lyrics and their sing-along design—which worked well—added up to a rousing performance.

Summary: Formed in 2017, Wolves is young, talented, attractive, energetic, and has the foundation to grow. Each of the players is musically proficient and ready to add a new level of sophistication without losing any of their enthusiasm. As they add depth to their instrumentation and fill out their sound, broaden their lyrics to include more radio-ready songs and more lyrics with their own backstories, they will easily go to the next level and take adoring fans with them...especially if Avery takes his shirt off at every performance. — **Patrick O’Heffernan**



Great Scott Boston, MA

Contact: management@skoutmusic.com; booking@skoutmusic.com

Web: skoutmusic.com

Players: Laura Valk, guitar, vocals; Connor Gladney, background vocals, guitar

Material: Here’s proof that two guitars are all you need to satisfy an audience. Consisting of Laura

Valk and Connor Gladney, Brooklyn-based alt-folk duo Skout met four years ago over coffee and subsequently garnered the attention of Eric Hutchinson, who produced their sophomore EP. “Just Words,” the title track to that effort, peaked last year at #8 on Spotify’s viral chart. Catch them live and expect meditations about fear of falling in love and knowing when to end a relationship, plus a spunky twist on Earth, Wind & Fire’s “September.”

Musicianship: Sometimes less is more and Skout exemplifies this truism. Even when going strictly acoustic, this delicate pair knits a quilt of emotion as inviting as it is revealing. Many folk artists fall prey to the pitfall of incessant dreariness, but Valk and Gladney avoid this peril even while displaying true vulnerability. Harmonies give body to their compositions, but Valk earns the lion’s share of attention with her searing leads. Gladney’s best moment comes when seated, plucking his instrument like a slide guitar and alternately whacking the edge for a beautiful rhythmic thunk.

Performance: Likability remains Skout’s greatest strength, with Valk’s raw vocalizations coming in a close second. It’s the singer’s acuity with audience interaction, introducing songs in between humorous anecdotes and insightful origin snippets, that builds critical listener rapport; her easy demeanor remains a rare quality. Added stimuli by way of branding or other innovative techniques would increase the fullness of their overall presentation.

Summary: It’s regrettable that Gladney can’t match Valk’s vocal prowess. Switching leads would inject their set with greater variety, as well as underscore the notion of a holistic musical partnership. As it stands, Valk is the obvious conductor of this train. They also face a potential stumbling block in the form of their name, which they share with a popular dating app. Still, having accomplished much within a short period, including receiving play on MTV’s *Catfish*, validates the notion that they’re ripe for an assist in their quest to reach that next level.

— **Andy Kaufmann**

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**MUSIC
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The Blue Note *New York, NY*

Contact: maggie@pressherepublicity.com

Web: lettucefunk.com

Players: Nigel Hall, keyboards, vocals; Ryan Zoidus, saxophone; Adam "Shmeeans" Smirnoff, guitar; Erick "Jesus" Coomes, bass; Eric "Benny" Bloom, trumpet; Adam Deitch, drums

Material: Early on in the set, one is reminded of acts like Tower Of Power and Earth, Wind & Fire, and though Lettuce is a smaller outfit, they're similar in style, jockeying between genres that include funk, jazz, R&B and soul. Their sound, dynamic, and at the same time, easy on the ears, has a broad and benevolent appeal.

Formed in the early '90s when band members attended Berklee College of Music, Lettuce subsequently launched their career in Boston. At the band's inception over 20 years ago, they frequented the clubs, volunteering to play for free to get a foothold. Simply, "let us play" was their request, ultimately naming themselves Lettuce, and eventually building a large fan base in cities like New York, San Francisco and Tokyo.

With a multitude of rhythms and polyrhythms, the complexity of their music will satisfy the most discerning listener, while those looking for a feel good experience, will be gratified by the ability of this ensemble to communicate on many levels. "Relax," a shuffle feel number with a bass driven foundation, is an apt example of how this band can interweave the elements. The melodic motif is established by the keyboards, repeating throughout, while the trumpet and sax grab the accented parts as various rhythms overlap.



Musicianship: Each player has an opportunity to stand out, depending on the arrangement and the instrument the song is built around. Regardless of individual spotlight moments, the band seamlessly come together at crucial points, with spot-on timing and dynamics. Vocals are not a mainstay of the show; however, keyboardist Hall, a more than competent singer, delivers an effective performance when vocals are called for.

Performance: At first note, playing to a packed house of devoted fans, Lettuce had the full and committed attention of the audience. It is evident that the band has logged endless hours of live performance, demonstrated by

their highly professional, but relaxed demeanor. While the bulk of their repertoire was original and easy to digest, the set could have been boosted by throwing in a big cover song, putting their own unique spin on it, which would have rocked given the band's collective skills.

Summary: With their level of musicianship, their easygoing manner and interesting arrangements, this group can endure, especially on the live scene. Their years together have produced great results, demonstrated by their obvious teamwork and camaraderie. A sprinkling of some well-known heavy-hitting numbers will further round out the set. — **Ellen Woloshin**



Bootleg Theatre *Los Angeles, CA*

Contact: danbellcasting@sbcglobal.net

Web: loveghost.com

Players: Finnegan Bell, vocals, guitar, piano; Mya Greene, viola; Ryan Stevens, bass, vocals; Samson Young, drums

Material: On a first listen to Love Ghost, the songs may come across as melodically and lyrically simple. However, "24-7" showcases fairly strong structure and melody, and "Girl Pusher," as the opening song of the set, made

for an engaging entrance. Both have a melodic charm that underground grunge sometimes lacks. Overall, the Love Ghost's repertoire could use some TLC by means of arrangement and structure; spending a little extra time to add detail and delicacy would make their songs even more powerful.

Musicianship: Rhythm section Stevens and Young quickly locked into an immediate groove with all the grace of a much more seasoned band. Their performances were impressively tight and focused. Greene's viola made for

a refreshing addition, and really took the band's music in a unique direction that many rock bands can't begin to tread. At times, Bell's vocals faced slight pitch issues, but he excellently conveyed the emotion of each song. The lack of vocal finesse is not uncommon for the grunge genre, and will likely fix itself as the band grows and continues to perform.

Performance: After arriving on stage just over an hour after the promoted stage time (hey, that's rock & roll right?) a raucous group of teen fans quickly opened a circle pit to enjoy the band's set. Despite the energy of the crowd, the band seemed to struggle with the small size of the stage and, as a result, the energy of their set stayed rather low for its entirety. This issue was notably obvious during slower songs. Learning to maintain high energy on stage will help the band continue to captivate their audiences. It would have been especially notable to see more involvement from Greene (a la Sean Mackin perhaps?).

Summary: Love Ghost is a band to keep your eye on. They have many creative visual ideas, coupled with an aggressiveness that teenagers love. They're a band that has a lot to say, and they're finding their voice. For the band themselves: working on getting the songs in the right place, studying the greats of the genre, will help to push the envelope on what makes them unique. Love Ghost has a great foundation; now they need to build their empire. — **Carah Wes**

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Studio City, CA 91604
310-428-5924
Email: info@reelent.com
Web: reelent.com
Contact: Mark Wolfson
Credits: The Playtone Company, Mi Vida Loca, Philadelphia, Stop Making Sense, Silence of the Lambs, Colors
How to Submit: Email submission request

REEL SOUND, INC.

818-618-REEL (7335)
Email: reelsoundinc@aol.com
Web: reelsoundinc.com
Contact: Michael Becker
How to Submit: Email before submitting

RIGHTS WORKSHOP, THE

1800 Bryant St., Ste. 104
San Francisco, CA 94110
415-561-3333
Email: submissions@rightsworkshop.com
Web: rightsworkshop.com
Contact: Maryam Soleiman, Brooke Wentz
Credits: La Mission, Everyday Sunshine: The Story of Fishbone, The Devil & Daniel Johnston, American Hardcore
How to Submit: Direct any content to the email address

Additional location:

1438 N. Gower St., Box 83
Los Angeles, CA 90028
310-439-1290

RIPTIDE MUSIC GROUP

9469 Jefferson Blvd., Ste. 114
Culver City, CA 90232
310-437-4380 Fax 310-437-4384
Email: submissions@riptidemusic.com
Web: riptidemusic.com
How to Submit: no music submission

SCREENMUSIC INTERNATIONAL — PRODUCTION MUSIC LIBRARY

18034 Ventura Blvd., Ste. 450
Encino, CA 91316
818-789-2954
Email: screenmusic@aol.com
Web: screenmusic.com
Credits: All major Film & TV companies including Warner Bros., Dreamworks, Lion's Gate Films, MGM, Paramount
How to Submit: please contact first before sending CDs

SL FELDMAN & ASSOCIATES

200-1505 W. 2nd Ave.
Vancouver, BC V6H 3Y4
604-734-5945
Email: info@feldman-agency.com
Web: feldman-agency.com
Styles: all
Credits: Defining Gravity, Imaginarium of Doctor Parnassus, Frankie & Alice. From country to folk, hip hop to rock, pop to opera and everything in between, TFA represents acts that will meet your entertainment needs.

How to Submit: no unsolicited material accepted

Additional location:

8 Elm St.
Toronto, ON M5G 1G7
416-598-0067

SMC ARTISTS

1525 Aviation Blvd., Ste. 1000
Redondo Beach, CA 90278
818-505-9600
Web: smcartists.com
Contact: Otto Vavrin II
How to Submit: call before submitting material

SONG & FILM, LLC

4079 Governor Dr. Ste. 185
San Diego, CA 92122
802-279-3233
Email: Glorytvfilm@gmail.com
Web: song&film.com
Contact: Glory Reinstein
Comments: One-Stop song licensing for independent artist; S&F has placed songs in

TV shows including NetFlix, film, and sport networks and events.

How to Submit: send link with up to three of your strongest stongs to glorytvfilm@gmail.com

SONGFINDER

Atlanta, GA
404-437-7978
Email: info@songfinderlicensing.com
Web: songfinderlicensing.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 Kierscht, 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: sue@supervzn.com, jackie@supervzn.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 818-848-4006
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@truetalentmgmt.com
Web: truetalentmgmt.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
818-343-7073, 818-693-1790
Email: albinafle@gmail.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

WARNER/CHAPPELL

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 Fl.
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.

POST-PRODUCTION

CALIFORNIA

740 SOUND

12509 Beatrice St.
Los Angeles, CA 90066
310-574-0740
Email: info@740sounddesign.com
Web: 740sounddesign.com
Basic Rate: call for info

ABSOLUTE RENTALS

2633 N. San Fernando
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: info@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: paula.salvatore@umusic.com
Web: capitolstudios.com
Contact: Paula Salvatore
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

CINEWORKS DIGITAL STUDIOS

3330 Cahuenga Blvd. W., Ste. 200
Los Angeles, CA 90068
818-766-5000 Fax 818-623-7457
Email: info@cineworks.com
Web: cineworks.com
Basic Rate: call for info

Additional locations:

1831 Centinela Ave.
Santa Monica, CA 90404
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

12054 Miramar Parkway
Miramar, FL 33025
305-754-7501

CLOUD 19

3975 Landmark St. #1200
Culver City, CA 90232
310-839-5400
Email: info@cloud19.com
Web: cloud19.com
Basic Rate: call for info

CONWAY RECORDING STUDIOS

5100 Melrose Ave.
Los Angeles, CA 90038
323-463-2175 Fax 323-463-2479
Email: reception@conwayrecording.com
Web: conwayrecording.com
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DAY 6 ENTERTAINMENT GROUP, INC.

716 Oak Circle Drive East, #20
Mobile, AL 36609
(251) 662-3257
Email: info@day6entertainment.com
Web: day6entertainment.com
Film/TV/Audio Post-Production: Nathaniel Nuon, Terry Parsons, Sodic Dira, Charles Phanthapannha, Chris Meztista
Credits: Residue, Hayride2, Night Claws, Songs of Liberty, Convergence, Tokarev

DEEPMIX

1510 Oxley St., Ste. H
South Pasadena, CA 91030
323-769-3500
Email: brad@deepmix.com
Web: deepmix.com
Basic Rate: call for info

EASTWEST RECORDING STUDIOS

6000 W. Sunset Blvd.
Hollywood, CA 90028
323-957-6969
Email: candace@eastweststudio.com
Web: eastweststudio.com
Basic Rate: call for info

ES AUDIO SERVICES

1746 Victory Blvd.
Glendale/Burbank, CA 91201
818-505-1007
Email: studio@esaudio.com
Web: esaudio.com
Contact: Donny Baker
Basic Rate: Call for more info

ENDLESS NOISE

1825 Stanford St.
Santa Monica, CA 90404
310-694-8251
Email: marycatherine@endlessnoise.com
Web: endlessnoise.com
Basic Rate: call for info

FRIDAY ENTERTAINMENT

Sherman Oaks, CA
818-995-4642
Email: info@fridayentertainment.com
Web: fridayentertainment.com
Contact: Sam Dress
Basic Rate: very competitive

GRIND MUSIC & SOUND

818-565-5565
Email: info@grindinc.com
Web: grindinc.com
Basic Rate: call for info

HUM MUSIC + SOUND DESIGN

1547 9th St.
Santa Monica, CA 90401
310-260-4949 Fax 310-260-4944
Email: dl@humit.com
Web: hummusic.com
Basic Rate: call for info

MIND OVER EYE

2221 Rosecrans Ave., Ste. 195
El Segundo, CA 90245
310-396-4663
Email: alexg@studiotenprod.com
Web: mindovereye.com
Basic Rate: call for info

MUSIC COLLECTIVE, THE

12711 Ventura Blvd., Ste. 110
Studio City, CA 91604
818-508-3303 Fax 818-508-3314
Email: scott@themusiccollective.com
Web: themusiccollective.com
Basic Rate: call for info

PACIFIQUE STUDIOS

10616 Magnolia Blvd.
North Hollywood, CA 91601
818-761-8042
Email: tony@Pacifiquestudios.com
Web: pacifiquestudios.com
Basic Rate: call for info

PRIMALSCREAM MUSIC

3005 S. Lamar Blvd.
Austin, TX 78704
323-366-0012
Email: info@primalscram.audio
Web: primalscram.audio
Basic Rate: call for info

RACE HORSE STUDIOS

3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310 280-0176
Email: duncan@racehorsestudios.com
Web: racehorsestudios.com
Contact: Duncan
Clients: Universal Interactive, D3Publishers of America, Trailer Park of Terror
Basic Rate: call for info

RIPTIDE MUSIC, INC.

9469 Jefferson Blvd., Ste. 114
Los Angeles, CA 90232
310-437-4380 Fax 310-437-4384
Email: contact@riptidemusic.com
Web: riptidemusic.com
Basic Rate: call for info

SCREENMUSIC INTERNATIONAL

18034 Ventura Blvd., Ste. 450
Encino, CA 91316
818-789-2954
Email: screenmusic@aol.com
Web: screenmusic.com
Basic Rate: call for info

SENSORY OVERLOAD MUSIC

818-985-3300
Email: info@sensory-overload.com
Web: sensory-overload.com
Basic Rate: call for info

SOTTOVOCE STUDIOS

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

SOUNDBATH MUSIC & SOUND

310-392-0369
Web: soundbath.com
Basic Rate: call for info

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

STOKES AUDIO RECORDING & POST

19626 Ventura Blvd., Ste. 201
Tarzana, CA 91356
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
Web: summerfieldmusic.com
Basic Rate: call for info

THRESHOLD SOUND + VISION

2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677 Fax 310-314-3826
Email: micheleb@thresholdsound.com
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 310-202-7475
Email: artwright@thunder-sound.com
Web: thunder-sound.com
Contact: Art Wright
Basic Rate: call for info

TOMCAT ON THE PROWL PRODUCTIONS

Studio City, CA
818-533-8669
Email: studio@tomcatontheprowl.com
Contact: Thomas Hornig
Web: tomcatontheprowl.com

V GROUP, THE

359 21st St.
Santa Monica, CA 90402
310-395-0252
Email: v@thegroup.net
Web: thegroup.net
Basic Rate: call for info

VILLAGE, THE

1616 Butler Ave.
Los Angeles, CA 90025
310-478-8227
Web: villagestudios.com
Basic Rate: call for info

WALT DISNEY STUDIOS

500 S. Buena Vista St.
Burbank, CA 91521
818-560-2731
Web: buenavistapost.com
Basic Rate: call for info

WARNER BROS. STUDIO FACILITIES

POST PRODUCTION SERVICES
4000 Warner Blvd., Bldg. 4
Burbank, CA 91522
818-954-2515
Web: wbsound.com
Basic Rate: call for info

WARRIOR RECORDS

7095 Hollywood Blvd., Ste. 826
Hollywood, CA 90028
Email: info@warriorrecords.com
Web: warriorrecords.com
Contact: Jim Ervin
Basic Rate: email for information

WESTLAKE RECORDING STUDIOS & TECHNICAL SERVICES

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

WOJAHN BROS. MUSIC

1524 Cloverfield Blvd.
Santa Monica, CA 90404

310-829-6200
Email: info@wojahn.com
Web: wojahn.com
Basic Rate: call for info

FLORIDA

CINEWORKS DIGITAL STUDIOS
 12054 Miramar Pkwy.
 Miami, FL 33025
 305-754-7501
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Additional locations:

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 818-766-5000

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 Santa Monica, CA 90404
 818-766-5000

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 Atlanta, GA 30318
 404-567-5160

COMTEL TELEVISION PRODUCTION FACILITIES

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 305-424-4178, 516-816-5152
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Basic Rate: call for info

Additional location:

3401 S. Congress Ave.
 Boynton Beach, FL 3426

ILLINOIS

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 1501 N. Magnolia Ave.
 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 Fl.
 Chicago, IL 60603
 312-329-1310
Email: ken.kolasny@sonixphere.com
Web: sonixsphere.com

WHITEHOUSE POST PRODUCTION, THE
 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:

530 Wilshire Blvd., Ste. 400
 Santa Monica, CA 90401
 310-319-9908
Email: joni@whitehousepost.com
Contact: Joni Williamson

180 Varick St., Ste. 1400
 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 Fl.
 London, W1T 7AA
 44-0-207-432-4300
Email: allen@whitehousepost.com
Contact: Chris Allen

MASSACHUSETTS

D2 PRODUCTIONS
 One Kane Industrial Dr.
 Hudson, MA 01749
 508-485-0300, 877-356-3232
Email: info@d2productions.com
Web: d2productions.com
Basic Rate: call for info

SOUNDMIRROR
 76 Green St.
 Boston, MA 02130
Web: soundmirror.com
Email: info@soundmirror.com
 617-522-1412 Fax 617-524-8377

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 2810 S. Maryland Pkwy., Ste. C
 Las Vegas, NV 89109
 702-792-3302
Email: digitalinsightrecording@gmail.com
Web: digitalinsightrecording.com
Basic Rate: call for info

LEVY PRODUCTION GROUP
 5905 S. Decatur Blvd., #1
 Las Vegas, NV 89118
 702-597-0743
Email: mike@levyproductiongroup.com
Web: levyproductiongroup.com
Basic Rate: call for info

NEW JERSEY

WORLDS AWAY PRODUCTIONS, LTD.
 West Orange, NJ
 646-543-8005
Email: info@worldsaway.tv
Web: worldsaway.tv
Basic Rate: call for info

NEW YORK

CP DIGITAL
 102 Madison Ave.

New York, NY 10016
 212-328-5177
Email: ffire@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
Contact: Eric Nyari
Basic Rate: call for info

DIGITAL ARTS
 130 W. 29th St., 8th Fl.
 New York, NY 10001
 212-460-9600 Fax 212-660-3600
Web: digital-arts.net
Contact: Axel Ericson
Basic Rate: call for info

DUART FILM & VIDEO
 245 W. 55th St.
 New York, NY 10019
 212-757-4580
Email: info@duart.com
Web: duart.com
Basic Rate: call for info

MAGNETIC POST PRODUCTION
 149 5th Ave.
 New York, NY 10010
 212-598-3000 Fax 212-228-3664
Email: contact@magneticimage.com
Web: magneticimage.com
Basic Rate: call for info

MERGE CREATIVE MEDIA
 2 W. 46th St., Penthouse
 New York, NY 10036
 212-727-2540
Email: info@mergecreativemedia.com
Web: mergecreativemedia.com
Basic Rate: call for info

MOVING PICTURES
 145 6th Ave., 7th Fl.
 New York, NY 10013
 212-924-7364
Email: info@mpny.tv
Web: mpny.tv
Basic Rate: call for info

POST FACTORY
 304 Hudson St. 6th Fl.
 New York, NY 10013
 212-627-1662
Email: jeff@postfactoryny.com
Contact: David Feldman
Basic Rate: call for info

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

TOWN & COUNTRY CREATIVE
 917-287-6575
Email: rosanne@townandcountrycreative.com
Web: townandcountrycreative.com
Contact: Rosanna Herrick
Basic Rate: call for info

YESSIAN
 137 5th Ave., 3rd Fl.
 New York, NY 10010
 212-533-3443
Email: info-ny@yessian.com
Web: dragonlicks.com
Basic Rate: call for info

Additional locations:

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 Farmington Hills, MI 48334
 248-553-4044
Email: info-detroit@yessian.com

1275 Electric Ave.
 Venice, CA 90291
 310-844-1184
Email: info-la@yessian.com

Schulterblatt 58
 20357 Hamburg, Deutschland
 +49-40-40185159
Email: info-germany@yessian.com

PENNSYLVANIA

FERRALLI STUDIOS
 2450 Dutch Rd
 Fairview, PA 16415
 814-528-5439
Email: info@ferralli-studios.com
Web: ferralli-studios.com
Basic Rate: call for info

TENNESSEE

CONTINENTAL FILM PRODUCTIONS
 1466 Riverside Dr., Ste. E
 Chattanooga, TN 37406
 423-622-1193 Fax 423-629-0853
Email: info@continentalaffm.com
Web: continentalaffm.com
Basic Rate: call for info

POSTDIGITAL INC.
 509 Craighead St., Ste. 110
 Nashville, TN 37204
 615-584-0734
Web: postdigital.us
Contact: Perry Trest
Basic Rate: call for info

TEXAS

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 516 Navasota St.
 Austin, TX 78702
 512-535-4760
Email: info@stucknonon.com
Web: stucknonon.com
Basic Rate: call for info

VIDEOWISE GROUP
 P.O. Box 816127
 Dallas, TX 75381
 817-907-6089
Web: videowisegroup.com
Basic Rate: call for info

For hundreds more contacts from current directories (A&R, guitar/bass instructors, everything indie, promotion, publicity, vocal coaches, college radio, recording studios, rehearsal studios, mastering studios, publishers, managers agents and more), visit our website: musicconnection.com/industry-contacts.

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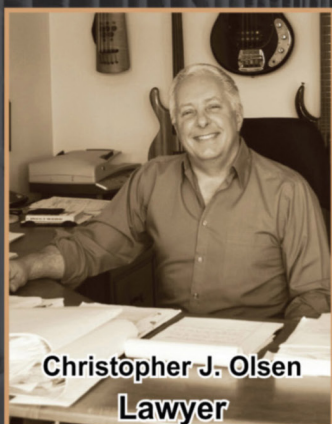
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Cue Sheets: How You Get Paid

Keeping track of all the music used in films and on television shows is a formidable task, but one that all P.R.O.'s (Performing Rights Organization) enthusiastically undertake to ensure its writers and publishers receive the royalties they are due. While each P.R.O. (U.S. and international) maintains vast computer databases logging the music registered by its publishers, composers, writers, etc., these databases cannot reflect all of the music used in new productions, nor can it guess how long music was used, how it was used or how many times it may have re-aired. Making sure all of the music used is amply compensated for is made feasible only by the use of cue sheets.

So what is a Cue Sheet? Cue sheets are entry logs that can be summarized as the written version of the music used in a production. When a show or movie is created, producers and their teams submit cue sheets to P.R.O.'s to track the use of music in films and TV. This can be done on a quarterly basis, semi-annually or even annually. Without cue sheets, it would be virtually impossible for composers and publishers to be compensated for their work. With upfront sync fees diminishing in respect to the compensation we saw in the '80s, '90s and even the early '00s, it is vital that your royalties are being tracked, paid out on time and accurately. Therefore, your Metadata is paramount.

Information includes:

• Series/Film Title • Series/Film Title AKA • Episode Title • Episode Title AKA • Episode Number • Air Date • Show Length • Music Length • Production Company Information • Song/Cue Title • Composer • Publisher • Performing rights society • Timing • Usage

Key acronyms are: ISWC No., CAE No (s), Publisher CAE, ISRC etc. (Standard metadata)

Here are some helpful tips to ensure your cue sheets are completed accurately:

1. Be upfront if you share publishing/writers when submitting or pitching; it helps editors and producers know what cuts and splits will come. If there is more than one composer for an individual piece of music, or if the writer and publisher split their royalties other than on a 50/50 basis, this must also be indicated on the cue sheet, and these become important factors in P.R.O. payment calculations.
2. Have your information/metadata available via email when you and/or your representative submits music to editors and music supervisors. Being thorough is never unappreciated. Help producers do their



“Without cue sheets, it would be virtually impossible for composers and publishers to be compensated for their work.”

(See a sample industry standard cue sheet here:
wk-securesite.com/musicopps/MusicOppsCueSheetExample01.pdf)

Who fills out a cue sheet? Completing a cue falls on the shoulders of the network staff, typically handled by a junior exec, junior admin or even interns. Beware: if they can't readily find your information via metadata embedded in your master recordings or even online via P.R.O. databases or the ISWC database, they may just skip it or move along to another project with the intention to return to the daunting task of research. Things slip through the cracks and human error also factors into the equation no matter how righteous the intentions may be to accurately complete the cue sheet. However, never let anyone's time crunch, lack of attention to detail or malaise for dreaded paperwork infringe upon your right to be accurately compensated.

With the rise of independent producers and cable operations, the filing of accurate cue sheets has become even more crucial to tracking the use of music in film and television productions. These newcomers to the industry are sometimes unfamiliar with, or unaware of, the legal and professional responsibilities involved in using the music of composers and publishers whose rights are represented by performing rights societies.

work, which is to produce, don't give them an additional task of tracking your information down.

3. Checking in with networks/production companies to make sure that the cue sheets have been prepared and filed is good insurance for receiving accurate compensation for your compositions.

Music Opps places and pitches music internationally. We want to ensure that you are educated, prepared and fully versed on how the industry works from the inside out. Since music royalty infrastructure and language are standardized from the U.S. to overseas, if done correctly, royalties earned from licensing can pay your bills and the bills of future generations to come. Music is an asset, treat it as such and let it work for you. Although completing cue sheets is not the task of artists, publishers or admins, having your information organized, registered and accurate will greatly affect proper payment on your next royalty statement.

Submit your music for international licensing consideration at musicopps.com.

DOUG DIAMOND has over 25+ years in the music industry as an Engineer, Producer and Music Supervisor. Founder of Diamond Disc Audio / Diamond Digital Media in Nashville (diamonddiscaudio.com), a trail-blazer in the independent music audio mastering business, as well as the digital media industry for the last 22 years, Doug has worked with everyone from Billboard artists to beginning songwriters. He is a co-owner in a NYC-based boutique music supervision company, The Song Hunters (thesonghunters.com), and is also Senior VP and Director of Music Acquisition/Licensing for Music Opps (musicopps.com). More info at diamonddiscaudio.com/about.

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